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A Royal Welcome

HRH The Duke of Kent KG



As Patron for Newbury Spring Festival it gives me great pleasure to welcome you in this 40th anniversary year.

My wife was the Festival's first Patron following her attendance at the inaugural fund-raising gala concert held at the Corn Exchange in 1978. That particular event was headed by two young musicians who have long-since

enjoyed international careers: violinist Nigel Kennedy and pianist Yitkin Seow.

Every May I look forward to the excellent musical programme that the Festival offers, from well-known names to more recently discovered talent. We are indeed fortunate to have this annual celebration of the arts at venues throughout West Berkshire, offering such a marvellous variety of musical genres with such wide appeal.

As the Newbury Spring Festival marks its 40th anniversary, this year is of course also the one hundredth anniversary of the end of the First World War. Links to this other anniversary are included in the Festival programme including 'Lest We Forget', being held in the beautiful setting of Sandham Memorial Chapel, the perfect opportunity to pause and reflect on the horrors of war; to mourn and commemorate those who lost or gave their lives; and to display our solidarity with those who survived, particularly so in this instance as proceeds from the event will be donated to Help for Heroes.

My congratulations to the team at Newbury Spring Festival who in this special year have brought us, once more, such a magnificent programme.

The President's Welcome

Jeanie, Countess of Carnarvon MBE



A very warm welcome to this very special Ruby Anniversary year of Newbury Spring Festival.

I hope you will enjoy reading about my reflections, and those of several other people who have been closely

involved with the Festival over the past 40 years, in the article on pages 6–9 of this Souvenir Programme, where we have taken a trip down memory lane.

How appropriate that once again the first concert of the season takes place at St Nicolas Church, as has been our tradition every year since 1979. Way back then it was the London Mozart Players conducted by Harry Blech who led that opening night; this year we greet the Philharmonia Orchestra, joined by guest-star cellist Sheku Kanneh-Mason, who even now is only 19, and conducted by Edward Gardner – who was just 5 years old when we held the first Festival!

Of course 2018 also marks another significant anniversary: the centenary of the ending of the First World War. Whilst bringing to mind the tragedy of that conflict we balance that melancholy with hope, as this year's Festival has a theme that celebrates our current season, spring, and the promise of renewal that comes with it.

It only remains for me to say how thrilled I am to continue my involvement with the Festival and to remain its President. Long may it be so.

The Festival Director's Introduction

Mark Eynon

Mark Eynon © Fiona Cue



This year is remarkable as we not only celebrate the 40th Festival but also the 30th anniversary of Open Studios, the 10th Sheepdrove Piano Competition and the 20th performance by the Festival Chorus. Unbelievably it is also the 20th Festival under my direction, which means that I have now equalled my predecessor John Wright's record. And I still feel like the new boy!

I have tried to mark this milestone year by inviting back some significant artists who made their Festival debuts at

the outset of now distinguished careers, and by weaving the twin themes of 'spring' and '40' into the programme. 2018 also marks the centenary of the Armistice and it is good to return to Sandham Memorial Chapel for an event honouring the First World War, as well as to include some of the music which it inspired. It is also one hundred years since the deaths of Debussy and Hubert Parry, and the birth of Leonard Bernstein, so look out for music by all of them within the programme.

But the overriding theme of this year's Festival remains our policy to bring to Newbury's finest venues world-class musical performances by outstanding artists and to introduce many new young musicians who are destined to become the stars of the future.

I hope that this 40th Festival is one to remember and that we all have a wonderful fortnight!



One of the leading pianists of his generation, John Lill featured in both the first and 10th Festivals, has twice judged the Sheepdrove Piano Competition, and returns in 2018 with Flanders Symphony Orchestra.



© Roger Cable

Returning to Douai Abbey is leading chamber choir Ex Cathedra, with 40 singers performing a 40-part programme to mark the Festival's 40th year and paying homage to Tallis' iconic *Spem in alium*.

© Sussie Ahlburg



Making their Newbury Spring Festival debuts are superstar duo Alina Ibragimova and Cédric Tiberghien; their programme includes Beethoven's Spring Sonata which embraces this year's spring theme.



The Festival is proud to have commissioned young composer Hannah Kendall to write a new work for this anniversary year, which will be premiered on the opening night by the Philharmonia, conducted by Edward Gardner.



In its continued support of young musicians, the Festival welcomes cellist Sheku Kanneh-Mason, BBC Young Musician of the year 2016. He performs with the Philharmonia Orchestra in a programme that includes Elgar's Cello Concerto, written in the aftermath of the First World War, and reflecting the composer's profound sense of loss and desolation.



© Kaupo Kikkas



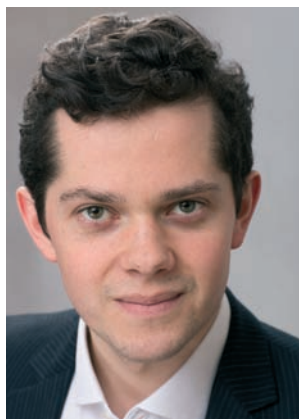
© Sussie Anilburg

Appearing at Highclere this year are this pair of former Young Artists: cellist Guy Johnston and pianist Tom Poster, who have since formed a celebrated creative partnership.



© B. G. Ealovega

Following his early success as a former Newbury Spring Festival Young Artist, critically acclaimed pianist Liyā Williams returns for a major recital at the Corn Exchange.



© Ben McKee



© Sussie Anilburg



© Marco Borregre

James Way and James Newby (pictured above) and Rozanna Madylos (pictured lower left) are all young singers at the start of their careers who debut at Newbury this year. Each appears at different events but come together on the last night to perform with the Bournemouth Symphony Orchestra, along with established star soprano Elizabeth Watts (pictured lower right) who makes a welcome return to Newbury.

The Chairman's Introduction

Julian Chadwick

© Fiona Cuel/Newbury BID



The first Newbury Spring Festival took place in a very different world. It is a sobering thought to me that many of the performers this year were born after 1978, and that the Cold War and the industrial disputes of that time – still so vivid a memory for my generation – are merely historical events.

It speaks volumes for the durability of music in people's lives that through all the changes and chances of the last 40 years, our Festival is flourishing. The original dream, of bringing world-class music to the area at affordable prices, has been wonderfully realised each year since then. We should quite properly praise the inspirational work of the founding parents of the Festival.

Since taking over as Chairman, my respect and admiration for The Team has continued to grow. I now understand much more fully how the Festival is the result of 52 weeks of hard work and dedication. By 'The Team' I mean not only the professional staff, but also the large band of volunteers, ambassadors and Friends who promote the

Festival's good name. This is done in so many ways – meeting and greeting the concert-goers, helping with the musicians and artistes, car-parking, distributing Festival guides and other countless activities. I extend my thanks to you all in the name of the Festival.

In the autumn the Festival Office moved from Bridge Street to frankly more salubrious offices in Cheap Street. This has been a hugely positive step forward. We took the opportunity to upgrade (very modestly) our office equipment and furniture.

Being 40 means we not only reflect on the past with pride but at least as importantly look forward with optimism and hope. We are very conscious as a Committee that we cannot simply rest on our laurels. We are always looking for ways to improve, adapt, innovate. That is why I am so pleased that we have been able to commission a piece for this year's opening concert. As you know, the Festival relies entirely on sponsors and ticket sales; we receive no public money. We operate on very tight margins, so I am delighted that Lord and Lady Carnarvon have offered to hold a fund-raising event at Highclere this year.

I enjoy talking to as many of you as I can during the Festival but to those of you to whom I do not speak I hope you have a very enjoyable fortnight.

Supporting the Festival

Ashley Morris, General Manager

© Antonia Schroeder



As we celebrate reaching our 40th anniversary, we are of course already looking toward the next 40 years. To enable the Festival to continue to thrive we are always seeking new funding opportunities. The Festival doesn't receive public funding, so is reliant on the generosity and support of so many, from Charitable

Trusts, to Business Partners, to individual donors.

We have a range of options available for those wishing to support the Festival, from advertising in this programme, donating with match funding through The Good Exchange, to full concert sponsorship. For further information on any aspect of sponsorship, donation or legacy giving please contact me on 01635 32421 or at ashley@newburyspringfestival.org.uk; alternatively, please do speak to me during the Festival.

The Festival is also reliant on the goodwill and support from so many, from local businesses who support us in-kind, to the army of volunteers and stewards who help us on a very practical level from stuffing envelopes to stewarding concerts!

Ticket sales are of course a key part of the Festival's income (but only make up approximately 30% of income). Our Festival Ambassadors are key to helping us with those sales, and raising awareness of the Festival. We'd like to thank this year's Ambassadors:

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Newbury Spring Festival

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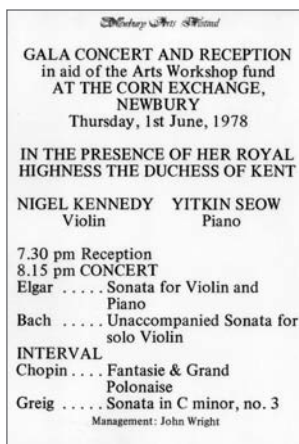
40 Years of Newbury Spring Festival

On 10 May 1979 the *Newbury Weekly News* heralded Berkshire's 'most artistic venture to be launched for a decade' and four weeks later celebrated 'the resounding success of the 10-day extravaganza of music, art, poetry and drama' that was 'Spring Festival fantastic'.

Thus 2018 marks Newbury Spring Festival's Ruby Anniversary, although it was, in fact, in 1978 – 41 years ago – that a single concert started the whole thing off. So just how did it all begin?



Souvenir Programme for the 1978 Arts Festival Gala Concert.



Programme list for the 1 June 1978 Gala Concert which took place in the presence of HRH The Duchess of Kent.

support of a new arts centre in Newbury.

Jeanie, Countess of Carnarvon – at that time Lady Porchester – called on John Wright, an experienced festival fundraiser, to organise a fundraising event for the newly refurbished Arts Workshop of which she was President. The result was a gala concert, held at the Corn Exchange in the presence of HRH The Duchess of Kent. The concert launched a nine-day showcase of community art, craft, music, poetry and drama in

Jeanie, meanwhile, had been reading about other music festivals and discussed with John Wright the possibility of organising such a festival locally. The festival movement was in its early stages and he agreed that the time was right, and that Newbury, with its proximity to London, Bath, Oxford and Winchester, lent itself well as a location. In particular, music lovers from the catchment area already knew the Corn Exchange which had hosted performances by such renowned musicians as Henry Wood.



John Wright, who with Jeanie, Countess of Carnarvon started Newbury Spring Festival.

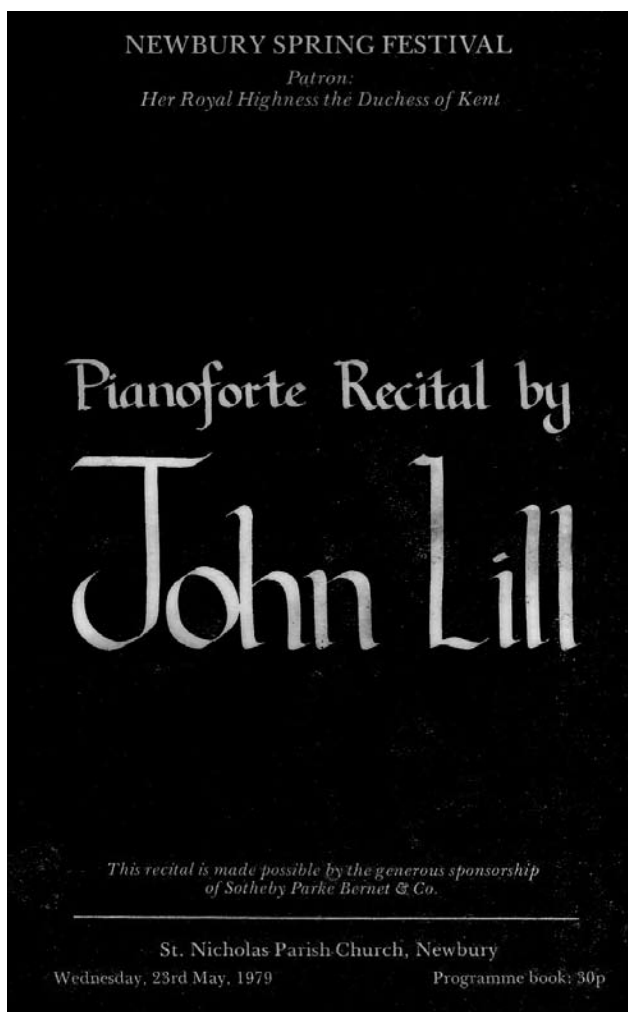
Lord Carnarvon fully supported his wife's initiative, and suggested a group of 10 people to form the first Festival Committee. Jeanie chaired that committee for 18 years before becoming President – a position she holds to this day. With John Wright's contacts the committee secured its first backing from the English Tourist Board who offered £500 towards publicity, and with an additional grant of £2,000 from Newbury District Council there was a firm base from which to invite commercial sponsorship.

Just as happens today on the opening night, the very first performance of the 1979 Festival took place at St Nicolas Church, on that occasion with the London Mozart Players conducted by Harry Blech. Lady Carnarvon recalls an anxious wait as the audience were seated but the conductor had not arrived: 'There is nothing so alarming as a first night ... especially when the conductor has not turned up!' But he arrived in the nick of time, strolled up the aisle, baton in hand, and mounted the rostrum.



The first Newbury Spring Festival programme cover.

For that first event, Thea King starred on clarinet, and the audience were treated to Mozart's Symphony No. 36 in C (The Linz), Gerald Finzi's Clarinet Concerto, Michael Hurd's Pastoral Concertante and Beethoven's Symphony No. 2 in D. Tickets were priced at £3.20, £2.90 and £1.50. Of equal note was the closing concert on 26 May when the Bournemouth Sinfonietta were joined by soprano Barbara Schlick and David Cripps on horn, conducted by Anthony Hopkins.



The programme book for the 1979 recital by John Lill cost 30p.

Jeanie modestly hands much of the credit for the success of those early years to John – but recalls her own reinforced determination to make the Festival succeed when a formidable acquaintance told her it never would! She says, ‘It is amazing when I think back to the small beginnings of the first Festival, but from little acorns ... and now here we are, 40 years on, with one of the finest annual music festivals in Great Britain that has grown in reputation year on year.’

Lady Carnarvon still goes to an event most days during Festival Fortnight. Although she did not consider herself a classical music fan as a youngster growing up in the USA, she was regularly taken to concerts in New York by her grandmother. Jeanie’s father, too, was a huge fan of classical music and ‘played it all the time on the gramophone at home’; in this way, almost without realising it, she grew to love classical music, and today particularly enjoys the big orchestras. Memorable and thrilling for her in recent times was when the Moscow Philharmonic Orchestra closed the Festival in 2017: ‘It was wonderful to see musicians from Russia at Newbury. It is such a different culture, one that you might read

about, but meeting them provided such a fascinating insight into a different life.’

She knows that the late John Wright, Newbury Spring Festival’s first Artistic Director, would be proud and pleased to see how it has grown under the care of his successor, Mark Eynon. ‘The whole team is wonderful and we are so lucky to have Mark,’ says Jeanie. ‘He has really made the Festival grow, in particular with the wide range of venues that we now use.’



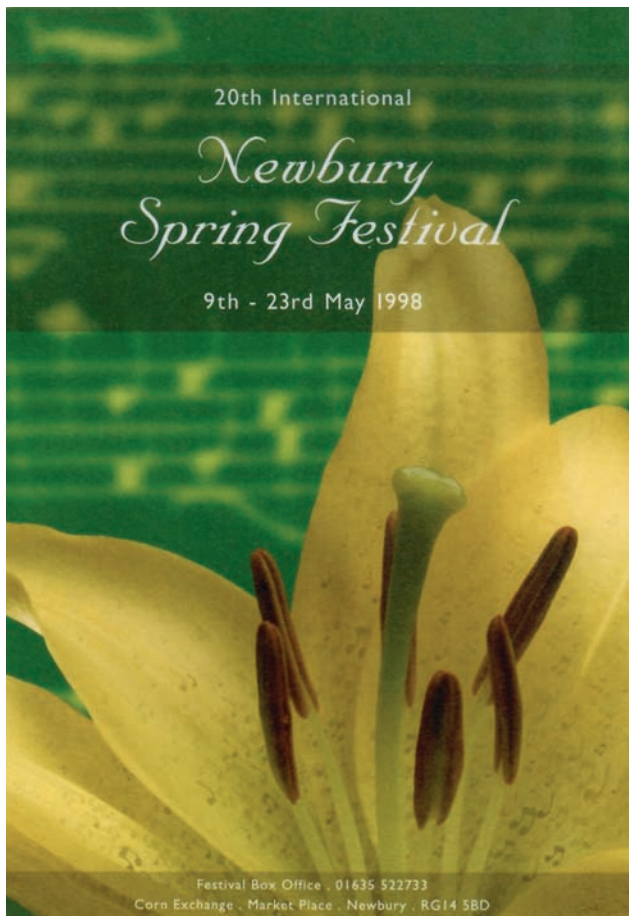
Heralds announce the concerts taking place at St Nicolas Church in the 10th anniversary year.

Mark Eynon attended Newbury Spring Festival for the first time in 1998. He had already been appointed as John’s successor and wanted to observe as much as he could while John was still in charge. City-dweller Mark recalls, ‘I thought the West Berkshire countryside was completely bewitching – although finding some of the more remote venues in those pre-sat nav days was a challenge and I must admit I got lost on the way to St Martin’s Church at East Woodhay!’

In his 20 years as Festival Director Mark feels privileged to have met many artists he has long admired, amongst them Mikhail Pletnev, who performed Mozart’s Piano Concerto in the presence of Her Majesty The Queen at the Festival’s 25th anniversary. Other highlights for Mark include securing Benjamin Grosvenor to perform at Newbury before he became well known: ‘The first time I heard Benjamin I knew this was a unique artist who was going to be something special, and it’s great that he has already been with us three times.’

But most significant of all for Mark has been his founding of the Newbury Festival Chorus and the annual Sheepdrove Piano Competition, which celebrate their 20th and 10th anniversaries respectively this year. He is also proud of the Festival’s unique association with the chapel theatre at Sydmonton Court, home of Andrew Lloyd Webber. ‘That came about when he was chatting to The Queen during our 25th Festival – what a result!’ says Mark.

40 Years of Newbury Spring Festival



Spring colours for the Festival's 20th anniversary.

Another favourite venue is Sheepdrove Eco Conference Centre at Lambourn, the home of Peter and Juliet Kindersley who host the illustrious piano competition. Juliet has been attending Newbury Spring Festival for 20 years and enjoys the fact that great performances take place in some of the smaller local churches. Perhaps unsurprisingly, her most memorable moment was that first piano competition at Sheepdrove but also exciting was when the Tibetan Monks performed there, an occasion about which she says, 'Hearing those Eastern sounds reverberating over the Berkshire Downs was extraordinary!'

The fact that there have been so few Presidents, Chairmen, Festival Directors and General Managers over the past 40 years speaks volumes, with those who hold, or who have held, those positions, having great warmth, respect and admiration for the Festival.

Long-serving Board-member Mary Cameron was involved with the very first Festival, which she says was 'really exciting to be organising'. Mary has known all four Chairs in the Festival's history, amongst them Sandra Edwards who took over in the 1990s after Lady Carnarvon had served in that position for 18 years before becoming President. Sandra's first Newbury Spring Festival concert

was at St Nic's in 1984. From that time she was hooked, and happy to be invited to take over as Chair some years later. The stand-out moment for her in that position was welcoming The Queen when Her Majesty made a private visit to the Festival and they chatted very informally in an upstairs room at St Nicolas Church Hall during the interval.

Sandra, who is still on the Board, has seen many developments over the years. She says, 'John Wright had done brilliantly in starting and growing the Festival from a few days up to 14 days but Mark Eynon has moved it on,



Her Majesty Queen Elizabeth II arrives for Newbury Spring Festival's 25th anniversary concert at St Nicolas Church and is met by Sir Phillip Wroughton, High Sherriff of Berkshire.



David Livermore and John Wright look on as Jeanie, Countess of Carnarvon introduces Her Majesty The Queen to Bronwen Sutton at the 25th anniversary concert.

widening the programme and introducing different genres. It was run on a shoestring to start with and now the office is so much more professional and highly organised. With the advent of the internet, social media etc we have had to move on and everybody in the team has been able to achieve this in a very successful way. Interestingly, we have this year reverted to the same format for the Festival Guide which we changed from in 1998, but that one was a mere 30 pages by comparison with this year's 64 pages!

Taking over as Chair in 2000 was David Livermore who served in that capacity until 2016. He and his wife moved to Burghclere at the end of 1978, and the following year heard about the new Festival. He says, 'As Newbury was still very much a country town in those days, to my eternal shame I think that I commented that "if you can't



The Festival Guide cover in 2008, the 30th anniversary year.

milk it or ride it, they won't want to know around here!" I couldn't have been more wrong. We were absolutely enchanted and have been devotees and attended every year since.'

He continues, 'John Lill's performance that first year was simply divine, and he only gave one encore to save us "from sitting any longer" on the notoriously uncomfortable pews of St Nic's. How fortuitous that John Lill will be performing again at this year's Festival!'

John Lill remembers first playing in Newbury many years earlier –

Tchaikovsky's Second Piano Concerto in 1966, in fact – but even in that first year of the Spring Festival recalls how impressed he was with the 'excellent organisation and the likeable people I met'. When asked which has been his most memorable 'Newbury' to date, he replies, 'I've enjoyed them all but perhaps none more than my last one in 2014, playing Brahms' Concerto No.1 with the RPO. I am honoured to play at the 40th anniversary this year.'

John comments on how today's larger audiences are even more enthusiastic and dynamic, making the occasions exciting and uplifting. In addition, he mentions the infectious 'warmth and keenness of all connected with the Festival', adding, 'It's always a happy and inspiring challenge to play your very best in such an environment.'

The 25th Anniversary Gala Concert on Saturday 10 May 2003 was a special occasion for everyone involved as they were honoured by the presence of Her Majesty The Queen. Performing the world premiere of Geoffrey Burgon's celebratory *Alleluia Psallat*, Liszt's Piano Concerto No. 1 and Tchaikovsky's Symphony No. 4 were the Philharmonia Orchestra (who also open the 40th Festival) and the Newbury Spring Festival Chorus.

Of that gala concert David Livermore recalls: 'Alexander Lazarev was conducting and Mikhail Pletnev was the pianist. During the interval, I escorted Her Majesty to the rostrum to meet these two distinguished Russians. To my horror, both men were so excited by the occasion that for a terrible moment, I thought that one of them would hug her – I had visions of spending the rest of my life in the Tower! Thankfully the moment passed.'

Another 'moment' for David came when Mary Hamilton came on board to stage manage front of house. He says, 'We had a concert planned (at my own request) in the delightful Old Burghclere church. That evening it absolutely poured with rain; the grass in the churchyard had not been cut so was knee-high and soaking wet; the field where we were supposed to park was padlocked and, to cap it all, unfortunately the tickets had been oversold! I watched with awe as Mary calmly marched to the front of the church and sorted the whole sorry mess out in minutes'

David, too, has seen the Festival grow, but says, 'In essence I do not think that the Festival has really changed, other than gradually improving year on year. I do believe that the quality of the programme is more consistent. However we still use the same delightful venues – the lovely country churches and grand houses. The weather is as variable as ever but there is the same smell of spring in the air. Above all, I believe that we have maintained the same happy family atmosphere that has always been the hallmark of Newbury Spring Festival.'

Taking over from David as Chair in 2017 was Julian Chadwick, who sums up beautifully what the Festival turning 40 means when he says, 'We not only reflect on the past with pride but at least as importantly look forward with optimism and hope.' And with that thought, let us all raise a glass to the next 40 years!

Gill Knappett



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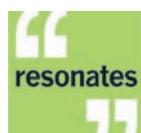
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The Festival would also like to record its thanks to all the Festival volunteers.

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

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Mrs E J Hall	Mrs C Valentine
Mr A J Hewson	Mr D Wilson & Mrs J Edwards
Felicity, Lady Hoare	Mrs V Wormsley
Mrs E Holden-Bell	Sir Philip & Lady Wroughton

Friends of the Festival

© Philip Tull



Dear Friends

Welcome to the 40th Newbury Spring Festival. I find it hard to believe we have been providing world-class music in local venues for so long. Looking back, I have been remembering concerts by the Amadeus String Quartet; Elizabeth Watts singing Bach in Douai when she was

unknown; Joanna McGregor playing the Goldberg Variations who lit up the Corn Exchange one Sunday afternoon. I can also remember moments such as the destruction of the sand mandala by the Tibetan monks as some rather startled Newbury residents and the swans looked on. It is happening again this year – don't miss it.

The Friends of Newbury Spring Festival provide vital support for the Festival, contributing not only to the concerts and events but also to the annual core costs. Without this essential funding the Festival would not be viable.

Grants awarded by the Trustees of the Friends for 2018 include £25,000 to the Newbury Spring Festival for the May 2018 Festival, £600 to Open Studios and the third prize of £500 at the final of the Sheepdrove Piano Competition at Sheepdrove, Lambourn, now in its 10th anniversary year. Thank you all very much.

Whatever your interests I am sure you will enjoy some great concerts and events and I look forward to seeing you at the Festival.

Caroline Holbrook
Chairman of Friends of Newbury Spring Festival

GDPR and Gift Aid

New General Data Protection Regulations (GDPR) come into effect on 25 May 2018. To comply with the regulations all Friends have been asked to respond on a form telling us how they would like to be contacted.

If you have not returned the completed form before 25 May, unfortunately we will not be able to contact you. If you require another form, please contact Jane Pickering, details below.

In 2017 the Friends of Newbury Spring Festival were able to claim £4,921.25 through Gift Aid, which is a great help to finances. If you have not already done so, please consider signing up for Gift Aid; we can reclaim 25% of your annual donation directly if you are a UK resident and a tax payer. Please contact Jane Pickering for a Gift Aid declaration form.

Joining the Friends

Please complete the form on the Friends page at www.newburyspringfestival.org.uk. Once submitted, we will email an application form for you to print out and complete by hand. Send it with your cheque (payable to Friends of Newbury Spring Festival) to the address below.

We regret that credit/debit cards cannot be used to join the Friends scheme; however online bank transfers are acceptable – please contact Jane Pickering for details. Alternatively, complete the bankers order part of the form and return it to her.

Jane Pickering, Festival Membership Secretary
Newbury Spring Festival
33/34 Cheap Street, Newbury RG14 5BD
Tel 01635 528766

Benefits of Being a Friend of Newbury Spring Festival

- * Minimum two weeks priority booking. Platinum and Joint Platinum Friends are entitled to extra time in advance of other levels of membership (restrictions apply)
- * Free Souvenir Programme if booking six concerts or more or spending £200 or more on tickets
- * Invitation to Friends events; Platinum and Joint Platinum Friends are also invited to the annual Launch in March
- * Platinum and Joint Platinum Friends names printed inside the Souvenir Programme (voluntary)
- * Festival Focus annually and a newsletter at least twice a year
- * Friends dedicated website page

Friend £25

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Joint Platinum £150 or upwards

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Philharmonia Orchestra

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Sat 12th

Philharmonia Orchestra

Edward Gardner conductor
Sheku Kanneh-Mason cello

Hannah Kendal *Baptistry*
Elgar Cello Concerto in E minor, Op.38

Interval

Elgar *Sospiri*, Op.70
Schumann Symphony No. 1, Op.38, *Spring*

Newbury Spring Festival is delighted to celebrate by opening the first night of its 40th anniversary with a specially commissioned work by Hannah Kendall.

Sponsored by Greenham Trust

Opening work commission supported by RVW Trust, Philharmonia Orchestra and Three Choirs Festival Association



HANNAH KENDALL (b.1984)

Baptistry



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I was absolutely thrilled when Mark Eynon invited me to write a new work in celebration of Newbury Spring Festival's 40th anniversary after hearing my orchestral piece *The Spark Catchers* at the BBC Proms last summer, especially as I have become a huge admirer of the Festival's work through my regular visits in connection with its Education Programme in previous years.

Baptistry is inspired by Sam Gilliam's bright, vibrant and dynamic artwork of the same name, as pictured above, which conjures a sense of celebration, newness, regeneration and growth.

The piece opens with highly spirited music, initially punctuated by a low bold and earthy chord, and then led by a jazzy main theme in the brass and woodwind. This quickly breaks down, giving way to a light, bright, lively and zestful section, driven by sustained rhythmic activity in the strings. The flutes and oboes carry the melody, which is intermittently interrupted by punchy motifs in the bass lines. A softer and slower 'blooming' section follows where long phrases gently unfold around repeated pulsing in the harp which eventually accompanies a rich whole violin section solo line. The main theme returns; the harp's pulsing becomes stronger chimes; and bass lines come back again introducing a fervent section with a short fanfare and sparkling flourishes in the woodwind and percussion. The music comes to a sudden halt before a quieter, sprightly version of the theme comes back again for the last time, crescendoing into a swift and forceful finish.

I would like to take the opportunity to thank Newbury Spring Festival, Philharmonia Orchestra and Three Choirs Festival for supporting the commission, in addition to the RVW Trust, which also generously supported my postgraduate studies at the Royal College of Music (2008–09), and my chamber opera *The Knife of Dawn* (2016).

© Hannah Kendall

SIR EDWARD ELGAR (1857–1934) Cello Concerto in E minor, Opus 85

Adagio – Moderato

Lento – Allegro molto

Adagio

Allegro – Moderato – Allegro, ma non troppo – Poco più lento – Adagio

Elgar composed this concerto in 1918–19, mostly at the isolated cottage, Brinkwells, near Fittleworth in Sussex. The *moderato* theme of the first movement was written on the day in March 1918 when he left a nursing home after an operation. But he did not immediately proceed with it

and later that summer Lady Elgar, after hearing her husband playing over the day's sketches, wrote in her diary: 'Wonderful new music – real wood sounds and another lament which should be in a war symphony.' This referred to the Piano Quintet, but it could have applied equally to the Cello Concerto, which Elgar took up again in May and June 1919. It is, he said, 'a real large work and I think good and alive'. Large, that is, in emotional span and range. It was also a personal elegy for the world – a dream-world, perhaps – which he knew had vanished for ever.

Although in four movements, it is half the length of the Violin Concerto and the symphonies and is more lightly scored, though the music never sounds lightweight. The soloist is always given the centre of the stage and is usually heard with strings or woodwind, rarely with the brass. Elgar dedicated it to two elderly friends, Sir Sidney and Lady Colvin, and it had its first performance in the Queen's Hall, London on 27 October 1919 when Felix Salmond was the soloist with the London Symphony Orchestra conducted by the composer. The rest of the concert was conducted by Albert Coates and included works by Scriabin and Wagner. Coates, newly appointed and anxious that the opening concert of the orchestra's first post-war season should be a success, overran his own rehearsal time at Elgar's expense, to the intense indignation of Lady Elgar ('selfish, ill-mannered bounder'). In consequence, the concerto had a rough-and-ready performance and the audience's response was lukewarm. The critic Ernest Newman recognised that 'no one in the orchestra seemed to have any idea of what the composer wanted', but even so he perceived that the work was 'the realisation in tone of a fine spirit's lifelong wistful brooding upon the loveliness of earth'. As Elgar himself remarked, it is 'a man's attitude to life'.

It begins with a *nobilmente* flourish for the soloist that will recur in two of the later movements. It is a dramatic, virile gesture but soon gives way to a long, lulling, world-weary melody, introduced by violas, taken up by the soloist and then by the full orchestra. It winds through several keys, interrupted by a brief livelier episode in which the woodwind contrasts with the cello. The movement ends quietly, a *pizzicato* reference to the introductory flourish acting as a bridge to the second movement.

Elgar called this movement simply *Allegro molto*, but it is a quicksilver *scherzo*. After a hesitant try-out by the cellist, the main theme scurries along like a *moto perpetuo*, but it has a restless air and more than a touch of wistfulness. It requires a virtuoso touch from the soloist, while the orchestra provides an impressionistic background. The short *Adagio* is a song without words, an eloquently simple lament.

The finale begins with a cello recitative that links the work's introductory flourish with the main theme of this

movement. When it gets under way, Elgar, for the first time in the concerto, gives the orchestra full rein, with a return to the swaggering rumbustiousness of his pre-war works. But the panache is short-lived, the gentler second subject and chromatic harmonies bringing back the intensely tragic mood of the world of 1918. There is an impassioned accompanied cadenza and Elgar recalls a theme from the *Adagio*. The vigorous opening flourish returns and, as the solo cello plunges to the depths, a few hurried bars of the finale's main theme rush this great work to a superficially high-spirited ending.

© Michael Kennedy

SIR EDWARD ELGAR (1857–1934) *Sospiri*, Opus 70

Elgar composed *Sospiri* in 1914, and dedicated the score to his close friend W.H. Reed, the leader of the London Symphony Orchestra. There are two alternative versions and it is by no means clear which came first. As well as the obvious pairing of violin and piano there is a quasi-orchestral arrangement for strings with harp and organ. It was the latter that was accorded the first performance, at a Promenade Concert in the Queen's Hall, soon after the outbreak of the Great War, and which we shall hear tonight.

Sospiri is the Italian word for 'sighs', and it is easy to understand Elgar's choice of title. Although this is a short piece it contains a theme that has wonderful breadth and depth of feeling, a yearning quality which seems to anticipate all the sadness of what is to come after its composition, and is reminiscent of the great slow movements of the two symphonies and the Violin Concerto.

ROBERT SCHUMANN (1810–56) Symphony No. 1 in B flat, Opus 38, Spring

Andante un poco maestoso – Allegro molto vivace

Larghetto – (attaca)

Scherzo. Molto vivace – Trio I/II

Allegro animato e grazioso

During the period immediately following Beethoven's death, an age dominated by the musical realisation of dreams and worlds both real and imaginary, no one dreamed with quite the intensity and tangibility of Robert Schumann. A letter written in 1838 is particularly revealing in this respect: 'I am affected by everything that goes on in the world and think it all over in my own way, politics, literature and people, and then I long to express my feelings and find an outlet for them in music. That is why my compositions are sometimes difficult to understand, because they are connected with different interests; and sometimes striking, because everything extraordinary that happens impresses me and impels me to express it in music.'

Philharmonia Orchestra

St Nicolas Church Newbury Saturday 12th May 7.30pm

Sat 12th

Schumann's early musical progress was unremarkable. He was already ten before beginning piano lessons, and despite his increasing enthusiasm for composition and a passion for Romantic literature, he toed the family line by enrolling at Leipzig's University as a law student in 1828. He quickly realised his mistake, however, and the following year fled for Heidelberg fearing that the 'ice-cold definitions of chilly jurisprudence would crush the life out of me'.

Increasing contacts with the musical world convinced Schumann that this was where his future lay. Most importantly he met the Wieck family, taking a particular shine to their nine-year-old piano-prodigy daughter, Clara, whom he would marry some 12 years later. He set his heart on becoming a concert pianist, and lessons with Friedrich Wieck followed. But despite Schumann's best efforts, a virtuoso career seemed unlikely. The situation was decided for him when he developed an ailment in his right hand that proved incurable. It seems that Schumann devised a finger-strengthening contraption that collapsed, leaving him crippled. It also appears he was by now receiving mercury treatment for syphilis; its after-effects go a long way towards explaining the dizzy spells, auditory hallucinations and momentary losses of consciousness which plagued him throughout the rest of his life.

Whatever the truth of the matter, Schumann was forced to concentrate on composition, something for which the musical world can be eternally grateful. Over the following ten years he enriched the solo piano repertoire with an almost uninterrupted run of 28 opuses that include such treasures as *Papillons*, *Carnaval*, *Kinderszenen* and *Kreisleriana*.

In addition, he was responsible for co-founding one of the most influential of all musical publications, the *Neue Zeitschrift für Musik*, which sought to quash wealthy society's predilection for the salonesque and enthusiastically promote music of high quality. Schumann wrote many of the articles himself, using the pseudonyms Florestan and Eusebius, the former an outward-going, robust figure, the latter a subdued introspective. These were effectively euphemisms for the contradictions in Schumann's own personality, which were also reflected in the often abrupt mood-swings in his music.

In just over a decade, Schumann had changed the face of music forever. Composing was no longer a 'craft' in the manner of previous generations – it was something that came to the suitably gifted in a flash of divine inspiration. In Schumann's case this resulted in several prodigious outbursts of creative activity – he composed over 150 songs in 1840 alone, and then the *Spring* Symphony (1841) in just four days. The tragedy was that when the inspiration began to falter, Schumann had neither the craft

nor the emotional stability to help paper over the cracks. The psychological problems that had plagued him since his teens gradually increased in intensity until a half-hearted suicide attempt led to his incarceration in an asylum. His death in 1856 robbed the musical world of one of its supreme natural creative talents.

Back in January 1841, life had seemed so very different. Recently happily married to one of the most distinguished pianists in Europe (Clara Wieck), and with the inspirational 'year of song' just behind him, Schumann set about his first large-scale orchestral composition. In the time it would take most composers to sketch a few ideas (23–26 January) the *Spring* Symphony emerged complete in all its essentials.

A Romantic to his fingertips, Schumann's muse was invariably fired by thoughts of an extra-musical nature. In the case of his new symphony it appears to have been the approach of spring as crystallised in a poem by Adolph Böttger. The heightened anticipation of the resulting music lays testimony to Schumann's enraptured state of mind at this time. In his feverish excitement, he got rather carried away with himself and described the work as a *Spring* Symphony. He even went as far as to give the four movements individual titles: 'Spring's Awakening', 'Evening', 'Lively Friends', and 'Spring's Farewell'. In the cold light of day, however, Schumann came to regret this hot-headedness, and wishing the work to stand alone without the aid of poetic suggestion, withdrew all the titles. The premiere was given on 31 March 1841 in the Leipzig Gewandhaus, conducted by Schumann's close friend and fellow-composer, Felix Mendelssohn.

Despite its literary leanings and tendency towards free fantasy, Schumann chose to cast the *Spring* Symphony in the familiar four movements of the Classical symphony. An invigorating *Allegro molto vivace* is preceded by a slow introduction set in motion by a fanfare (horns and trumpets) that outlines the natural rhythm of Böttger's words: 'Im Thale blüht der Frühling auf' (Spring is coming in the valley). This bold opening was later shamelessly adapted by Tchaikovsky for the opening of his Fourth Symphony. The first movement's 'patchwork-quilt' development section, cunningly built out of repetitions and fresh juxtapositions of existing material, became a virtual blueprint for innumerable late-Romantics. The *Larghetto* – notice the aching, pre-Mahlerian harmonic suspensions – is an enraptured lyrical outpouring that towards the end cunningly introduces a new idea in the trombones. This then turns out to be the main theme of the dramatic *Scherzo* (and two Trios) that follows without the customary break, which itself spills over into a joyous finale that is one of the most sustained pieces of bonhomie in the symphonic repertoire.

© Julian Haylock

Philharmonia Orchestra

St Nicolas Church Newbury Saturday 12th May 7.30pm

Edward Gardner

© Benjamin Ealovega



Chief Conductor of the Bergen Philharmonic since October 2015, Edward Gardner has led that orchestra on multiple international tours, including acclaimed performances in London, Berlin, Munich and Amsterdam, and continues his hugely successful relationship with Chandos Records.

In demand as a guest-conductor, this season sees Edward debut with the New York Philharmonic, San Francisco Symphony and Chicago Symphony Orchestra, and return to the Gewandhausorchester Leipzig, London Philharmonic Orchestra and Deutsches Symphonie-Orchester Berlin. He also continues his long-standing collaborations with the Philharmonia Orchestra, City of Birmingham Symphony Orchestra (where he was Principal Guest Conductor from 2010–16) and BBC Symphony Orchestra (whom he has conducted at both the First and Last Night of the BBC Proms).

Music Director of English National Opera for ten years (2006–15), Edward continues to work with the world's major opera companies. He has ongoing relationships with La Scala and Opéra National de Paris, and with New York's Metropolitan Opera where he has conducted productions of *Carmen*, *Don Giovanni*, *Der Rosenkavalier* and *Werther*. Future plans include a return to Dutch National Opera and his Royal Opera House Covent Garden debut.

Born in Gloucester in 1974, Edward was educated at Cambridge and the Royal Academy of Music. On graduating he assisted Sir Mark Elder at The Hallé, going on to spend three years as Music Director of Glyndebourne Touring Opera. His many accolades include being named Royal Philharmonic Society Award Conductor of the Year (2008), an Olivier Award for Outstanding Achievement in Opera (2009) and receiving an OBE for Services to Music in the Queen's Birthday Honours (2012).

Sheku Kanneh-Mason

Sheku Kanneh-Mason was the 2016 BBC Young Musician, a title he won with a stunning performance of the Shostakovich Cello Concerto at London's Barbican Hall with the BBC Symphony Orchestra. In April 2017 he returned to the venue for another performance of the concerto, this time with the National Youth Orchestra and Carlos Miguel Prieto after which the *Guardian* wrote that 'technically superb and eloquent in his expressivity, he



© Glen Thomas

held the capacity audience spellbound with an interpretation of exceptional authority', and the *Telegraph* acknowledged 'what a remarkable musician he already is, bringing other-worldly tone to the haunting slow movement and displaying mature musicianship in his handling of the extended cadenza'.

Only 19 years old, Sheku's international career is developing very quickly. As well as performing with the Philharmonia Orchestra here at Newbury Spring Festival, engagements in the 2017/18 and 2018/19 seasons include the CBSO, a return to the Royal Liverpool Philharmonic, Zurich Tonhalle Orchestra, Barcelona Symphony, Netherlands Chamber Orchestra (his debut at the Concertgebouw), Los Angeles Chamber Orchestra (Sheku's concerto debut in North America), Louisiana Philharmonic, and the Seattle and Atlanta Symphonies. He will also return to the BBC Symphony Orchestra to perform the Elgar Concerto in his hometown of Nottingham and make his debut at the Vienna Konzerthaus with the Japan Philharmonic.

In recital, Sheku has several concerts across the UK with highlights over the next two seasons including his debuts at Kings Place as part of their Cello Unwrapped series, Milton Court and the Wigmore Hall. He performed a series of concerts in Canada in December 2017, and further recitals at the Zurich Tonhalle, and the Lucerne Festival.

In 2016, Sheku performed at the BBC Proms in the Park in Wales and returned to make his Proms debut at the Albert Hall in summer 2017 with the Chineke! Orchestra, an ensemble with which he enjoys a special relationship having taken part in their debut concert at the Royal Festival Hall in 2015, returning as soloist to perform the Haydn Concerto with the orchestra in April 2017.

In February 2017, Sheku performed an arrangement of Leonard Cohen's *Hallelujah* for Cello and String Trio at the BAFTAS Awards show at the Royal Albert Hall, an interpretation which brought the celebrity-filled audience to their feet and which has subsequently been shared and viewed by nearly two million people on social media sites. He has an exclusive recording contract with Decca Classics and his first concerto recording for the label will be released this year.

Sheku began learning the cello at the age of six with Sarah Huson-Whyte and then studied with Ben Davies at the Junior Department of the Royal Academy of Music

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Philharmonia Orchestra

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where he held the ABRSM Junior Scholarship. In September 2017, he started a full-time degree course at the Royal Academy, studying with Hannah Roberts. He has received masterclass tuition from Guy Johnston, Robert Max, Alexander Baillie, Steven Doane, Rafael Wallfisch, Jo Cole, Melissa Phelps and Julian Lloyd Webber, and in July 2017 participated in the Verbier Festival Academy in masterclasses with Frans Helmerson and Miklos Perenyi. A keen chamber musician, Sheku performs regularly as a member of the Kanneh-Mason Trio with his sister Isata and brother Braimah.

Sheku is passionate about the importance of making classical music accessible to all and is the first London Music Masters Junior Ambassador. With his siblings, the Kanneh-Mason seven-piece ensemble, he has performed in many venues across the UK including at Marlborough House in front of HRH Prince Charles for Commonwealth Day and on ITV's *Britain's Got Talent*, both in the semi-finals in 2015 and then as special guests on the final show in June 2017 performing with dance group Diversity.

He plays an Antonius and Hieronymus Amati cello c.1610, kindly on loan from a private collection.

Hannah Kendall



Described as '...intricately and skillfully wrought' by *The Sunday Times*, Hannah Kendall's music has attracted the attentions of some of the UK's finest groups including London Philharmonic Orchestra, Bournemouth Symphony Orchestra, BBC Singers and Philharmonia Orchestra, with performances at the Royal

Festival Hall, Queen Elizabeth Hall, Purcell Room, The Royal Opera House's Linbury Studio Theatre, The Place, Westminster, Canterbury, Gloucester and St Paul's Cathedrals, Westminster Abbey and Cheltenham Music Festival. Hannah's works have been broadcast on BBC Radio, including 'Composer of the Week' in March 2015 and 'Hear and Now' in October 2016. In 2015, she won the Women of the Future Award for Arts and Culture. Recent projects include a one-man chamber opera, *The Knife of Dawn*, premiered at London's Roundhouse in October 2016. Based on the Guyanese/Caribbean political activist and poet Martin Carter, set to a new libretto by award-winning author Tessa McWatt, and directed by John Walton, it was described as being 'dramatically intense and atmospheric, a powerful snapshot of a poet incarcerated in British Guyana' by *The Stage*.

Also, *The Spark Catchers*', an orchestral piece for Chineke!, which was premiered at the Royal Albert Hall in August 2017 as part of the BBC Proms, was described as 'imaginatively intricate' by the *Financial Times*.

Born in London in 1984, Hannah graduated from the University of Exeter with First Class Honours in Music, having studied composition with Joe Duddell. She also completed a Masters in Advanced Composition with Distinction from the Royal College of Music studying with Kenneth Hesketh and funded by the Arts and Humanities Research Council, the Royal College of Music Study Award and the RVW Trust.

Hannah is deeply committed to contemporary culture as a whole and often works collaboratively with artists from other art forms. She has developed a fruitful creative relationship with poet Rick Holland, setting *Fundamental* for choir and brass quintet, described as being 'a hugely accomplished work' by *Music OMH*, and a number of other poems from Rick's recently-published collection *Story the Flowers*. Hannah also worked closely with choreographer Symeon Kyriakopoulos in creating *Labyrinthine*, which was premiered at The Place as part of the Resolution! Festival in 2009. More recently, Hannah joined forces with Gallery Libby Sellers in developing 'Middlegame' for solo piano, which took inspiration from the Gallery's GAMES exhibition. Commissioned by the Richard Thomas Foundation, the work was premiered at the space by Andrew Matthews-Owen and expanded into a three-movement piece, 'On the Chequer'd Field Array'd' that was performed by Andrew at the Purcell Room in May 2013. The work was selected as a Premiere of the Year by *Classical Music Magazine*.

Hannah has a Masters in Arts Management, graduating from the Royal Welsh College of Music and Drama with Distinction. She has since enjoyed positions within the Music and Media Relations Departments at the Barbican Centre, Europe's largest multi-arts venue. Currently, Hannah also works part-time as a Director at London Music Masters, a charity that aims to enable opportunity, diversity and excellence in classical music, inspiring positive change for individuals and communities, and teaches on the Composition/General Musicianship team at Junior Royal Academy of Music.

Philharmonia Orchestra

The Philharmonia Orchestra is a world-class symphony orchestra for the 21st century. Led by its Principal Conductor and Artistic Advisor Esa-Pekka Salonen, the Philharmonia has a pioneering approach to the role of the modern-day symphony orchestra, reaching new audiences and participants through audience development, digital technology, and learning and participation programmes.

Philharmonia Orchestra

St Nicolas Church Newbury Saturday 12th May 7.30pm

The orchestra's home is Southbank Centre's Royal Festival Hall in the heart of London, where it presents a season of over 50 performances each year. Orchestral programming is complemented by series including Philharmonia at the Movies, Music of Today and the Philharmonia Chamber Players.

The Orchestra is committed to presenting the same quality of live music in venues throughout the UK as it does in London, especially at its residencies in Bedford, Leicester, Canterbury, Basingstoke, at the Three Choirs Festival and Garsington Opera. At the heart of the UK residencies is a programme delivered by the Philharmonia education team that empowers people in every community to engage and participate in orchestral music.

Internationally, the Philharmonia is active across Europe, Asia and the USA. With Esa-Pekka Salonen, in recent times the orchestra has undertaken major tours to Taiwan, Japan and the USA, as well as a residency at Festival d'Aix-en-Provence.

As one of the world's most recorded orchestras, the Philharmonia's international recognition and reputation in part derives from its extraordinary recording legacy, which

in the last ten years has been burnished by digital and technological innovation. The orchestra now records and releases music across multiple channels and media, from an iPad app to releases on partner label Signum Records.

More recently the Philharmonia and Salonen have forged a new path with Virtual Reality. 360 Experience, produced with 3D audio and video, has been presented at Southbank Centre and at the Ravinia (Chicago) and Cheltenham Festivals.

The Philharmonia was founded in 1945 by EMI producer Walter Legge. It has been self-governing since 1964 and is owned by its 80 members. During its first seven decades, the orchestra collaborated with most of the great classical artists of the 20th century, such as Strauss and Karajan.

Finnish conductor and composer Esa-Pekka Salonen has been Principal Conductor & Artistic Advisor since 2008. Jakub Hrůša and Santtu-Matias Rouvali are Principal Guest Conductors, and honorary conductor positions are held by Christoph von Dohnányi and Vladimir Ashkenazy. Composer Unsuk Chin is Artistic Director of the orchestra's new-music series, Music of Today.

Sat 12th



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- scouts and guides, youth clubs
- orchestras, choirs, dramatic groups
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Office space in Newbury town centre.

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- **Turnpike Industrial Estate**

Newly refurbished workshop units in north Newbury.

- **Unit 2 Tealgate, Charnham Park**

Workshop and distribution space in Hungerford.

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

Workshop and distribution space in Newbury.

- **Cottismore Park**

A garden centre near Kingsclere.



Michael Law's Piccadilly Dance Orchestra

Corn Exchange Newbury Saturday 12th May 7.30pm

Sat 12th

Michael Law's Piccadilly Dance Orchestra and The Gatsby Girls

Michael Law	conductor, piano, vocal	Hill/Armstrong	Beau Koo Jack
Chris Snead	trumpet	Ellington	It Don't Mean a Thing
Tom Dennis	trumpet	Chandler/White/Cohen	Canadian Capers
Paul Sykes	trombone	Magidson/Wrubel	Music Maestro Please
Kyle Horch	saxophones/clarinet	Waller	Henderson Stomp
Mark Allaway	saxophones/clarinet	Leslie/Monaco	Masculine Women – Feminine Men
Andrew Tweed	saxophones/clarinet	Revel/Gordon	Did You Ever See a Dream
Ben Groenevelt	double bass		Walking?
Ben Twyford	drums/percussion	Noble	The Very Thought of You
Martin Wheatley	guitar/banjo/vocal	Jolson/Rose/Dreyer	There's a Rainbow Around my
Colin Good	piano		Shoulder
Alan Bennett-Law	manager	Berlin	Let's Face The Music and Dance
with Louise Cookman	vocal	Gershwin/Gershwin	They Can't Take That Away From
and The Gatsby Girls			Me
Yellen/Ager	Hungry Women	Gershwin/Gershwin	Let's Call The Whole Thing Off
Lewis/Young Warren	Crying for the Carolines	Kahn/Donaldson	Yes, Sir, That's My Baby
Donaldson	You're Driving Me Crazy	Porter	Let's Do It
Creamer/Layton	After You've Gone	Mercer/Warren	Jeepers Creepers
Ager/Dougherty	Glad Rag Doll	Mack/Johnson	Charleston
Harburg/Arlen	Over The Rainbow	Yellen/Ager	Happy Feet

The programme will be in two halves, with a 20 minute interval.

From the Charleston and Black Bottom of the 1920s through the beautiful classic songs of the 1930s to swing and jazz mayhem, Michael Law's Piccadilly Dance Orchestra – celebrating its 30th year – and the four Gatsby Girls present a night of razzle dazzle. The evening features some of the greatest music of the golden jazz age and transports the audience back to a world of sophistication, glitz and glamour, delighting the senses with flapper fun and frolics.



Supported by Friends of Newbury Spring Festival

friends
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spring festival

Michael Law's Piccadilly Dance Orchestra

Corn Exchange Newbury Saturday 12th May 7.30pm

Michael Law



© Doug Craib

Michael Law founded his Piccadilly Dance Orchestra in 1988, supported and inspired by his partner Alan Bennett-Law.

As well as leading his orchestra, Michael is a renowned singer and pianist, with a special affinity for the superb comic and sentimental songs of Sir Noël Coward.

He took part in Radio 2's Noël Coward centenary celebration, Radio 2's three-part series about Coward (hosted by Neil Tennant) and recorded a hitherto unrecorded Coward song for a Radio 4 programme about Marie Stopes.

He was interviewed for Radio 2's programme about Ray Noble and Carroll Gibbons, *The Bands That Mattered*, and was featured both with his orchestra and as a commentator on BBC 4's highly successful programmes *Len Goodman's Dancing Feet* and *Len Goodman's Dance Band Days*.

Michael toured the world for six years 'in cabaret' with Sheridan Morley (Coward's friend and first biographer). Their shows included the songs of Noël Coward, Cole Porter, Flanders and Swan, Tom Lehrer, Ivor Novello, Irving Berlin, Jack Strachey and many more.

Michael Law's Piccadilly Dance Orchestra

Michael Law's Piccadilly Dance Orchestra – owned and managed by Michael and Alan Bennett-Law – is world famous for providing superb entertainment to a very high standard and is much sought-after for concert and cabaret performances as well as for private parties and corporate events.

Elegant, musically immaculate and infused with toe-tapping rhythm, the PDO's recordings have recently been chosen for the soundtracks of CSI, Gotham as well as an award-winning documentary about Stanley Kubrick ... and two of the PDO's recordings (*Happy Feet* and *Dance Little Lady*) have been heard by more than two and a half million people on YouTube.

The PDO has enjoyed residencies at London's Ritz and Savoy Hotels and has recorded six CDs. Their sensational Café de Paris events (one of which is featured in the photograph below) have set a new standard for recreations of 1920s/30s high-society entertainment. At The Savoy, the PDO were the last to perform on the legendary stage where so many great bands of the past had performed, including Carroll Gibbons and the Savoy Hotel Orpheans, Geraldo, Fred Elizalde and Debroy Somers.

Acclaimed worldwide for their spirited re-creations of the music of the British Dance Bands, Michael and the PDO were specially chosen for BBC 4's much praised *Len Goodman's Dancing Feet* and a sequel, *Len Goodman's Dance Band Days*.



© Tom Leentjes

Sat 12th

Sound Beginnings

Sheepdrove Eco Centre Lambourn Sunday 13th May 10.00am 12.00 noon

Sun 13th

Romeo and Juliet

Mikhail Kazakevich piano
Elena Zozina piano
Richard Morris narrator

A wonderful opportunity for families to enjoy together this relaxed performance of an introduction to the wonderful world of Prokofiev. Lasting just under an hour, parts of the great ballet score *Romeo and Juliet* are specially arranged for two pianos.

With the music performed by pianists Mikhail Kazakevich and Elena Zozina, Shakespeare's most famous love story is narrated in animated and engaging style by Richard Morris.

The performance is followed by delicious organic food 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 the Festival to give a piano recital at Sheepdrove Eco Centre on the evening of Thursday 17 May. See page 53 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 five, and at 11 made her debut with the Nizhny Novgorod State Philharmonic at the Kremlin Concert Hall, playing Mendelssohn's Piano Concerto No. 1. At 14 she won the Grand Prix and a Special Diploma at the famous D. Kabalevsky's National Piano Competition. In 1992 Elena made her first concert tour abroad, playing in Dortmund and Bonn where she received great critical acclaim.

Richard Morris

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

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

He has made many CDs, one of which won a Grammy, and has recorded for BBC Radio 2, 3 and 4.

Llŷr Williams

Schumann 4 Nachtstücke, Op.23
Debussy Suite bergamasque
Debussy L'isle joyeuse

Interval

Rachmaninov Preludes: Op.32 Nos. 3, 9, 10, 11, 12
and Op.23 Nos. 6, 8, 10
Scriabin Sonata No. 5, Op.53

Newbury Spring Festival is delighted to welcome back one of its former Young Artists, now established as one of the UK's leading pianists.

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

ROBERT SCHUMANN (1810–56) Nachtstücke, Opus 23

1. *Trauerzug*: Mehr langsam, oft zurückhaltend (rather slow and restrained)
2. *Kuriose Gesellschaft*: Markiert und lebhaft (marked and lively)
3. *Nächtliches Gelage*: Mit grosser Lebhaftigkeit (with great animation)
4. *Rundgesang mit Solostimmen*: Einfach (with easy movement)

In many respects Schumann represents the typical romantic artist: deeply influenced by literature, committed to powerfully intense emotions, creatively aware of the virtuosity of performers. He was himself a fine pianist and the first 23 of his published compositions were for his own instrument.

Schumann composed the *Nachtstücke* in 1839, borrowing the title from his favourite writer, E.T.A. Hoffmann. Around this time he spent a few months in Vienna, in the hope of finding a publisher for the *Neue Zeitschrift für Musik*, of which he was editor. He wrote to his fiancée, Clara Wieck: 'During my new composition I had a premonition. I kept seeing funeral processions, coffins, and unhappy, despairing people. I was so overcome that tears came forth.' Thus the *Funeral Procession* advances with hesitant steps, approaching nearer and nearer until reaching a fortissimo climax in wide-spaced chords, before receding to the distance. It soon emerged that these premonitions had coincided with the illness and death of Schumann's brother Eduard.

The whole of the second movement, *Strange Assembly*, derives from the accented descending scale of the principal theme. Its character is not unlike a faster parody of the preceding funeral music, but the treatment is varied and imaginative, to include a lyrical interlude, a recitation and a witty intermezzo.

The third movement, *Nocturnal Revel*, rushes by like the wind. It also features two interludes, the first in an agitated minor key, the other with sweeping gestures and breathless rhythmic figures.

The final movement, *Roundelay with Solo Voices*, has an inspired yearning melody, whose rhythmic character provides the basis for the sensuous middle section. This in turns links with the reprise of the earlier music, which moves through to a subdued conclusion in the lower reaches of the instrument.

© Terry Barfoot

CLAUDE DEBUSSY (1862–1918) Suite Bergamasque

Prélude: Moderato, tempo rubato

Menuet: Andantino

Clair de lune: Andante très expressif

Passepied: Allegretto ma non troppo

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.

While the third movement, the famous *Clair de lune*, has become one of the most popular pieces in the entire keyboard repertoire, in truth the whole suite represents the range and nature of Debussy's unique keyboard language. He would go on to develop further refinements in later works, such as the two books of *Préludes*.

The opening movement, entitled *Prélude*, features that special mixture of the old and the new which forms an important aspect of Debussy's style, an approach he learned from the piano music of Gabriel Fauré.

The *Menuet*, based on an 18th-century dance form, therefore adopts a similar stance, developing with abundant rhythmic and textural subtlety to create a somewhat exotic atmosphere. As for *Clair de lune* itself, 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*. The *Passepied*, another old dance form, has a strongly characterised principal theme which develops in relation to a persistent quaver motion.

L'isle joyeuse

Debussy wrote nothing finer than *L'isle joyeuse*, which he composed around the time he travelled to the island of Jersey to spend a holiday with Emma Bardac, whom he would later marry. The imagery is associated with another journey, that depicted in Watteau's painting *L'embarquement pour Cythère*, and from this evocative source the work derives its atmosphere of Mediterranean warmth.

Beginning with a virtuoso cadenza featuring cascading runs which build to create a unique personality, the music moves on to a dance-like section. This in turn gives way to a brilliant toccata and recalls the impressionism of his water pieces. An heroic melody generates the structural and expressive climax, which has real power and confirms that this is in many respects the composer's most ambitious piano piece. At any rate, it is one that contains all those elements that combine to make Debussy such a master of keyboard music.

© Terry Barfoot

SERGEI RACHMANINOV (1873–1943) Preludes

Opus 32 No. 3 in E major – Allegro vivace
Opus 32 No. 9 in A major – Allegro moderato
Opus 32 No. 10 in B minor – Lento
Opus 32 No. 11 in B major – Allegretto
Opus 32 No. 12 in G sharp minor – Allegro
Opus 23 No. 6 in E flat major – Andante
Opus 23 No. 8 in A flat major – Allegro vivace
Opus 23 No. 10 in G flat major – Largo

At the centre of Rachmaninov's creative achievement in piano music lie the 24 Preludes, following the precedent of his hero Chopin, of whose music he was a renowned interpreter. Certainly these compositions pay homage to those artists whom Rachmaninov particularly admired – Chopin and Schumann, for example – though they are never less than individual and distinctive. In particular the pounding quasi-martial rhythms and the sweeps of intensely expressive melancholy are typical features. To some extent these derived from his own playing and the vast span of his hands, for Rachmaninov was a legend in his own lifetime and, of course, beyond.

The Preludes date from 1892, 1902–03 and 1910. The most famous of them, the C sharp minor, is the odd one out, since it was one of the early *Morceaux de fantaisie*, Opus 3. Ten years later, having recently completed the Piano Concerto No. 2, Rachmaninov composed the 10 Preludes, Opus 23. In 1910, soon after the Third Concerto, he completed the project with another 13 Preludes, Opus 32. These compositions range across the whole of his stylistic character, each developing the possibilities of a particular mood or sentiment, with a magnificent imaginative and technical command of the possibilities offered by the musical material.

© Terry Barfoot

ALEXANDER SCRIABIN (1872–1915) Sonata No. 5, Opus 53

Alexander Scriabin was a leading pianist and composer of the Russian school in the generation after Tchaikovsky, and one of the most intriguing figures in musical history. In his earlier piano pieces, which are marked by an elegant sense of line, he most frequently took inspiration from the music of Chopin, but as his career developed so his ego encouraged him to believe that his music could transform the world. He conceived the idea of an apocalyptic ritual which would transport mankind on to a higher plane of consciousness. Even his piano compositions have their more sensational sides – for instance his 7th and 9th Piano Sonatas are entitled *White Mass* and *Black Mass* – and this may have the defect of distracting the listener from the actual quality of the music, in which a rigorously applied harmonic system, influenced by Wagner, remained an important element.

The Sonata No. 5, composed in 1907, was the first that Scriabin wrote in a single movement. Within a duration of around 12 minutes the music ranges widely, and there is no indication of a tonic key in the title description.

Scriabin was evidently pleased with what he achieved in this composition, describing it as 'a great poem for the piano'. The music was composed alongside one of his most celebrated works, the orchestral *Poem of Ecstasy*, and it seems it was completed in a white heat of inspiration within three or four days. He indicated an associated text:

I call you to life, mysterious forces!
Drowned in the obscure depths
Of the creative spirit, timid
Embryos of life, to you I bring audacity!

The music is organised as a slow introduction leading through to a sonata form. The initial sonorities are striking and make full use of the keyboard with a wide range of dynamics. Moreover there are some subtle hints towards the music of the dance-like *Presto* section. When the tempo slows, the theme is closely related to *The Poem of Ecstasy*. The expressive marking at this point is

Llŷr Williams

Corn Exchange Newbury Sunday 13th May 3.00pm

'caressingly', and the music is chromatic and sensual in the extreme. In the next phase, the mood changes and the pianist is asked to play 'with delight', with strange and complex harmonic textures. There is a recapitulation in the form of a faster version of the earlier music, and a final, ecstatic version of the prologue theme.

© Terry Barfoot

Llŷr Williams



© B. G. Ealovega

Welsh pianist Llŷr Williams is widely admired for his profound musical intelligence and the expressive and communicative nature of his interpretations. He has worked with the BBC National Orchestra of Wales, Scottish Chamber Orchestra, London Philharmonic Orchestra, London Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, BBC Philharmonic Orchestra, Hallé Orchestra, Sinfonia Cymru, I Pomeriggi Musicali, Meininger Hofkapelle, Berner Kammerorchester, and the Mozarteum Orchestra in Salzburg. A regular performer in the Wigmore Hall's main piano series, he also appears at the BBC Proms in London, Gilmore International Keyboard Festival in the USA and has given many acclaimed performances at the Edinburgh International Festival. He is a regular performer at the East Neuk Festival in Scotland, Piano aux Jacobins in Toulouse, and is currently artist in residence at Galeri Caernarfon and the Cowbridge Festival in Wales, and Artist in Association at the Royal Welsh College of Music & Drama.

In the 2016/17 season, Llŷr Williams made a series of critically acclaimed debuts in the US, at Washington Performing Arts, Portland Piano International and Da Camera of Houston. His performance in Washington led the *Washington Post* to conclude that 'His infallible technique serves a keen musical intelligence, with every phrase supported, balanced and imbued with unequivocal meaning'.

The 2017/18 season includes further US debuts at the Union College Concert Series and the Friends of Chamber Music, Kansas City. The season also includes his debuts with the Royal Philharmonic Orchestra and at the Belfast International Festival of Chamber Music. As well as returning to Newbury Spring Festival he also returns to Cowbridge and Swansea Festivals this year. This season also marks the start of a five-recital exploration of late Schubert works at the Royal Welsh College of Music & Drama.

Llŷr is an acclaimed performer of Beethoven with several complete piano sonata cycles under his belt. The first one in the form of an epic two-week marathon during the Edinburgh International Festival won him the prestigious South Bank Show award, while the latest was a nine-recital project at the Wigmore Hall and the Royal Welsh College of Music & Drama in Cardiff between 2014 and 2017. In January 2017 he completed a successful collaboration with the Scottish Chamber Orchestra in performances of all five Beethoven piano concerti. Llŷr Williams' great love of lieder has led him to become one of the regular official accompanists at the BBC Cardiff Singer of the World Competition, resulting in further partnerships with Jamie Barton in Edinburgh, baritone Quinn Kelsey, and Mongolian bass Amartuvshin Enkhbat.

Llŷr's eclectic taste is reflected in his discography. April 2018 saw the release of the 12-CD box set of the Wigmore Hall Beethoven cycle on Signum Records. His previous critically acclaimed CD, *Wagner Without Words* (Signum, August 2014), reflects Williams' intimate relationship with operatic music. He had previously recorded two solo albums for Signum, one with music by Mussorgsky, Debussy and Liszt and the second dedicated to works by Liszt.

Born in 1976 in Pentrebychan, North Wales, Llŷr Williams read music at The Queen's College, Oxford and went on to take up a postgraduate scholarship at the Royal Academy of Music where he won every available prize and award. He is also an Honorary Fellow of the Royal Welsh College of Music & Drama. He was an active member of the *Live Music Now!* scheme for several years and was selected for *Young Concert Artists* in 2002. From 2003–05 he was a BBC New Generation Artist and in 2004 received a Borletti-Buitoni Trust award.

Bernstein Revealed

Combe Manor Barn Sunday 13th May 7.30pm

Sun 13th

Bernstein Revealed

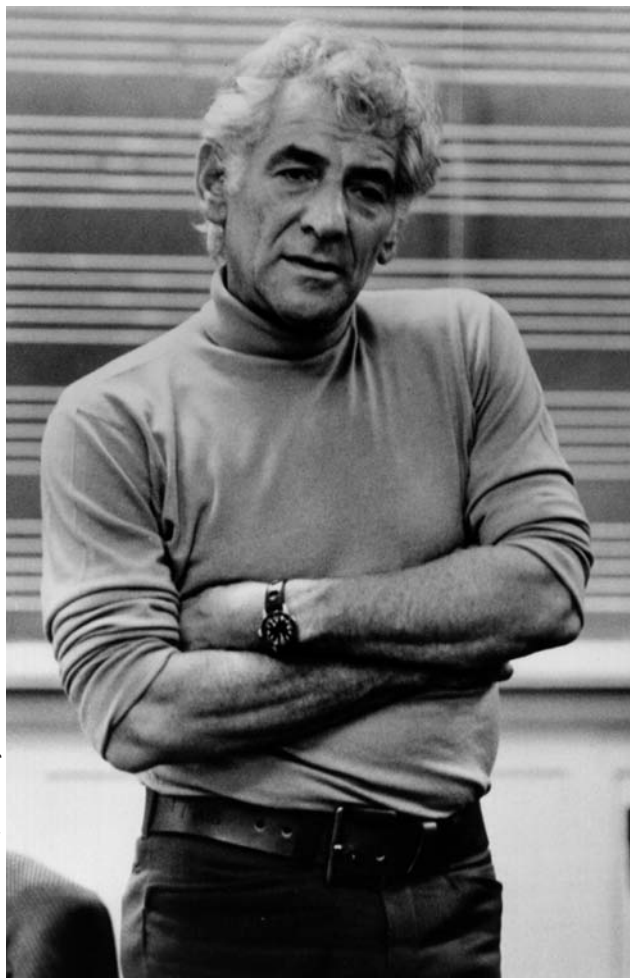
Edward Seckerson compère
Sophie-Louise Dann soprano
Jason Carr piano

Marking the centenary of his birth in 2018, Leonard Bernstein enthusiasts – writer and broadcaster Edward Seckerson and composer, arranger and musical director Jason Carr – are joined by Olivier-nominated West End leading lady Sophie-Louise Dann to celebrate the musical superman who bestrode the Broadway stage as whole-heartedly and adeptly as he did the world's great concert halls.

This intimate musical evening explores the life and music of this extraordinary composer, conductor, pianist, teacher, father and activist. Bernstein wanted, indeed needed, to experience it all. His creed – as a musician and as a man – emanated from his unshakable belief in the power of music to transcend cultural, social and religious divisions, to excite, to move and to unite.

Edward Seckerson conducted one of the last major interviews with Bernstein less than one year before his death in 1990, and it is that memorable encounter that lies at the heart of this intimate show. Through a heady cocktail of stories and songs performed by Sophie-Louise Dann, accompanied by Tony Award nominee Jason Carr on piano, Bernstein's unique presence is felt once more. Together they draw upon their vast knowledge of the scores and the stories behind them to create this intimate evening that explores the life and music of this extraordinary man.

Sponsored by BHP Project Management



© Paul de Hueck, courtesy the Leonard Bernstein Office Inc.

Leonard Bernstein (1918–90)

Edward Seckerson



Formerly Chief Classical Music Critic of *The Independent*, 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, among them Julie Andrews, Angela Lansbury, Liza Minnelli, Stephen Sondheim and Andrew Lloyd Webber. He regularly produces podcasts of interviews with notable musical and theatrical artists, and makes regular appearances on BBC Radio 3 and Radio 4, where he presented the 2007 series of the music quiz *Counterpoint*. On television, he has commentated 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.

Edward conducted one of the last major interviews with Leonard Bernstein – the basis of *Bernstein Revealed*, launched in 2016 – and his audio podcast *Sondheim: In Good Company* proved a significant contribution to Stephen Sondheim's 80th birthday year. Edward is

Bernstein Revealed

Combe Manor Barn Sunday 13th May 7.30pm

currently presenting a series of shows entitled *Comparing Notes* at Pizza Express Live Holborn in which he shares the stage with stars of musical theatre. In similar vein, *Facing the Music*, a show he devised with Dame Patricia Routledge chronicling her little-known career in musicals, is still doing the rounds of theatres all over the country.

Jason Carr



Jason Carr studied composition at the Guildhall School of Music & Drama in London. After winning the 1988 Vivian Ellis Prize for Young Writers of Musicals, Jason was invited by Sir Peter Hall to compose the musical *Born Again* (Chichester Festival Theatre starring Mandy Patinkin and José Ferrer). As Associate Composer at

Chichester 2003–05, Jason wrote music and lyrics for two new musicals: *The Water Babies* and *Six Pictures of Lee Miller* (nominated British Composer Awards). His musical adaptation of *A Christmas Carol* has played Chichester, West Yorkshire Playhouse and Birmingham Rep, and his new musical *Lockhart* has received a 'developmental production' at Mountview Academy.

Jason has composed incidental music for over 50 plays at the NT, RSC, in the West End and on Broadway, for directors including Steven Pimlott, Sam Mendes, Sean Mathias, Howard Davies, Antony Page, Adrian Noble, Samuel West, Elijah Moshinsky, Gregory Doran, Lindsay Posner, Edward Hall and Gale Edward.

Orchestration credits includes the Menier Chocolate Factory's *Sunday in the Park with George*, *La Cage aux Folles* and *A Little Night Music* (all also Broadway, winning the Drama Desk Award and two Tony nominations for Best Orchestrations), as well as their production of Bernstein's *Candide*.

Jason has accompanied many notable artists, including Elisabeth Welch, Betty Garrett, Kitty Carlisle Hart and Michael Ball. He has accompanied Dame Felicity Lott in opera houses in Paris, Barcelona, Venice, Brussels, Lyon, Lille, Toulouse and Glyndebourne.

He arranged, produced and played on Derek Jacobi and Anne Reid's album *You Are The Best Thing That Ever Has Happened To Me*. His long association with Maria Friedman includes her Olivier Award-winning shows *By Special Arrangement*, *By Extra Special Arrangement* and *Re-arranged*, as well as her CDs *Maria Friedman* and *Maria Friedman Sings the Great British Songbook*.

Sophie-Louise Dann



Multi-Olivier-award nominee Sophie-Louise Dann trained at Arts Educational Schools London and her career has encompassed the worlds of opera, musical theatre, radio and film.

Her West End credits include: Celia in *The Girls* (Best Actress in a musical Olivier nomination

(Phoenix); Paula Paxton in *Bend it Like Beckham* (Phoenix); Barbara Castle MP in *Made in Dagenham* (Adelphi); Diana Divane in *Lend Me a Tenor!* (Gielgud 2012 Olivier Award nomination for Best Supporting Role in a musical); *42nd Street* (Dominion); *Jolson* (Victoria Palace); *Forbidden Broadway!* (Albery); and numerous leading roles for D'Oyly Carte Opera (Savoy).

Favourite theatre credits include: *A spoonful of Sherman* (UK tour); Mrs Lovett in *Sweeney Todd* (Mercury Theatre, Colchester); *Widow Corney* (Grange Park Opera); *Forbidden Broadway!* (Menier Chocolate Factory); *Closer Than Ever* (Jermyn St Theatre); *Bernstein Revealed* (St Lukes); *From Classic to Coward ...* (Crazy Coqs); Velma von Tussle in *Hairspray* (Leicester Curve); Dot in *Sunday in the Park with George* (Chatelet du Paris); Gay Daventry in Ivor Novello's *Gay's The Word* (Jermyn St Theatre); Lady Raeburn in *Salad Days* (Riverside Studios); Dot Robinson in the world premiere of *The Original Chinese Conjuror* (Almeida Opera/Aldeburgh Festival); and Young Viv in *Spend, Spend, Spend* (TMA Award Winner; West Yorkshire Playhouse).

She is a regular guest artiste on Radio 2's *Friday Night Is Music Night* and as a soloist on all the major concert platforms.

TV, radio and film credits include: *Doctors* (BBC); *Mr Bean* (ITV1); *Goodnight Sweetheart* (BBC1); *The Phantom of the Opera* (Warner Bros); and *Sunday in the Park with George* (Mezzo TV).

Sun 13th

Misha Mullov-Abbado Group

Corn Exchange Newbury Monday 14th May 12.30pm

Young Artists Lunchtime Recital 1

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

The Misha Mullov-Abbado Group will be performing a selection of Misha's original compositions, some of which will be pieces from the group's albums and others as yet unrecorded.

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

Misha Mullov-Abbado

Winner of the 2014 Kenny Wheeler Jazz Prize, Misha Mullov-Abbado is an in-demand bass player, composer and arranger based in London. He is a 2017 BBC Radio 3 New Generation Artist, a 2014 City of Music Foundation Artist and has released two albums on Edition Records as a band-leader and composer: *New Ansonia* (2015) and *Cross-Platform Interchange* (2017), both of which have been extremely well received across Europe, with *New Ansonia* included in 'Best Jazz Albums of 2015' by *The Telegraph* and BBC Radio 3.

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

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

Since leaving the Academy Misha has been performing with a variety of musicians such as Stan Sulzmann, Paul Clarvis and Enzo Zirilli – regularly playing with the latter in his quartet Ziropop. He co-directs the Patchwork Jazz Orchestra, an exciting new big band in London that plays original compositions written by members of the band, that won the 2015 Peter Whittingham Award. Misha also plays as a sideman in various projects such as Orquestra

Mahatma, the Nessi Gomes group, the Tom Green Septet, Ralph Wyld's Mosaic, the Tom Millar Quartet and the Liam Dunachie Quartet.

Misha Mullov-Abbado Group



© Aga Tomaszek

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

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

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

The Highclere Concert

Highclere Castle Newbury Monday 14th May 7.30pm

The Highclere Concert

Guy Johnston cello
Tom Poster piano

Ethel Smyth Cello Sonata, Op.5
Grieg Cello Sonata in A minor, Op.36
Rachmaninov Sonata for Piano and Cello in G minor, Op.19

A welcome return by Guy Johnston and Tom Poster, two of the Festival's previous Young Artists whose creative partnership is now one of Britain's most established and renowned.

Dame Ethel Smyth's composing career, most notably in opera, was occasionally interrupted by her actions as a suffragette; here is a rare opportunity to hear her chamber music. When studying in Leipzig, she met Grieg, whose cello sonata was premiered there; it is described as 'imbued with the soaring ecstasy of yearning wistfulness'. The Rachmaninov sonata is perhaps his most famous chamber piece and a perfect example of the composer's gift for sweeping, romantic melody.

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ETHEL SMYTH (1858–1944)

Sonata for cello and piano in A minor, Opus 5

Allegro moderato

Adagio non troppo

Allegro vivace e grazioso – Presto

Ethel Smyth's musical talents were recognised early and she was able to study in Leipzig and Berlin, where her principal teacher was Heinrich von Herzogenberg. He introduced her to Brahms, whom she regarded as the greatest living composer, and whose music was the most important influence on her own. Her Mass in D major, performed in London in 1893, established her as an important figure in national life. She became a committed member of the suffragette movement, writing the *March for Women* which became their battle song. She was made DBE in 1922.

Dedicated to the famous German cellist Julius Klengel, the Sonata in A minor was composed in 1887. Over a syncopated piano accompaniment, the cello opens with a Brahmsian lyrical line, before the two instruments exchange roles in characteristic fashion. This first movement is strongly constructed across its eight-minute span.

The slow pulse of the central Adagio is established by the left hand of the piano, before forming a canonic accompaniment to the eloquent melody of the cello. As the music proceeds, the singing line of the cello's upper range is particularly effective.

The finale has abundant vitality and momentum, with many rhythmical subtleties, before eventually the coda is released at tempo *Presto*.

© Terry Barfoot

EDVARD GRIEG (1843–1907)

Sonata for cello and piano in A minor, Opus 36

Allegro agitato

Andante molto tranquillo

Allegro

Grieg composed his Cello Sonata in 1883, with a dedication to his brother who was an accomplished cellist. It was the first substantial piece he had composed for some while, following a fallow period of around two years, and he always believed it to be one of his best achievements. He stated that 'dramatic flair' was of the utmost importance in any performance and it is no wonder that the music has such a vivid intensity of expression.

However, for all its drama the first movement is actually worked out as a strict sonata form, while placing great reliance on the possibilities of its principal theme, after the style established by Liszt under the banner 'metamorphosis of themes'. This theme is full of stormy emotions, whereas the second subject brings the contrast of an extraordinary warmth of expression. There is, quite unexpectedly, a short cadenza for the cellist midway through the movement, forming a bridge passage before the recapitulation.

The slow movement in F major has a beautifully lyrical flow, and the intention is revealed in the distinctive qualification '*molto tranquillo*' that Grieg adds to the *Andante* tempo. There is a *minore* middle section whose anguished tone is therefore very different from that of the outer parts.

The finale is unexpectedly large in scope and scale, and the longest of the three movements. After an introspective



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introduction, the movement adopts a national character, by assuming the shape of a dark-hued troll-dance that develops strongly and concludes robustly in the bright key of A major.

© Terry Barfoot

SERGEI RACHMANINOV (1873–1943) Sonata in G minor for piano and cello, Opus 19

Lento – Allegro moderato

Allegro scherzando

Andante

Allegro mosso

During the 1890s Rachmaninov became a celebrated figure in Russian musical life. His first opera, *Aleko*, had been staged at the Bolshoi Theatre when he was just 20 years old, and other compositions built upon this early triumph. However, in 1897 his Symphony No. 1 suffered a disastrous failure at its first performance, with the result that he suffered a nervous breakdown which made creative work impossible, until his self-confidence was restored some three years later, thanks to the efforts of the hypnotherapist Dr Nikolai Dahl.

In gratitude Rachmaninov dedicated the hugely successful Piano Concerto No. 2 to Dr Dahl, since his career and his creative powers were restored. It was at precisely at this time, in the summer of 1901, that he composed his Cello Sonata. Dedicated to the cellist Anatoly Brandukov, it was first performed the following December and was received with considerable acclaim.

It is hardly surprising that the music has a passionate outlook, and that, to quote the composer, 'it is not for cello with piano accompaniment, but for two instruments in equal balance.' The construction is typical of Rachmaninov's larger compositions, so too the nature of the romantic thematic material.

An exploratory introduction opens the first movement, whose main *Allegro* section has a passionate and surging style, with Rachmaninov's favourite fanfare figures making their point. The scherzo opens with an insistent vigour, but this material is balanced by the cello's lyrical theme which imposes a strong personality in this context.

A lengthy piano solo sets the tone for the *Andante*, and when the cello takes up the theme, the eloquent line is maintained and even intensified.

The finale has a particularly purposeful opening theme, which contrasts against the wonderful melodic outpouring of the cello; and this strongly characterised range of material ensures that the music develops on an extended scale.

© Terry Barfoot

Guy Johnston



© Kaupo Kikkas

Guy Johnston is one of the leading cellists of his generation. His career rapidly developed after he won the BBC Young Musician in 2000, going on to open the Proms and win a Classical Brit. He has performed with many leading international orchestras. Recent performances include the Cheltenham Festival and

Manchester Camerata. Further performances this season include Haydn and Elgar concertos with Northern Sinfonia, Sibelius with the BBC Symphony Orchestra, and Holst and Tchaikovsky with the BBC Philharmonic. Chamber music performances this season include concerts in Ireland, Germany and throughout the UK.

Guy is Artistic Director of the Hatfield House Chamber Music Festival, a Professor of Cello at the Royal Academy of Music and a founder member of the Aronowitz Ensemble. He plays a 1714 David Tecchler cello, which is the focus of his most recent recording, *Tecchler's Cello*, for the Kings College Cambridge label.

Tom Poster



© Sussie Ahlburg

Tom Poster is internationally recognised as a pianist of outstanding artistry and versatility. He has performed more than 40 concertos from Bach to Ligeti, features regularly on BBC radio and television, and has made multiple appearances at the BBC Proms.

He has given solo recitals in the UK, Europe and America. As pianist of the Aronowitz Ensemble he has appeared at venues including the Concertgebouw and the Wigmore Hall. As well as with Guy Johnston, Tom enjoys established duo partnerships with Alison Balsom and Elena Urioste, collaborates with Ian Bostridge, Laura van der Heijden and Steven Isserlis, and has performed piano quintets with the Brodsky, Danish, Elias, Endellion, Heath and Navarra Quartets, amongst others.

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. Tom is also a successful composer.

Mon 14th

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Sir John Tomlinson talks to Barry Millington

Shaw House Newbury Tuesday 15th May 3.00pm

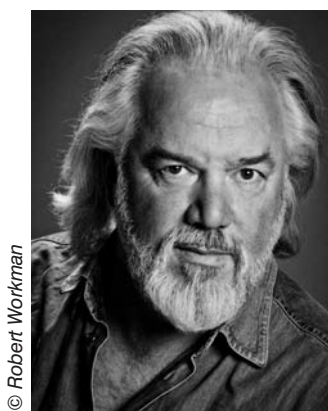
Sir John Tomlinson talks to Barry Millington

Acclaimed as one of the world's leading basses, Sir John Tomlinson has dominated the international opera scene for several decades, appearing at the Bayreuth Festival every year from 1988 to 2006.

In this special event hosted by renowned music critic Barry Millington, Sir John talks about his extraordinary career, the roles he has sung, the world of opera and the new work, *Kokoschka's Doll*, written for him by John Casken, which is being performed on 16 May in the Corn Exchange.

Sponsored by The Englefield Charitable Trust

Sir John Tomlinson



© Robert Workman

John Tomlinson was born in Lancashire. He gained a B.Sc. in Civil Engineering at Manchester University before winning a scholarship to the Royal Manchester College of Music. He was awarded a CBE in 1997 and knighted in the Queen's Birthday Honours of 2005. He was awarded the Royal Philharmonic Society Music

Award for Singer in 1991, 1998 and 2007, and in 2014 their Gold Medal.

John Tomlinson's engagements include performances at La Scala, Milan, Rome, Barcelona, Geneva, Lisbon, Metropolitan Opera, New York, Chicago, San Francisco, San Diego, Tokyo, Paris, Amsterdam, Berlin (Deutsche Oper and Deutsche Staatsoper), Dresden, Hamburg, Frankfurt, Munich, Vienna, Antwerp, and Bilbao and the Festivals of Bayreuth (where he sang for 18 consecutive seasons), Orange, Aix-en-Provence, Salzburg, Edinburgh and the Maggio Musicale, Florence. He has sung regularly with English National Opera since 1974 and with the Royal Opera, Covent Garden, since 1977 and has also appeared with all the other leading British opera companies. His repertoire includes Wotan *Das Rheingold* and *Die Walküre*, Wanderer *Siegfried*, Hagen *Götterdämmerung*, Titirel and Gurnemanz *Parsifal*, Green Knight in the world premiere of Harrison Birtwistle's *Gawain*, Claggart *Billy Budd*, Doctor *Wozzeck*, Rocco *Fidelio*, King Philip and Grand Inquisitor *Don Carlos*, Sarastro *Die Zauberflöte*, Leporello and Commendatore *Don Giovanni*, Lindorf, Coppelius, Dr Miracle and Dapertutto *Les Contes D'hoffmann*, The General *The Gambler*, Thomas à Becket *Murder in the Cathedral*, Ivan Yaklovlevich, Newspaper Clerk and Doctor *The Nose*, Sergeant of Police *The Pirates of Penzance* and title roles in *Bluebeard's Castle*, *Oberto*, *Mose In Egitto*, and the world premieres of Birtwistle's *The Minotaur*, Brett Dean's *Last Days of Socrates* and Ghost of Old Hamlet in the world premiere of Brett Dean's *Hamlet* and Doctor Charles

Conde in Thomas Ades' *Exterminating Angel* – to name just some!

John Tomlinson has a large concert repertoire and has sung with all the leading British orchestras and in Germany, Italy, Belgium, Holland, France, Spain, Denmark and the USA. He has made many recordings including Wotan, Wanderer, Hagen, Hans Sachs, Titirel, Don Alfonso *Così Fan Tutte*, Leporello, and title roles *Le Nozze di Figaro* and *Bluebeard's Castle*, Beethoven *Choral Symphony*, *Messiah*, *Acis And Galatea* and the Verdi *Requiem*. Videos include *Maria Stuarda*, *Peter Grimes*, *Giulio Cesare*, *Rigoletto*, *Das Rheingold*, *Die Walküre*, *Siegfried* and *The Minotaur*.

Engagements in the 2017/18 season include Doctor Charles Conde *Exterminating Angel* for Metropolitan Opera, New York, Ivan Yaklovlevich, Newspaper Clerk and Doctor *The Nose* for Opera Australia and Boris Ismailov *Lady Macbeth of Mtsensk* for Royal Opera House, Covent Garden. Future engagements include Dresden Semperoper, Royal Opera House, Covent Garden and Metropolitan Opera, New York.

Barry Millington



© John Batten

Barry Millington is Chief Music Critic for the London *Evening Standard* and founder/editor of *The Wagner Journal*. He is the author/editor of eight books on Wagner, of which the latest, *The Sorcerer of Bayreuth*, was published by Thames & Hudson/OUP in 2012. He also contributed the articles on Wagner and his operas to *The New*

Grove Dictionary of Music and Musicians and *The New Grove Dictionary of Opera*. He was the founder and artistic director of the Hampstead & Highgate Festival (1999–2003), has acted as dramaturgical adviser at international opera houses, and co-founded the ensemble Counterpoise who perform with Sir John Tomlinson tomorrow at the Corn Exchange.

Tue 15th

Mugenkyo Taiko Drummers

Corn Exchange Newbury Tuesday 15th May 7.30pm

Mugenkyo Taiko Drummers

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'Mugen' means limitless and 'Mugenkyo' means limitless reverberation, expressing Mugenkyo Taiko Drummers' belief that Taiko has no limitations, no musical or geographical boundaries; the reverberations of taiko spread throughout the world.

Mugenkyo Taiko Drummers are the UK's longest-established taiko ensemble, and Europe's only professional touring company of this thrilling and energetic performing art. With over 1,000 performances across the UK, Japan and Europe over the last decade, Mugenkyo has established a solid reputation for their gritty passionate style, setting themselves firmly at the forefront of taiko drumming on this continent through their rigorous touring.

Mugenkyo's main work is touring a full-length theatre concert, performing at prestigious venues including London Queen Elizabeth Hall, Gateshead Sage, Cardiff St David's Hall, Nottingham Royal Concert Hall, Brighton Theatre Royal, Glasgow Pavilion Theatre, and the

Edinburgh Usher Hall amongst others. The group also performs on outdoor stages at a wide variety of music festivals, produces commissions for large-scale multi-media events, has released a range of CDs and DVDs, and has appeared on television programmes such as the Brit Awards and BBC Last Night of the Proms.

Mugenkyo present taiko as a modern and theatrical performing art, with precise choreography, dramatic lighting, and a variety of costumes ranging from the post-apocalyptic industrial to gorgeous earthy silks. The concert is extremely diverse: powerful rhythms on an array of instruments from small hand-held drums to the thunderous reverberations of the huge odaiko big drum, delicate bamboo flute, soulful voice, layers of percussive soundscapes, and innovative dance tightly integrated with the taiko drums.

Mugenkyo forge a new musical path, developing the genre and their wide-ranging artistic collaborations, truly living up to their name 'limitless reverberation'.



Alina Ibragimova and Cédric Tiberghien

Long Gallery Englefield House Theale Tuesday 15th May 7.30pm

Alina Ibragimova and Cédric Tiberghien

Mozart Violin Sonata in C major, K303
Brahms Violin Sonata No. 1 in G major, Op.78

Interval

Beethoven Sonata for violin and piano in F major, Op.24, Spring
Brahms Violin Sonata No. 3 in D minor, Op.108

Classical music partners and international superstars, violinist Alina Ibragimova and pianist Cédric Tiberghien enjoy astonishing careers both as a duo and as soloists, appearing with many of the world's leading orchestras and at leading venues, festivals and concerts, including the BBC Proms.

The artists first met as members of the BBC Radio 3 New Generation Artists scheme in 2005. A unique partnership developed between Russian-born Alina and French-born Cédric which has led them to perform throughout Europe and in North America.

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WOLFGANG AMADEUS MOZART (1756–91) Violin Sonata in C major, K303

Adagio – Molto allegro
Tempo di Menuetto

During 1777–78 Mozart travelled via Munich and Mannheim to Paris in the hope that new and lasting opportunities would await him in the French capital. However, he did not remain there, and returned to Salzburg the following year. Despite the tragedy of the unexpected death of his mother, who had accompanied him, the trip did prove productive, since it deepened his musical awareness. The music he composed around this time represents the first full flowering of his creative maturity.

At Munich in October 1777 Mozart encountered some violin sonatas by Joseph Schuster (1748–1812), and enjoyed them so much that he wrote back to his father, Leopold, who was still in Salzburg: 'I shall write sonatas in the same style, as they go down very well here.' However, he did not complete the project until he was at Mannheim and then Paris during the early months of the following year.

The Sonata in C major has an unusual and distinctive construction, in just two movements. The violin begins with a broad melody at tempo *Adagio*, before this is taken up rhapsodically by the piano. Then as the music unfolds the tempo changes, along with changes of keys, both major and minor, and there is an agitated *Allegro*. A brief transition brings the reprise of the initial *Adagio* and a final return of the *Allegro* in the tonic key of C major. The movement is substantial, with a duration of some 12 minutes.

After so unstable an opening movement, Mozart closes the sonata with a minuet that is entirely free from conflict. Indeed, the music becomes more relaxed in character as it proceeds, until eventually it simply fades from view.

© Terry Barfoot

JOHANNES BRAHMS (1833–97) Violin Sonata No. 1 in G major, Opus 78

Vivace ma non troppo
Adagio
Allegro molto moderato

The G major Violin Sonata, composed towards the end of the 1870s, is exactly contemporary with Brahms' Violin Concerto. In both works the composer was paying a sincere tribute to his performer friend Joseph Joachim, and the natural lyricism of the music is a reflection of the nature of the violin itself. Indeed the balance between the two instruments is particularly successful, while much of the melodic material reveals that the work is the creation of an experienced song composer.

The opening movement is beautifully conceived, and in common with the remainder of the sonata it makes subtle and effective use of the characteristic 'cross-rhythm and rest' of the Viennese waltz. There is a happy fusion of technique and inspiration, as for instance in the way that pizzicati are included in the violin part; and the closing phase has a magnificent sweep and therefore makes a strong impression.

The central movement continues the emphasis on the violin's song-like qualities, now at tempo *Adagio*. There are two contrasting episodes, the first of which assumes

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Alina Ibragimova and Cédric Tiberghien

Long Gallery Englefield House Theale Tuesday 15th May 7.30pm

the manner of a funeral march, while the second is a slower intensification of this imagery. In general the mood remains serious in tone and eloquent in line, while the ending is particularly inspired, one of the most serene passages Brahms ever conceived.

For maximum effect the tempo in the finale needs to take note of the equivocal '*molto moderato*' marking. Again the melody has a song-like nature, although the accompanying semiquaver figurations maintain a sense of momentum which, the composer claimed, was related to the sound of falling rain; this music is linked with Brahms's song *Regenlied* (*Rain-song*), and since there is a rondo structure the accompaniment-figure is a pervasive influence. At the close the emphasis is placed upon the lyricism which has been the mainspring of the entire sonata, as the two instruments converse in hushed concentration.

© Terry Barfoot

LUDWIG VAN BEETHOVEN (1770–1827)

Sonata for violin and piano in F major, Opus 24, Spring

Allegro

Adagio molto espressivo

Scherzo: Allegro molto

Rondo: Allegro ma non troppo

After his arrival in Vienna in 1792, chamber music played an important part in Beethoven's life. He was drawn to the city because of its great musical tradition and, as he established his stature as a composer, so he produced works in the genres and forms he inherited from the masters who had developed the Viennese classical style. Among these was the duo sonata, in which the combination of violin and piano interested Beethoven during a period spanning more than 20 years.

The Sonata in F major (1801), whose title *Spring* was the idea of a publisher rather than the composer, confirms Beethoven's conception of a duo sonata as a partnership of equals, instead of simply solo and accompaniment. This equality is established from the outset, which presents a genuine duet between violin and piano. The music grows naturally out of this scheme, with a more relaxed characteristic confirming its presence in the first movement's closing bars.

The *Adagio* is genuinely song-like, and the attractive melodic line acquires more and more ornamentation as the movement progresses. The brief Scherzo is cast in a regular ternary form, its central trio built from a striking upward flourish. And perhaps it was the vitality of this movement that led the composer to prefer a finale whose outlook is unusually tuneful and lyrical.

© Terry Barfoot

JOHANNES BRAHMS (1833–97)

Violin Sonata No. 3 in D minor, Opus 108

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

Brahms completed the D minor Violin Sonata in 1888, with a dedication to the pianist and conductor Hans von Bülow. The work is somewhat different in design to its two predecessors since it contains an additional movement, but the music retains that natural lyricism which is always a reflection of the nature of the violin. Moreover the balance between the two instruments is particularly noteworthy across its 20-minute span.

The sonata opens with a *sotto voce* (whispered) passage, whose very restraint invites the release of more tempestuous emotions. As ever with Brahms, the first movement has a tightly knit structure, built around the two clear subject groups of its classical sonata design. The agitated nature of the piano part is a feature of the first subject, but the most striking aspect of the music is the development section, which is underpinned throughout by a pedal point of A minor. In the final bars of the movement this is transposed to a major key, now D major.

The lyrical line of the violin's song remains virtually unbroken throughout the five minute duration of the *Adagio*, a movement which recalls the Violin Concerto written 10 years earlier. The brevity is the result of the single mood being maintained without intervening episodes. The third movement is even shorter, its character suggested by the very particular description *Un poco presto e con sentimento*.

The finale has abundant vitality and fervour, a veritable tour de force in rondo form whose powerful opening gesture is unequivocal indeed. As the music continues the sweep of momentum proves to be irresistible, generating a climax that is at once compelling and comprehensive.

© Terry Barfoot

Alina Ibragimova and Cédric Tiberghien

Long Gallery Englefield House Theale Tuesday 15th May 7.30pm

Tue 15th

Alina Ibragimova



© Eva Vermandel

As a duo and solo recitalist, Alina has appeared at venues including the Wigmore Hall, Concertgebouw Amsterdam, Salzburg Mozarteum, Vienna's Musikverein, Park Avenue Armory in New York, Carnegie Hall, Palais des Beaux Arts Brussels, Theatre des Champs-Élysées, Vancouver Recital Series, San Francisco Performances, and at the Salzburg, Verbier, Gstaad, MDR Musiksommer, Manchester International, Lockenhaus, Lucerne, Mostly Mozart New York and Aldeburgh festivals.

In addition to appearing at Newbury Spring Festival, over the next two seasons concerto engagements will include debuts with the Symphonieorchester des Bayerischen Rundfunks, Royal Concertgebouw Orchestra, Rundfunk-Sinfonieorchester Berlin, Tokyo Metropolitan Symphony, Singapore Symphony as well as returns with the Montreal Symphony and London Symphony orchestras, Chamber Orchestra of Europe, Swedish Radio Symphony, Seattle Symphony, Bergen Philharmonic, Netherlands Radio Philharmonic and Orchestra of the Age of Enlightenment. Alina will also return to Australia for a major tour with the Australian Chamber Orchestra.

Born in Russia in 1985, Alina studied at the Moscow Gnesin School before moving with her family to the UK in 1995 where she studied at the Yehudi Menuhin School and Royal College of Music. She was also a member of the Kronberg Academy Masters programme. Alina has been the recipient of awards including the Royal Philharmonic Society Young Artist Award 2010, the Borletti-Buitoni Trust Award 2008, the Classical BRIT Young Performer of the Year Award 2009, and she was a member of the BBC New Generation Artists Scheme 2005–07.

Alina was made an MBE in the 2016 New Year Honours List. She records for Hyperion Records and performs on a c.1775 Anselmo Bellosio violin kindly provided by Georg von Opel.

Cédric Tiberghien



© Benjamin Ealovega

Cédric Tiberghien is a French pianist who has established a truly international career. He has been particularly applauded for his versatility, as demonstrated by his wide-ranging repertoire, interesting programming, an openness to explore innovative concert formats and his dynamic chamber music partnerships.

Performances this season include the London Symphony Orchestra with François-Xavier Roth (Debussy's *Fantasy for Piano and Orchestra*) and the Rotterdam Philharmonic Orchestra with Yannick Nézet-Séguin (Messiaen's *Turangalila*). He has also undertaken an extensive tour to Japan and Korea including solo and duo recitals, the latter with Alina Ibragimova. Their numerous performances this season include the Pierre Boulez Saal (Berlin) and the Wigmore Hall (London). Cédric has a particularly strong relationship with the latter, where he will be performing a total of five times this season, in both solo and duo recital.

He recently presented a major focus on the music of Bartók, culminating in a three-volume exploration of his solo piano works for the Hyperion label. His solo discography also includes Szymanowski *Masques & Études*, Franck's *Symphonic Variations* and *Les Djinns* (Liège Philharmonic/François-Xavier Roth), Brahms' *Concerto No.1* (BBC Symphony/Bělohlávek), and many recital discs on Harmonia Mundi. Cédric has been awarded four Diapason d'Or for his solo recordings on Hyperion.

He is a dedicated chamber musician, and as well as performing with Alina Ibragimova his other regular partners include violist Antoine Tamestit and baritone Stéphane Degout. Cédric's passion for chamber music is reflected in numerous recordings: his discography with Alina includes complete cycles of music by Schubert, Szymanowski and Mozart (Hyperion) and a Beethoven Sonata cycle (Wigmore Live).

Flauti d'echo

Corn Exchange Newbury Wednesday 16th May 12.30pm

Young Artists Lunchtime Recital 2

Flauti d'echo:

Olwen Foulkes and Tabea Debus recorders

with

Kate Conway viola da gamba

Johan Löfving theorbo

Awake, Thou Wintry Earth

In this programme, Flauti d'echo celebrates the arrival of spring with music from Germany, England, France and Italy. Cheeky cuckoos, blossoming flowers, dancing shepherds and buffeting winds frame a beautiful pastoral aria, 'Awake, Thou Wintry Earth' by J.S. Bach, which lies at the heart of the programme.

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

MARCO UCCELLINI (1610–80)

Sonate, arie et correnti, Opus 3: *The Marriage of the Hen and the Cuckoo* (1642)

JOHN BLOW (1649–1708)

Act Tune (Act I) – Cupid's Entry – Saraband for the Graces Dance of Cupids,
from *Venus and Adonis* (1683)

HENRY PURCELL (1659–95)

Hornpipe – Rondeau – Chaconne,
from *The Fairy Queen* (1692)

JOHANN SEBASTIAN BACH (1685–1750)

Aria: 'Gelobet sei der Herr, mein Gott, der ewig lebet'
(Praised be the Lord, my God, my Light, my Life),
from Cantata BWV129 (1726)

ANTONIO VIVALDI (1678–1741)

Allegro: Danza Pastorale,
from *La Primavera, Le quattro stagioni*, Opus 8 No. 1
(1723)

JACQUES-MARTIN HOTTETERRE (1674–1763)

Gravement – Allemande – Rondeau tendre 'Les tourterelles', Gigue,
from *Premier suite de pièces à deux essus sans basse Continue*, Opus 4 (1712)

GEORG FRIDERIC HANDEL (1685–1759)

Andante – Allegro – Largo – Allegro
Trio Sonata Opus 2 No. 3, HWV 388

BARTOLOMÉ DE SELMA Y SALAVERDE (1595–1638)

Diminutions on Vestiva i colli (1638)

CLAUDIO MONTEVERDI (1567–1643)

Zefiro torna, oh di soavi accenti (Zephyr, return with gentle motion),
from *Scherzi musicali* (1632)

FRANÇOIS COUPERIN (1668–1733)

Musette de Taverny,
from *Troisième livre de pièces de clavecin* (1722)

Flauti d'echo



Flauti d'echo is formed of recorder players Tabea Debus and Olwen Foulkes at the heart of a flexible chamber music ensemble. Encompassing music from the 14th century to freshly-penned compositions, Flauti d'echo creates repertoire for the recorder through their own arrangements and new commissions. They engage a variety of different instrumentalists on a project-to-project basis that allows them to communicate their wide range of repertoire to audiences in conventional and unconventional performance settings. The ensemble won the Nancy Nuttal Early Music Prize for Chamber Music in 2016, is a participant of the BREMF Live! Scheme 2017–18, and has performed in venues including the Wigmore Hall, Handel&Hendrix House London, St John's Smith Square and Somerset House.

Flauti d'echo

Corn Exchange Newbury Wednesday 16th May 12.30pm

Tabea and Olwen began playing as a duo in 2015 and regularly perform as soloists for double concertos, cantatas and operas. Recent appearances as concerto soloists include with Music For Awhile (led by Margaret Faultless), the Royal Academy of Music Baroque Soloists (directed by Laurence Cummings), Cambridge Collegium, and L'Istante (directed by Pawel Siwczak).

Olwen Foulkes

Olwen Foulkes currently holds the San Martino Scholarship at the Royal Academy of Music where she is completing her postgraduate studies. Olwen has performed with the Orchestra of the Age of Enlightenment, La Serenissima, Oxford Baroque, Oxford Bach Soloists and Hampstead Garden Opera. She has recently made appearances on BBC Radio 3 and as a concerto soloist with Amersham Festival Orchestra, 21st Century Baroque, the Amadé Players, and L'istante. She was selected as a young artist on the Handel House Talent Scheme 2015–16 and her debut CD *Directed by Handel* was released on Barn Cottage Records in 2017.

Tabea Debus

'Neat, unforced, beautifully articulated' – thus *The Times* describes the playing of Tabea Debus who graduated with distinction from the Royal Academy of Music in 2017. Performances have taken her to renowned European venues and festivals, and as far as Japan, Singapore and the USA. She was selected Meaker Fellow for 2016–17, 2016 CMF Artist and SJSS Young Artist 2015–16, and has appeared on BBC Radio 3 *In Tune* and the Early Music Show. Winner of the international hülsta woodwinds and Johann Heinrich Schmelzer competitions, she released her debut CD in 2012, followed by *Cantata per Flauto* in 2016. Since 2017 she has taught recorder at Wells Cathedral School, and takes workshops and lectures at the Royal Academy of Music.

Kate Conway



Kate Conway studied baroque cello and viola da gamba with Jonathan Manson at the Royal Academy of Music, after reading Classics at Jesus College, Cambridge. A recipient of the Nancy Nuttall Prize and D Day Fund Award, she has played with Solomon's Knot, Oxford Baroque and

the Feinstein Ensemble. She is also a member of Royal Baroque, who were finalists at the 2015 York International Young Artists Competition. Kate also performs with Ceruleo, who were 'Future Baroque' artists at the 2016 London Festival of Baroque Music and Ensemble Fellows at the Guildhall School of Music & Drama for 2016–17.

Johan Löfving



Since being prize winner in the prestigious London International Guitar Competition, Swedish Johan Löfving has established himself as one of the most exciting musicians of a new generation. He graduated with First Class Honours from the Royal College of Music in and was awarded

both the Guitar Prize and the Hilda Anderson Dean Prize. Later, he completed his studies with Prof. Robert Wolff at the Mozarteum in Salzburg. Johan performs regularly with his wife, flautist Yu-Wei Hu, as Flauguissimo Duo. He has also worked with some of the finest musicians, including pianist David Owen Norris who invited him to take part in the 'Playlist Series' on BBC Radio 4. His passion for new music has resulted in several world premieres of both solo and chamber works, notably by the highly acclaimed British composer and guitarist Sam Cave. Johan also works regularly with recorder player Fatima Lahham as Improviso, focusing largely on music of the 17th century.

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John Tomlinson with Counterpoise

Corn Exchange Newbury Wednesday 16th May 7.30pm

The Art of Love and Kokoschka's Doll

John Tomlinson bass-baritone/speaker
Rozanna Madylus mezzo-soprano

Counterpoise:

Fenella Humphreys	violin
Deborah Calland	trumpet
Kyle Horch	saxophone/clarinet
Iain Farrington	piano

Part 1

The Art of Love, Alma Mahler's Life and Music

A sequence incorporating music by Alma and Gustav Mahler (arr. David Matthews), Zemlinsky, Webern and Wagner.
Text by Barry Millington.

Part 2

Alexander Zemlinsky

Fantasie, Op.9, No. 3 ('Liebe')
Selige Stunde, Op.10, No. 2

Alma Mahler

Einsamer Gang

Alma Mahler, arr. David Matthews

Laue Sommernacht
Licht in der Nacht

Alma Mahler, arr. David and Colin Matthews

Erntelied

Gustav Mahler, arr. David Matthews

Des Antonius von Padua Fischpredigt
Wo die schönen Trompeten blasen

Adagietto from Symphony No. 5 leading into *Liebst du um Schönheit*

Anton von Webern

David Matthews

Trio movement leading into
Verwandlung (Transformation)

Richard Wagner, arr. Franz Liszt

Richard Wagner, arr. David Matthews

Isolde's Liebestod (extract) leading into
Träume

(Linking text by Barry Millington)

Part 3

Kokoschka's Doll

Text by John Casken and Barry Millington, based on letters and writings of Oskar Kokoschka.

Counterpoise is grateful to the Mariann Steegmann Foundation, the John S. Cohen Foundation and the RWV Trust for their generous support of the commissions, and to the staff of the Kislak Center at the University of Pennsylvania for their kind assistance in making the manuscript of *Einsamer Gang* available.

Sponsored by Mrs Katalin Landon

John Tomlinson with Counterpoise

Corn Exchange Newbury Wednesday 16th May 7.30pm

The Art of Love, Alma Mahler's Life and Music

The Art of Love, Alma Mahler's Life and Music introduces us to the young Alma: beautiful, intelligent, an accomplished pianist and promising composer. Her first composition lessons were with a blind teacher called Josef Labor. In 1900 she begged to be allowed to study with the composer and conductor Alexander Zemlinsky. Zemlinsky, unsurprisingly, fell in love with his attractive 21-year-old pupil and Alma was sufficiently enamoured to consider marrying him. But then Mahler came into her orbit and after suffering agonies of indecision, she cast her lot with him. By the terms of an extraordinary pre-nuptial agreement, on which Mahler insisted and to which Alma consented with extreme reluctance, she gave up composing, Mahler fearing that a wife who spent her time being creative would not give him the undivided attention he required.

Alma Mahler's reputation as a serial, trophy-hunting adultress, alluring and then casting off one artistic giant after another, is probably ineradicable but only partly justified. It is certainly true that in addition to her three husbands – the composer Gustav Mahler, the architect Walter Gropius and the writer Franz Werfel – she enjoyed the favours of a number of talented men. But Alma had a troubled, unhappy childhood (her beloved father Emil Schindler died when she was 12; her mother overwhelmed and neglected her by turn) and the series of more or less

disastrous affairs into which she threw herself can be seen as attempts to deal with unconscious sexual conflict by attracting and humiliating a series of lovers. Alma's personal conduct, combined with a penchant for anti-Semitic remarks and political sympathies that often aligned her with the nascent Nazi party, make her a complex, perplexing figure worthy of our attention but hard to love.

The present sequence of words and music takes the story from Alma's composition lessons with Zemlinsky (1900–01) to her affair with Oskar Kokoschka (1912–14).

Zemlinsky's song *Selige Stunde*, whose sonorous 7th chords were particularly relished by Alma, speaks of the happiness found in the arms of a lover. It dates exactly from the time of Alma's lessons with Zemlinsky; the four *Fantasien* (Opus 9) are from two or three years earlier.

Alma's *Einsamer Gang* was written in September 1899, shortly before she began composition lessons with Zemlinsky. The choice and setting of the text, by Leo Greiner, about a lonely walk through the fields, reflect Alma's intense loneliness and unhappiness at this period. The autograph manuscript of the song, which is in the Kislak Center at the University of Pennsylvania, came to light only recently and was given its UK premiere by Rozanna Madylus and Counterpoise.

Wed 16th

© Tony Nandi



John Tomlinson with Counterpoise

Corn Exchange Newbury Wednesday 16th May 7.30pm

The three songs by Alma were published in her 1910 and 1915 collections, but probably all date from 1900–01:

Laue Sommernacht (text by Otto Julius Bierbaum) evokes a mild, starless summer night: 'We found ourselves in the wide woods and held each other in wonder. Into the darkness tumbled the light of love.'

Licht in der Nacht (Bierbaum) describes the 'dark night all around, enveloping me in black'. A star flickers timidly from afar but goes out. The night turns heavy.

Erntelied (Gustav Falke). The whole sky glows in bright morning roses. Day itself arrives, filled with old love, and helps to overcome the grief of night. The gardens begin to sing, the sea roars and there are golden clouds aloft. 'Be quiet, o soul, are you not satiated? The day has granted you a kingdom. Rise and let your deeds praise it. Ah!'

Des Antonius von Padua Fischpredigt (St Anthony of Padua's Sermon to the Fish) is from the *Des Knaben Wunderhorn* collection. The ironic text describes a saint who, on finding an empty church, preaches instead to the fishes. The fishes listen in rapt enjoyment, but after the sermon they, like humans, remain the sinners they once were.

Wo die schönen Trompeten blasen (Where the Shining Trumpets Sound) is also from *Des Knaben Wunderhorn*. A soldier visits his lover on the eve of battle, knowing he will not return: 'There, on the green heath, where the shining trumpets sound, is my home of green grass.'

The Adagietto from Mahler's Symphony No. 5 achieved celebrity following its use in Luchino Visconti's 1971 film *Death in Venice*. It has also been used to advertise products including Gucci perfume. It was originally written, however, by Mahler as a love song for his wife Alma.

Liebst du um Schönheit is from the Rückert Lieder cycle: 'If you love for beauty, Oh do not love me! But if you love for love, oh yes, love me! Love me forever; I will love you evermore!'

Webern's Trio movement for clarinet, trumpet and violin (1920) is a 19-bar composition that may have been intended as part of a larger work. It is unpublished and had not been heard in the UK before the Counterpoise performances. David Matthews' *Transformation* continues the movement, effecting a shift of emotional and stylistic register from forceful Webern to something more lyrical and Berg-like.

Isolde's Liebestod is the name Liszt gave to his piano transcription of the final stages of Wagner's opera *Tristan und Isolde*. *Träume* is the last of the Wesendonck Lieder. Dreams that paint an unfading picture of forgetting and remembering, that give forth their scent and cool upon your breast as they sink into the grave

© Barry Millington

Kokoschka's Doll

Kokoschka's Doll is a melodrama for singer/narrator and small ensemble. It centres on the relationship between the great Austrian painter Oskar Kokoschka and Alma Mahler, the composer Mahler's widow. Kokoschka first met Alma in April 1912, less than a year after Gustav Mahler had died, when he was invited to paint her portrait. Alma was herself a gifted pianist and composer and after she had played and sung *Isolde's Liebestod* for Kokoschka, he knew he would fall in love with her. Their relationship was both passionate and tempestuous. By all accounts Alma was a difficult and contentious woman who had many relationships, and even when her intense relationship with Kokoschka began, she was still seeing the architect Walter Gropius.

I. **Studio:** Kokoschka, as an old man, remembers the time he first met his love and he addresses his comments to the absent Alma, reminding her of the relationship they had enjoyed.

II. **War:** he relives his experiences in the trenches of the First World War. Still in his studio, he recalls the agony of his separation from Alma before immersing himself once more in the horrific visions of war, and remembering how she took her personal letters from his studio, gave away his drawings to younger artists and married Gropius.

III. **The Doll:** Kokoschka remembers announcing after the war his plan to commission the making of an Alma doll. He was still haunted and troubled by the presence of Gustav Mahler, and he remembers lying in hospital recovering from his wounds and writing his play *Orpheus und Eurydike* to reflect something of the melancholia that overshadowed his and Alma's love affair. He decides to throw a party. As the mocking waltz gets ever wilder, urged on by calls for 'more champagne', his inanimate companion meets her end and the doll is finally destroyed.

The narrator for *Kokoschka's Doll* is Oskar Kokoschka himself and the text is taken mostly from his autobiography and letters to Alma, which begin 'My dear friend ... My one and only Almerl ... My darling Wagner-crazy Almi' and so on. These appear as a varied, sung refrain throughout the work. Much of the musical material for *Kokoschka's Doll* is derived from Wagner's *Liebestod*, with some direct and some elusive references to the score, and also to Mahler's own works. Some of Alma's own songs are also alluded to. Alma and Kokoschka did keep in touch and were corresponding as late as 1954, wondering why they ever parted in 1915.

The idea for this work came from Barry Millington and Deborah Calland and I am grateful to them both for setting this work in motion. I was encouraged to write the text myself but remain grateful to Barry for his contributions to, and his collaboration in, its creation.

© John Casken

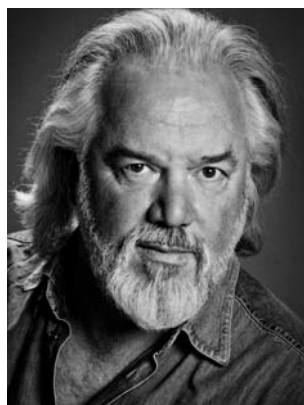
Wed 16th

John Tomlinson with Counterpoise

Corn Exchange Newbury Wednesday 16th May 7.30pm

Sir John Tomlinson

© Robert Workman



John Tomlinson was born in Lancashire. He gained a B.Sc. in Civil Engineering at Manchester University before winning a scholarship to the Royal Manchester College of Music. He was awarded a CBE in 1997 and knighted in the Queen's Birthday Honours of 2005. He was awarded the Royal Philharmonic Society Music

Award for Singer in 1991, 1998 and 2007, and in 2014 their Gold Medal.

John Tomlinson's engagements include performances at La Scala, Milan, Rome, Barcelona, Geneva, Lisbon, Metropolitan Opera, New York, Chicago, San Francisco, San Diego, Tokyo, Paris, Amsterdam, Berlin (Deutsche Oper and Deutsche Staatsoper), Dresden, Hamburg, Frankfurt, Munich, Vienna, Antwerp, and Bilbao and the Festivals of Bayreuth (where he sang for 18 consecutive seasons), Orange, Aix-en-Provence, Salzburg, Edinburgh and the Maggio Musicale, Florence. He has sung regularly with English National Opera since 1974 and with the Royal Opera, Covent Garden, since 1977 and has also appeared with all the other leading British opera companies. His repertoire includes Wotan *Das Rheingold* and *Die Walküre*, Wanderer *Siegfried*, Hagen *Götterdämmerung*, Titirel and Gurnemanz *Parsifal*, Green Knight in the world premiere of Harrison Birtwistle's *Gawain*, Claggart *Billy Budd*, Doctor *Wozzeck*, Rocco *Fidelio*, King Philip and Grand Inquisitor *Don Carlos*, Sarastro *Die Zauberflöte*, Leporello and Commendatore *Don Giovanni*, Lindorf, Coppelius, Dr Miracle and Dapertutto *Les Contes D'hoffmann*, The General *The Gambler*, Thomas à Becket *Murder in the Cathedral*, Ivan Yaklovlevich, Newspaper Clerk and Doctor *The Nose*, Sergeant of Police *The Pirates of Penzance* and title roles in *Bluebeard's Castle*, *Oberto*, *Mose In Egitto*, and the world premieres of Birtwistle's *The Minotaur*, Brett Dean's *Last Days of Socrates* and *Ghost of Old Hamlet* in the world premiere of Brett Dean's *Hamlet* and Doctor Charles Conde in Thomas Ades' *Exterminating Angel* – to name just some!

John Tomlinson has a large concert repertoire and has sung with all the leading British orchestras and in Germany, Italy, Belgium, Holland, France, Spain, Denmark and the USA. He has made many recordings including Wotan, Wanderer, Hagen, Hans Sachs, Titirel, Don Alfonso *Così Fan Tutte*, Leporello, and title roles *Le Nozze di Figaro* and *Bluebeard's Castle*, Beethoven *Choral Symphony*, *Messiah*, *Acis And Galatea* and the Verdi *Requiem*. Videos include *Maria Stuarda*, *Peter Grimes*, *Giulio Cesare*, *Rigoletto*, *Das Rheingold*, *Die Walküre*, *Siegfried* and *The Minotaur*.

Engagements in the 2017/18 season include Doctor Charles Conde *Exterminating Angel* for Metropolitan Opera, New York, Ivan Yaklovlevich, Newspaper Clerk and Doctor *The Nose* for Opera Australia and Boris Ismailov *Lady Macbeth of Mtsensk* for Royal Opera House, Covent Garden. Future engagements include Dresden Semperoper, Royal Opera House, Covent Garden and Metropolitan Opera, New York.

Rozanna Madylus



Born in Leicestershire of Ukrainian descent, Rozanna began her vocal studies in 2008 with the operatic bass-baritone, Pavlo Hunka. After completing her undergraduate degree in English Literature and Philosophy at the University of East Anglia in 2007, Rozanna decided to dedicate herself to

classical singing and particularly to the world of opera. She won a place to continue her vocal studies on the postgraduate course at The Royal Academy of Music with Anne Howells and Jonathan Papp in September 2011, where she was recipient of The Kohn Foundation Award. In September 2012 she became a member of Royal Academy Opera and Academy Song Circle, where she was recipient of The Karaviotis Scholarship, The Sir Charles Mackerras Award and The Carr-Gregory Trust Award, and was a recent finalist in the prestigious Royal Academy of Music Patrons Award. Rozanna was also awarded The Karaviotis Prize at Les Azuriales Young Artist Competition, Nice, France, in August 2012 and in the summer of 2013 attended the Solti Accademia in Castiglione della Pescaia. Rozanna and her pianist were awarded a place on the prestigious Young Artist Platform at The Oxford Lieder Festival in May 2012. Since then, she has been invited to perform in various concert halls around the UK and abroad, including the Wigmore Hall, the Holywell Music Room, Kings Place, the Prokofiev Hall at the Mariinsky Theatre and the St Petersburg Philharmonic.

As well as performing Alma Mahler in *The Art of Love / Kokoschka's Doll* (Counterpoise Ensemble), previous roles include Mother Goose in Stravinsky's *The Rake's Progress* (cover for Festival d'Aix-en-Provence), Second Woman/Second Witch and the cover for Dido in Purcell's *Dido and Aeneas* (Birmingham Opera Company), Jezebel in Goehr's *Naboth's Vineyard* (Melos Sinfonia), Beggar Woman in Britten's *Death in Venice* (Garsington Opera), Smeraldina in Dove's *The Little Green Swallow* (British Youth Opera), the title role in Handel's *Ariodante* (Royal Academy Opera), Madame de la

John Tomlinson with Counterpoise

Corn Exchange Newbury Wednesday 16th May 7.30pm

Haltière *Cendrillon* (RAO), Fidalma in Cimarosa's *The Secret Marriage* (cover for BYO), the title role in Ravel's *L'enfant et les sortilèges* (RAO and the BBC Symphony Orchestra), Hansel in Humperdinck's *Hansel and Gretel* (Sinfonia d'Amici) and Maddalena in Verdi's *Rigoletto* (Stanley Opera).

Fenella Humphreys



With playing described in the press as 'unforgettable' and 'a wonder', violinist Fenella Humphreys enjoys a busy career combining chamber music and solo work. Her first concerto recording with the Royal Scottish National Orchestra was released to great critical acclaim, including selection as 'Orchestral

Choice CD' in a five-star review in *BBC Music Magazine*. She has recently premiered a set of six new solo violin works by leading British composers with performances at prestigious venues including the Aldeburgh Festival as well as a two-CD recording for Champs Hill. Concertmaster of the Deutsche Kammerakademie, Fenella also enjoys guest leading and directing.

Deborah Calland



Deborah Calland has given trumpet and organ recitals in the USA, France, Germany, Denmark, Finland and Iceland, as well as venues throughout the United Kingdom, and has performed concertos with, among others, the Singapore Symphony Orchestra, the Virtuosi di Kuhmo (Finland) and the

Britten Sinfonia. She has also appeared as a recitalist at many of the major festivals in England, such as the Cheltenham and City of London.

Deborah has a special interest in contemporary music and has played an active role in increasing the repertoire for the instrument, receiving the award of the ARAM in recognition of her achievement. Compositions have been written for her by the British composers Hugh Wood, Robin Holloway, Sally Beamish, Diana Burrell, Jonathan Dove, Huw Watkins, Rhian Samuel, and John Hawkins, as well as the Finnish composer Einojuhani Rautavaara and Bent Lorentzen from Denmark. She has also given British premieres of works by Peter Sculthorpe and Aulis Sallinen. A CD of contemporary British music for trumpet and organ, recorded by Deux-Elles at Douai Abbey with

organist William Whitehead, was released in 2006 to critical acclaim.

Kyle Horch



Kyle Horch is one of Britain's leading saxophonists. He studied with Frederick Hemke at Northwestern University in Chicago, and with Stephen Trier at the Guildhall School of Music & Drama in London. As a student and young professional musician, he won prizes at numerous competitions

in Britain, Europe and the USA. He has performed as a soloist and chamber musician at the Queen Elizabeth Hall, Purcell Room, British and World Saxophone Congresses, and many other venues in Britain and abroad. His recordings *ChamberSax*, *AngloSax*, and *Flotilla* have received international praise from reviewers. He has performed with many ensembles including Royal Philharmonic Orchestra, London Philharmonic Orchestra, London Symphony Orchestra, City of Birmingham Symphony Orchestra, Birmingham Contemporary Music Group, Bournemouth Symphony Orchestra, Birmingham Royal Ballet, Rambert Dance Company, his own ensemble Flotilla and the Piccadilly Dance Orchestra.

He is Saxophone Professor at the Royal College of Music in London, and has given masterclasses in Britain, France, Holland, Belgium, Ireland, Norway, Switzerland, Singapore, Australia and the USA.

Iain Farrington



Iain Farrington studied at the Royal Academy of Music, London, and at St John's College, Cambridge, and has an exceptional career as an organist, pianist, arranger and composer. He has performed at the Wigmore Hall, Queen Elizabeth Hall, Royal Opera House, and in Japan, South Africa and

across Europe. He has accompanied Bryn Terfel, Lesley Garrett, the Royal Ballet and the BBC Singers, and worked with such conductors as Sir Simon Rattle and Sir Colin Davis. He has made numerous recordings, on the Naxos and Nimbus labels among others, and has broadcast on BBC television, Classic FM and BBC Radio 3. His compositions and arrangements have been recorded and performed all over the world.

Wed 16th

Kabantu

Donnington Priory Newbury Wednesday 16th May 7.30pm

Kabantu

Katie Foster violin
Abel Selaocoe cello
Ali McMath double bass, banjo, didgeridoo
Ben Sayah guitar
Delia Stevens percussion

Katie Foster Scotland: Good Call
Trad. South Africa: Ulidzile
Trad. Bulgaria: Kopanitsa
Kabantu USA: Glass Ceilings
Xangai Brazil: Gago Grego
Trad. Poland: Freylechs from Warsaw
Kabantu Portugal: Saudade
Trad. USA: Black Mountain Rag

Interval

Trad. Wales: Suo Gan
Kabantu India: Shantaram
Trad. Kenya: Malaika
Célia Cruz Cuba: Quimbara
Georg Breinschmid France: Skubek's Delight
Trad. Czech Republic: A Ja Taka
Johnny Clegg South Africa: Asimbonanga

Wed 16th

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Kabantu

© Alex Moldovan



Kabantu (formerly Project Jam Sandwich), meaning 'of the people', is a quintet that unravels new marriages of music from around the globe to celebrate the space where different cultures meet.

The ensemble was formed in 2014 at the Royal Northern College of Music in Manchester. Combining the virtuosity of classical training with the opportunity to explore music from around the world, Kabantu musically reflects its interest in global cultures, arrangement and improvisation.

Vocal harmonies from South Africa coalesce with everything from Celtic reels and Brazilian sambas to Balkan folk music and beyond. The musicians use music to bridge countries and cultures, creating an exuberant and joyful sound.

Performance highlights so far include performing at the BBC Proms at the Royal Albert Hall, live sessions for BBC Free Thinking Festival at The Sage Gateshead, BBC Radio 3 *In Tune*, *World on 3* and an array of prestigious festivals and venues across the UK including the Bridgewater Hall (winners of the Manchester Midday Music Society Series), Snape Maltings (Aldeburgh), Spitalfields Festival, Ulverston, Oundle and Fishguard International Music Festivals, Celtic Connections and Cambridge Folk Festival.

Kabantu also initiate its own workshops to inspire young musicians and reach out to communities. The group has run projects at Aldeburgh Music, Brighter Sound (Band on the Wall, Manchester) and the Bridgewater Hall. Kabantu is also part of Yehudi Menuhin's nationwide initiative Live Music Now (LMN) playing to those unable to access music in more conventional settings.

As well as winning the Royal Over-Seas League Ensemble Award, subsequently performing to royalty at the Cadogan Hall, the quintet was delighted to be Selected Making Music 2016–17 and BBC Introducing Artists; they are also being mentored by the Young Concert Artists Trust (YCAT) and are grateful to have received an award from the Hattori Foundation.

2018 sees Kabantu release their debut album *Of the People*, recorded with Mercury-nominated producer Gerry Diver, and open the Lucerne Festival and tour Switzerland.

Claude-Michel Schönberg talks to Edward Seckerson

The Chapel Sydmonton Court Ecchinswell Thursday 17th May 3.00pm

Claude-Michel Schönberg talks to Edward Seckerson

Composer, librettist and record producer Claude-Michel Schönberg is one half of the hit song-writing team responsible for two of the greatest musical theatre successes of all time: *Les Misérables* and *Miss Saigon*. For this special afternoon 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 Claude-Michel Schönberg about his life and career.

By kind permission of Lord and Lady Lloyd Webber
Sponsored by Mrs Katherine Astor

Claude-Michel Schönberg



Born in 1944 of Hungarian parents, Claude-Michel Schönberg began his career in France as a singer, writer and producer of pop songs.

In collaboration with Alain Boublil he is the book co-writer and the composer of *La Révolution Française*, *Les Misérables*, *Miss Saigon*, *Martin Guerre* and

The Pirate Queen. In 2008 his musical *Marguerite*, in collaboration with Alain Boublil, Michel Legrand and Herbert Kretzmer, opened at the Haymarket Theatre in London.

Claude-Michel has supervised overseas productions and co-produced several international cast albums of his shows. In 2001 he composed his first ballet score, *Wuthering Heights*, which was created by the Northern Ballet in 2002. His ballet *Cleopatra*, which opened in 2011, was his second collaboration with David Nixon and his seventh complete score. In 2012 Claude-Michel co-wrote the screenplay and reconceived the music for the *Les Misérables* musical movie.

His shows have won many awards over the years, most recently the WhatsonStage audience awards for Best West End Show and Best Musical Revival for the London production of *Miss Saigon*. Golden Globe winner, Oscar nominee and Grammy award winner for his outstanding contribution to the creative community, along with Alain Boublil Claude-Michel Schönberg was honoured at a New York Pops gala concert in Carnegie Hall celebrating their 40 year collaboration.

Claude-Michel Schönberg was appointed Visiting Professor of Contemporary Theatre at St Catherine's College, Oxford University – a position funded by the Mackintosh Foundation – and is now an Emeritus Fellow. He is a guest Professor at the Royal Academy of Music.

He is married to the English ballerina Charlotte Talbot, and is the father of one son and two daughters.

Edward Seckerson



Formerly Chief Classical Music Critic of *The Independent*, 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,

among them Julie Andrews, Angela Lansbury, Liza Minnelli, Stephen Sondheim and Andrew Lloyd Webber. He regularly produces podcasts of interviews with notable musical and theatrical artists, and makes regular appearances on BBC Radio 3 and Radio 4, where he presented the 2007 series of the music quiz *Counterpoint*. On television, he has commentated 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.

Edward's podcast *Sondheim: In Good Company* proved a significant contribution to Stephen Sondheim's 80th birthday year. Edward is currently presenting a series of shows entitled *Comparing Notes* at Pizza Express Live Holborn in which he shares the stage with stars of musical theatre. In similar vein, *Facing the Music*, a show he devised with Dame Patricia Routledge chronicling her little-known career in musicals, is still doing the rounds of theatres all over the country.

In 2016 Edward launched *Bernstein Revealed*, exploring the life and work of the legendary Leonard Bernstein, with whom Edward conducted one of the last in-depth interviews before the composer's death in 1990. We are delighted that *Bernstein Revealed* has been brought to Newbury Spring Festival this year (see page 30).

Thu 17th



SHEEPDROVE ORGANIC FARM & ECO CONFERENCE CENTRE

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Newbury Spring Festival for the 20th consecutive year



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The Sheepdrove Recital

Sheepdrove Eco Centre Thursday 17th May 6.30pm Supper 8.00pm Recital

Mikhail Kazakevich *piano*

Beethoven	Sonata in E minor, Op.90	<i>Interval</i>	
Schubert	A selection of Impromptus: Op.90 No.2 in E flat major, Op.90 No.3 in G flat major, Op.142 No.4 in F minor	Schumann-Liszt	Liebeslied Frühlingsnacht
Schubert-Liszt	Sei mir gegrüsst Gretchen am Spinnrade	Chopin-Liszt	Fruhling
		Chopin	Impromptu in A flat major No.1

For his annual recital, distinguished Russian pianist Mikhail Kazakevich reflects the theme of this year's Sheepdrove Piano Competition by including a selection of Impromptus by Schubert. The performance is preceded by a delicious supper made with organic, natural ingredients using produce raised and grown at Sheepdrove Organic Farm, guaranteeing a lovely evening with a wonderful performance and super supper!

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LUDWIG VAN BEETHOVEN (1770–1827)

Sonata in E minor, Opus 90

*Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck (In a lively manner, with feeling and expression)
Nicht zu geschwind und sehr singbar vorgetragen (Not too fast, and with a singing tone)*

The E minor Sonata, Opus 90, is the 27th of the 32 Beethoven composed in Vienna. Dating from one of his more fallow years, 1814, it is the last of a sequence of relatively short sonatas, the best known of which is the celebrated *Les Adieux*, Opus 81a. There is a two-movement structure, and to the dedicatee, Count Lichnowsky, the composer offered the explanation that the first movement was 'a struggle between the heart and the head', a reference to the Count's forthcoming marriage. Accordingly the second movement rondo was 'a conversation with the beloved'.

From the beginning the Sonata anticipates the close contrapuntal textures which characterise so many of Beethoven's later piano works, with abundant subtleties of shading and dynamics. This is particularly true of the first movement's development section, which derives entirely from the rhythmic and melodic elements of the opening theme.

The theme of the concluding rondo was much admired by Mendelssohn, who may have used this delightful movement as a model for his *Songs without Words*. The amiable nature of the principal theme obscures the fact that the surviving sketches reveal that the music cost much effort in its creation. After the theme has returned for the fourth time, in a new and rich-toned tenor registration, the Sonata closes in an expression of tender nostalgia.

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FRANZ SCHUBERT (1797–1828)

Impromptu in E flat major, D.899 No. 2

Impromptu in G flat major, D.899 No. 3

Impromptu in F minor, D.935 No. 4

Benjamin Britten rightly described the creative achievement of Schubert's last years as a miracle. It is tempting to describe the compositions of 1827–28, including the two sets of *Impromptus*, as examples of Schubert's 'late' style. Yet they were the work of a young man, cruelly taken from the world when in his prime. Had he lived another 40 years, what might he have achieved?

The *Impromptu* was a new type of composition, so titled by the publisher Tobias Haslinger, which became very popular from the 1820s onwards. Schubert, who was fond of writing piano miniatures, composed two groups of four such pieces, and these can be performed with equal validity either individually or together. These *Impromptus* are best described as 'mood pieces', and each casts its own particular spell in the context of a style which has its roots in improvisation.

The E flat major *Impromptu* is a brilliant virtuoso movement, with the contrast of a stamping Hungarian rhythm at the centre. The next, in the unusual key of G flat major, is akin to a nocturne, its tone beautifully atmospheric. The F minor *Impromptu* from the second set ranks among Schubert's most brilliant compositions. The outer sections generate considerable rhythmic activity, but there is great variety of expression and dynamic, while a pleasing subtlety is found in the way that the music of the contrasting middle section is worked into the final stages. These *Impromptus* have great freshness and spontaneity, revealing a uniquely Schubertian personality.

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Thu 17th

The Sheepdrove Recital

Sheepdrove Eco Centre Thursday 17th May 6.30pm Supper 8.00pm Recital

FRANZ LISZT (1811–86)

Song Transcriptions for piano solo

Sei mir gegrüsst (Franz Schubert)

Gretchen am Spinnrade (Franz Schubert)

Liebeslied (Robert Schumann)

Frühlingsnacht (Robert Schumann)

Frühling (Frédéric Chopin)

Franz Liszt is one of the most important and influential figures in the history of music: a prolific composer and arranger, a phenomenal pianist, an influential teacher and an active supporter of other composers. His reputation as a performer of staggering virtuosity, while accurate enough in itself, can easily lead to misconceptions, since the notion that his music is merely brilliant, and by implication empty, is simply wrong. In fact his creative output has enormous variety and inventiveness, forming one of the most significant contributions to the repertoire of the 19th century.

No composer has created as many masterly transcriptions as Liszt. He sought to bring a wide repertoire of music in his own piano recitals, including orchestral transcriptions and operatic paraphrases, as well as many piano versions of songs. Composed in 1822, *Sei mir gegrüsst* (*I kiss you*) was Schubert's first setting of the poetry of Friedrich Rückert. *Gretchen am Spinnrade* is another song of love, expressing Marguerite's yearnings in Goethe's *Faust*.

Liebeslied (*Love song*) comes from Schumann's *Lieder und Gesänge*, Opus 51, composed in 1842, while his *Frühlingsnacht* (*Spring Night*) is an Eichendorff setting made in 1840 as the final number of the *Liederkreis*, Opus 39.

Chopin himself made various versions of his *Spring Song* over a ten-year period from 1838, and Liszt's transcription as part of his *Chants Polonais* was an act of homage after Chopin's death.

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FRÉDÉRIC CHOPIN (1810–49)

Impromptu in A flat major, Opus 29

The title Impromptu suggests an improvisation, but while Chopin's music sounds spontaneous, it is of course very carefully composed. These four compositions date from the years 1835–42; yet in spite of their separate dates of composition their stylistic approach does achieve a certain unity. The Impromptu in A flat major dates from 1837. It is a most appealing composition, and at the same time a miracle of subtlety. The glittering outer sections move in running triplets, whereas at the centre the music is slower and more decorous.

© 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 the 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 Europe, Russia, South Korea and the Middle East. In the UK, he has given numerous recitals in London 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.

Last season, Mikhail made return tours to Denmark and Russia, playing Mozart's concertos with the Chamber Orchestra of Europe under Moshe Atzmon and the Russian National Philharmonic Orchestra under Vladimir Spivakov. He also appeared at London's St John's Smith Square with the Chamber Orchestra of Europe and performed a solo recital at the Moscow Kremlin on special invitation by the Presidential Executive Office of the President of Russia.

As well as this performance at Newbury Spring Festival, Mikhail is on the jury of the Festival's annual Sheepdrove Piano Competition.

Merrily We Roll Along

Corn Exchange Newbury Thursday 17th May 7.30pm

Merrily We Roll Along

University of Chichester Musical Theatre Festival Company

Sarah Redmond director and choreographer

Stuart Hutchinson musical director

Emma Shouksmith assistant choreographer

Ryan Laight designer

Stephen Sondheim music and lyrics

George Furth book

This production is licensed by Samuel French

For the second year running Newbury Spring Festival welcomes the University of Chichester's celebrated Musical Theatre Festival Company, who this year bring to the stage this Sondheim classic, considered one his most startling and affecting achievements which dazzles as a piece of theatre craftsmanship. Rarely performed, when this musical comedy was revived at The Chocolate Factory, London in 2012 it secured sell-out audiences, rave reviews and a cult following.

Merrily We Roll Along makes a virtue of spilt milk, sour grapes and friendships down the drain, in the opposite linear format of telling a story by doing so backwards. It may not be the usual formula for a Broadway hit, but Sondheim's score was a sensation and, as life is not a straight line, audiences found that watching how the story rolls back 20 years in the life of Hollywood producer Franklin Shepherd, and how happy he once was as the talented but penniless Broadway composer, oddly compelling. The musical curates the key moments in Frank's life, which point precisely to how he got there and what he gave up (a lot!).

Under the expertise direction and choreography of Sarah Redmond and musical direction of Stuart Hutchinson, this production introduces assistant choreographer Emma Shouksmith, and is produced by the 'The Producers Group' of University of Chichester student producers under the leadership of resident producer Paul Ackerley.

Sponsored by The Eranda Foundation

Sarah Redmond and Stuart Hutchinson

Sarah Redmond and Stuart Hutchinson both have a special connection to Sondheim and this enthralling musical comedy.

Stuart studied conducting with Leonard Bernstein, with whom Sondheim worked as lyricist on *West Side Story*, and subsequently grew a particular expertise in bringing Sondheim's complex musical textures to audiences around the world. Sarah Redmond knew the writer George Furth and the particular journey he went on to perfect this remarkable piece. Between them they have created a very special collaboration and personal adaptation.

Sarah and Stuart's combined credits include Saddlers Wells, RSC, Theatre Royal Haymarket and West Yorkshire Playhouse.

University of Chichester Musical Theatre Festival Company

The University of Chichester launched its three-year Musical Theatre Single Honours Degree Programme in 2010, growing from its inception as a foundation degree in 2008. It has gained national recognition for excellence and for its unique offering to students in their third year to present full-scaled productions with professional

production teams within either a regional tour, major arts festivals or the opportunity to create and perform new immersive musical theatre commissions. Competition is stiff, with 600 candidates auditioning for its 60 places.

Alumni are thriving in every part of the industry including major international musical theatre productions, UK and US feature films and television, major cruises including Disney, contemporary theatre, the commercial music industry and teaching. The course is unique in offering technical and producing routes to support students who have the capability to gain successful careers in stage management, including sound, lighting, costume, arts management and producing.



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Voice of the Soul

Tre Voci:

Ruby Hughes soprano
Natalie Clein cello
Julius Drake piano

Kodály Sonatina (cello and piano)
Bach 'Offne dich mein ganzes herze', from
Cantata BWV61
Bach (arr. Britten) Four spiritual songs
(voice, cello and piano)
Tavener Trenos for solo cello

Tavener From Akhmatova songs (voice and
cello)

Brahms Two songs, Op.91 (voice, cello and
piano)

Interval

Berlioz La Captive (voice, cello and piano)
Janáček Pohádka: Fairytale (cello and piano)
Schubert Romanze Rosamunde, D797
Nachtlied, D768
Auf dem Strom, D943
(voice, cello and piano)

Three of the country's leading musicians join forces as Tre Voci for a fascinating programme of exciting and approachable music. Leading lyrical soprano Ruby Hughes was a cellist herself and loves to sing with the 'warm, expressive, very human voice' of the cello, here played by Natalie Clein, alongside distinguished pianist Julius Drake. This consummate and curious trio come together to curate an intriguing exploration of sonorities.

Sponsored by Fairhurst Estates



ZOLTÁN KODÁLY (1882–1967)
Sonatina for cello and piano

JOHANN SEBASTIAN BACH (1685–1750)
'Offne dich, mein ganzes herze', from
Cantata BWV61
Spiritual Songs (arranged Benjamin Britten):

1. *Gedenke doch, mein Geist*
2. *Liebster Herr Jesu*
3. *Bist du bei mir*
4. *Komm, süßer Tod*

SIR JOHN TAVENER (1944–2013)
Thrinós
Akhmatova Songs:

1. *Boris Pasternak*
2. *Couplet*
3. *Dante*

JOHANNES BRAHMS (1833–97)
Two Songs, Opus 91:

1. *Gestillte Sehnsucht*
2. *Geistliches Wiegenlied*

HECTOR BERLIOZ (1803–69)
La Captive

LEOŠ JANÁČEK (1854–1928)
Pohádka:
Fairy Tale for cello and piano

1. *Con moto*
2. *Con moto*
3. *Allegro*

FRANZ SCHUBERT (1797–1828)
Romanze Rosamunde, D797
Nachtlied, D768
Auf dem Strom, D943

If one thinks of the cello as a dramatic persona, it appears in the role of soloist, as an obbligato, and as duettist in tonight's programme, which spans over three centuries of music. Equally, a theme of exploring the darker nature of humanity weaves its way through several of the selected works.

The **Kodály** Sonatina is written in a lyrical nationally orientated style. Completed in 1922, it was originally intended as an additional movement for the Sonata Opus 4 of 1909. However, the composer changed his mind, explaining that his style 'had undergone such changes' that he felt 'unable to recapture the earlier mood'. Strongly poetic and cast in a typically Hungarian idiom, the music features dotted rhythms on the second beat, and florid piano writing with quasi-improvisatory episodes for the cello.

Bach's Cantata *Nun komm, der Heiden Heiland* (Now come, Saviour of the heavens), BWV61, was intended for the first Sunday in Advent and written at Weimar in 1714, before being revised for performance at Leipzig nine years later. The soprano aria 'Öffne dich, mein ganzes herze' ('Open yourself, my entire heart') is particularly ornate, with the obbligato cello part enhancing the bass line.

Bach has always inspired composers across the centuries. **Benjamin Britten** demonstrated his personal admiration in the distinctive realisations of the *Geistliche Lieder* (Holy Songs), completed in 1969. Ironically though, much of the material may in fact be attributed to other composers. The first aria 'Gedenke doch, mein Geist' ('Remember me, my spirit'), employs the melody and bass line from the second volume of *Anna Magdalena's Notebook*. The second and fourth arias refer to the melody and bass from Georg Christian Schemelli's *Musicalisches Gesangbuch* whereas 'Bist du bei mir' ('If you are with me, I will gladly go') is from Gottfried Heinrich Stölzel's opera *Diomedes*; there is also a version in *Anna Magdalena's Notebook*.

Sir John Tavener was deeply influenced by religious thoughts and concepts, be they from Catholic, Orthodox Christian or Universalist traditions. *Thrinis* (Eternal Memory) for solo cello was composed in 1991 and resonates with liturgical and folk references from Greek culture. It is sung at the Epitaphios on Good Friday and chanted over a dead body in the house of a close friend. The performance instruction is 'with great peace and serenity', as befits the memory of Tavener's close friend Costas Marangopoulos.

The cello returns in the role of duo partner with voice in **Tavener's Akhmatova Songs**. He had set the works of the Russian modernist poet Anna Akhmatova twice, initially as a Requiem and subsequently as a song cycle, the latter first performed in 1993. The composer wrote, 'The poems I have chosen were written at different periods of her life, suggesting her veneration for other poets, for example Dante, Pushkin, Lermontov and Pasternak.'

Composed in 1884 for alto, viola and piano, the next two songs are the only examples in which **Brahms** employed an additional instrumental part besides the piano. The first is a setting of Friedrich Rückert, in which the winds and birds whisper the world to sleep. The second song is to words by Emanuel Geibel, whose title translates as 'Sacred Lullaby', and whose text relates to how Mary sings to the infant Jesus.

In 1829, while at the Villa Medici in Rome, **Berlioz** was inspired to compose *La Captive* by the ninth of Victor Hugo's *Orientales*. He completed it in its original version for cello and piano only some three years later, before finally making an expanded version with orchestra in 1848. The role of the cello is important in fashioning the exotic atmosphere at the harem of a Turkish pasha, and the dreams of the captured girl.

The original title **Janáček's Pohádka** reveals the nature of the work's programmatic origins: *The Tale of Tsar Berendey, of his son the Tsarevich Ivan, of the intrigues of Kastchei the Immortal and the wisdom of the Princess Marya, Kastchei's daughter*. The characters of this Russian folk tale feature also in the legend of *The Firebird*, and it was a remarkable coincidence that Stravinsky's famous ballet score should have been composed in 1910, the very same year as Janáček's cello sonata.

Janáček chose to avoid too close a treatment of the story in his music, and by the time of the premiere he had changed the work's title to *Fairy Tale*, leaving the listeners to make the links to the legend that they choose. The clearest relationship is the representation of the cello as the Tsarevich Ivan and the piano as the Princess Marya, though only in the most general and occasional sense. There are three movements, the first beginning with a piano solo whose rhythm is eventually taken over by the pizzicato cello before the instruments play in duet. Together they feature an eloquent melody which dominates the remainder of the movement.

The second movement also begins with pizzicati, before the piano adds the rhythmic contrasts which form the music's principal characteristic. The finale alternates between hectic activity and a more lyrical flow, using a three-part design, thereby emphasising the close integration of this splendid composition.

The incidental music to *Rosamunde* (1823) achieved an immortality denied to **Schubert's** other stage music, but it was less than successful at the time. He collaborated with the poet Helmina von Chézy in this pastoral evocation of the life of a shepherdess.

Schubert's Wandrers Nachtlied is one of his greatest songs, in perfect combination with Goethe's poem. The slow pulse creates both spiritual tranquillity and sensitive musical beauty.

Schubert's Auf dem Strom was written in 1828 to commemorate the first anniversary of Beethoven's death, and the text, by Rellstab, is a poem of farewell. Schubert dons the mantle of Beethoven, honouring the style and spirit of the older composer, and quoting from his *Eroica* symphony. Yet the work boasts typical Schubertian features, not least some restless modulations and the movement of water reflected through liquid triplets in the piano. The version performed tonight is for cello obbligato and was first performed in 1829, published alongside the version for horn. The use of a horn (or cello) was also initiated by the composer's need to instigate novelty to sell tickets for the concert when it was first performed, but equally celebrates the skill of Beethoven in writing for both instruments.

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BACH

Geistliche Lieder

Gedenke doch, mein Geist, zurücke

*Gedenke doch, mein Geist, zurücke
Ans Grab und an den Glockenschlag,
Da man mich wird zur Ruh begleiten,
Auf dass ich klüglich sterben mag.
Schreib dieses Wort in Herz und Brust:
Gedenke, dass du sterben musst.*

Be mindful yet, my soul, remember
The grave and that the bell will toll
When I shall to my rest be ushered,
So that I may in wisdom die.
Inscribe this word in heart and breast:
Be mindful that thou too must die.

Liebster Herr Jesu

*Liebster Jesu! wir sind hier,
Dich und dein Wort anzuhören.
Lenke Sinnen und Begier
Auf die süßen Himmelslehren:
Daß die Herzen von der Erden
Ganz zu dir gezogen werden.*

Dearest Jesus, we are here
To listen to you and your word.
Direct our minds and desires
to the delightful teaching of heaven:
so that from the earth our hearts
maybe completely drawn to you.

Bist du bei mir

*Bist du bei mir, geh' ich mit Freuden
zum Sterben und zu meiner Ruh'.
Ach, wievergnügt wär' so mein Ende,
es drückten deine lieben [schönen] Hände
mir die getreuen Augen zu!*

If you are with me, I will gladly go
to [my] death and to my rest.
Ah, how pleasant would my end be
if your dear, fair hands
shut my faithful eyes!

Komm, süßer Tod

*Komm, süßer Tod, komm selge Ruh!
Komm führe mich in Friede,
Weil ich der Welt bin müde,
Ach komm! ich wart auf dich,
Komm bald und führe mich,
Drück mir die Augen zu.
Komm, selge Ruh!*

Come, sweet death, come blessed rest!
Come lead me to peace
For I am weary of the world,
Oh come! I wait for you,
Come soon and lead me,
Close my eyes.
Come, blessed rest!

TAVENER

Akhmatova Songs

BORIS PASTERNAK

Endowed with some eternal childhood,
He shone open-handed, clean of sight,
The whole earth was his heritage,
And this with all he shared.

COUPLET

For me praise from others – as ashes,
But from you even blame – is praise.

DANTE

And even after death he did not return
To Florence, his of old.
In going, he gave no backward glance,
To him I sing this song...
From hell he sent his curses upon her,
And in heaven he could not forget her ...

BRAHMS

Lieder Opus 91

Gestillte Sehnsucht

*In gold'nen Abendschein getaucht,
Wie feierlich die Wälder stehn!
In leise Stimmen der Vöglein hauchet
Des Abendwindes leises Weh'n.
Was lispeln die Winde, die Vögelein?
Sie lispeln die Welt in Schlummer ein.
Ihr Wünsche, die ihr stets euch reget
Im Herzen sonder Rast und Ruh!
Du Sehnen, das die Brust beweget,
Wann ruhest du, wann schlummerst du?
Beim Lispeln der Winde, der Vögelein,
Ihr sehnenenden Wünsche, wann schläft ihr ein?
Was kommt gezogen auf Traumesflügeln?
Was weht mich an so bang, so hold?
Es kommt gezogen von fernen Hügeln,
Es kommt auf bebendem Sonnengold.
Wohl lispeln die Winde, die Vögelein,
Das Sehnen, das Sehnen, es schläft nicht ein.
Ach, wenn nicht mehr in gold'ne Fernen
Mein Geist auf Traumgefieder eilt,
Nicht mehr an ewig fernen Sternen
Mit sehnenendem Blick mein Auge weilt;
Dann lispeln die Winde, die Vögelein
Mit meinem Sehnen mein Leben ein.*

Die ihr schwebet

*Die ihr schwebet
Um diese Palmen
In Nacht und Wind,
Ihr heiligen Engel,
Stillet die Wipfel!
Es schlummert mein Kind.
Ihr Palmen von Bethlehem
Im Windesbrausen,
Wie mögt ihr heute
So zornig sausen!
O rauscht nicht also!
Schweiget, neiget Euch leis und lind;
Stillet die Wipfel!
Es schlummert mein Kind.
Der Himmelsknabe Duldet Beschwerde,
Ach, wie so müd er ward
Vom Leid der Erde.
Ach nun im Schlaf ihm
Leise gesänftigt
Die Qual zerrinnt,
Stillet die Wipfel!
Es schlummert mein Kind.
Grimmige Kälte Sauset hernieder,
Womit nur deck ich
Des Kindleins Glieder!
O all ihr Engel,
Die ihr geflügelt Wandelt im Wind,
Stillet die Wipfel!
Es schlummert mein Kind.*

Stilled longing

Steeped in a golden evening glow,
how solemnly the forests stand!
In gentle voices the little birds breathe
into the soft fluttering of evening breezes.
What does the wind whisper, and the little birds?
They whisper the world into slumber.
You, my desires, that stir
in my heart without rest or peace!
You longings that move my heart,
When will you rest, when will you sleep?
By the whispering of the wind, and of the little birds?
You yearning desires, when will you fall asleep?
What will come of these dreamy flights?
What stirs me so anxiously, so sweetly?
It comes pulling me from far-off hills,
It comes from the trembling gold of the sun.
The wind whispers loudly, as do the little birds;
The longing, the longing - it will not fall asleep.
Alas, when no longer into the golden distance
does my spirit hurry on dream-wings,
when no more on the eternally distant stars
does my longing gaze rest;
Then the wind and the little birds
will whisper away my longing, along with my life.

You who hover
Around these palms
In night and wind,
You holy angels,
Silence the treetops,
My child is sleeping.
You palms of Bethlehem
In the roaring wind,
How can you today
Bluster so angrily!
O roar not so!
Be still, bow Softly and gently;
Silence the treetops!
My child is sleeping.
The child of heaven
Endures the discomfort,
Oh, how tired he has become
Of earthly sorrow.
Oh, now in sleep,
Gently softened, His pain fades,
Silence the treetops!
My child is sleeping.
Fierce cold comes rushing,
How shall I cover
The little child's limbs?
O all you angels,
You winged ones wandering in the wind.
Silence the treetops!
My child is sleeping.

BERLIOZ

La Captive

*Si je n'étais captive,
J'aimerais ce pays,
Et cette mer plaintive,
Et ces champs de maïs,
Et ces astres sans nombre,
Si le long du mur sombre
N'étincelait dans l'ombre
Le sabre des spahis.*

*Je ne suis point tartare
Pour qu'un eunuque noir
M'accorde ma guitare,
Me tienne mon miroir.
Bien loin de ces Sodomes,
Au pays dont nous sommes,
Avec les jeunes hommes
On peut parler le soir.*

*Pourtant j'aime une rive
Où jamais des hivers
Le souffle froid n'arrive
Par les vitraux ouverts.
L'été, la pluie est chaude,
L'insecte verte qui rôde
Luit, vivant émeraude,
Sous les brins d'herbe verts.*

*Smyrne est une princesse
Avec son beau chapel ;
L'heureux printemps sans cesse
Répond à son appel,
Et, comme un riant groupe
De fleurs dans une coupe,
Dans ses mers se découpe
Plus d'un frais archipel.*

*J'aime ces tours vermeilles,
Ces drapeaux triomphants,
Ces maisons d'or, pareilles
A des jouets d'enfants ;
J'aime, pour mes pensées
Plus mollement bercées,
Ces tentes balancées
Au dos des éléphants.*

*Dans ce palais de fées,
Mon coeur, plein de concerts,
Croît, aux voix étouffées
Qui viennent des déserts,
Entendre les génies
Mêler les harmonies
Des chansons infinies
Qu'ils chantent dans les airs!*

If I were not a captive,
I would like this country,
And this plaintive sea,
And these fields of corn,
And these countless stars,
If along the dark wall
Did not glimmer
The saber of the Spahis.

I am no Tartar
That a black eunuch
Should tune my guitar,
Should hand me my mirror.
Far away from these Sodoms,
In the country where we are,
With the young men
You can speak in the evenings.

Yet I like a riverbank
Where the cold breath
Of the winters never arrive
Through the open windows.
The summer, the rain is warm,
The green insect that wanders
Glistens, a living emerald,
Under the blades of green grass.

Smyrna is a princess
With her beautiful chapel;
The happy spring unceasingly
Responds to her call,
And, like a laughing group
Of flowers in a bowl,
In her seas are outlined
More than one fresh archipelago.

I like these vermilion towers,
These triumphant flags,
These houses of gold, similar
To children's toys;
I like, for my thoughts
More softly cradled,
These tents balanced
On the backs of elephants.

In this fairy palace,
My heart, full of concerts,
Believes, in muffled voices
That come from the deserts,
It hears genies
Blending the harmonies
Of infinite songs
That they sing in the air!

*J'aime de ces contrées
Les doux parfums brûlants,
Sur les vitres dorées
Les feuillages tremblants,
L'eau que la source épanche
Sous le palmier qui penche,
Et la cigogne blanche
Sur les minarets blancs.*

*J'aime en un lit de mousses
Dire un air espagnol,
Quand mes compagnes douces,
Du pied rasant le sol,
Légion vagabonde
Où le sourire abonde,
Font tournoyer leur ronde
Sous un rond parasol.*

*Mais surtout, quand la brise
Me touche en voltigeant,
La nuit, j'aime être assise,
Être assise en songeant,
L'oeil sur la mer profonde,
Tandis que, pâle et blonde,
La lune ouvre dans l'onde
Son éventail d'argent.*

SCHUBERT

Romanze Rosamonde, D797

*Der Vollmond strahlt auf Bergeshöhn –
Wie hab ich dich vermisst!
Du süßes Herz! es ist so schön,
Wenn treu die Treue küsst.
Was frommt des Maien holde Zier?
Du warst mein Frühlingsstrahl!
Licht meiner Nacht, o lächle mir
Im Tode noch einmal!
Sie trat hinein beim Vollmondschein,
Sie blickte himmelwärts:
Im Leben fern, im Tode dein!
Und sanft brach Herz an Herz.*

Wandrer's Nachtlied, D768

*Über allen Gipfeln
Ist Ruh',
In allen Wipfeln
Spürest du
Kaum einen Hauch;
Die Vögelein schweigen im Walde.
Warte nur, balde
Ruhest du auch.*

I like the sweet burning perfumes
Of these lands,
On the gilded windows
The trembling foliage,
The water that the spring pours forth
Under the bending palm tree,
And the white stork
On the white minarets.

I like in a bed of froth
To tell a Spanish tale,
When my gentle companions,
Feet skimming the ground,
Vagabond legion
Where smiles abound,
Whirl around in circles
Under a round parasol.

But especially, when the breeze
Touches me while fluttering about,
In the night, I like to be sitting,
Sitting while dreaming,
An eye on the deep sea,
While, pale and blonde,
The moon opens in the waves
Her silver fan.

The full moon beams on the mountain tops –
how I have missed you!
Sweetheart, it is so beautiful
when true love truly kisses.
What are May's fair adornments to me?
You were my ray of spring.
Light of my night, O smile upon me
once more in death.
She entered in the light of the full moon,
and gazed heavenwards.
In life far away, yet in death yours!
And gently heart broke upon heart.

Over all the peaks
there is peace;
in all the treetops
you feel
scarcely a breath of air;
the little birds in the forest are silent.
Wait!
Soon you too will be at rest.

Auf dem Strom, D943

*Nimm die letzten Abschiedsküsse,
Und die wehenden, die Grüße,
Die ich noch ans Ufer sende,
Eh' Dein Fuss sich scheidend wende!
Schon wird von des Stromes Wogen
Rasch der Nachen fortgezogen,
Doch den tränendunklen Blick
Zieht die Sehnsucht stets zurück!
Und so trägt mich denn die Welle
Fort mit unerflehter Schnelle.
Ach, schon ist die Flur verschwunden,
Wo ich selig Sie gefunden!
Ewig hin, ihr Wonnetage!
Hoffnungsleer verhält die Klage
Um das schöne Heimatland,
Wo ich ihre Liebe fand.
Sieh, wie flieht der Strand vorüber,
Und wie drängt es mich hinüber,
Zieht mit unnennbaren Banden,
An der Hütte dort zu landen,
In der Laube dort zu weilen;
Doch des Stromes Wellen eilen
Weiter ohne Rast und Ruh,
Führen mich dem Weltmeer zu!
Ach, vor jener dunklen Wüste,
Fern von jeder heitern Küste,
Wo kein Eiland zu erschauen,
O, wie fasst mich zitternd Grauen!
Wehmutstränen sanft zu bringen,
Kann kein Lied vom Ufer dringen;
Nur der Sturm weht kalt daher
Durch das grau gehobne Meer!
Kann des Auges sehndend Schweben
Keine Ufer mehr ergreifen,
Nun so schau' ich zu den Sternen
Auf in jenen heil'gen Fernen!
Ach, bei ihrem milden Scheine
Nannt' ich sie zuerst die Meine;
Dort vielleicht, o tröstend Glück!
Dort begegn' ich ihrem Blick.*

Take these last farewell kisses,
and the wafted greetings
that I send to the shore,
before your foot turns to leave.
Already the boat is pulled away
by the waves' rapid current;
but longing forever draws back
my gaze, clouded with tears.
And so the waves bear me away
with relentless speed.
Ah, already the meadows
where, overjoyed, I found her have disappeared.
Days of bliss, you are gone for ever!
Hopelessly my lament echoes
round the fair homeland
where I found her love.
See how the shore flies past,
and how mysterious ties
draw me across
to a land by yonder cottage,
to linger in yonder arbour.
But the river's waves rush onwards,
without respite,
bearing me on towards the ocean.
Ah, how I tremble with dread
at that dark wilderness,
far from every cheerful shore,
where no island can be seen!
No song can reach me from the shore
to bring forth tears of gentle sadness;
only the tempest blows cold
across the grey, angry sea.
If my wistful, roaming eyes
can no longer descry the shore,
I shall look up to the stars
there in the sacred distance.
Ah! By their gentle radiance
I first called her mine;
there, perhaps, O consoling fate,
there I shall meet her gaze.

Ruby Hughes

© Thomas Dashuber



Holder of a Borletti-Buitoni Trust Award, shortlisted for a 2014 Royal Philharmonic Society Music Award, winner of both First Prize and the Audience Prize at the 2009 London Handel Singing Competition and a former BBC New Generation Artist, Ruby Hughes is the daughter of the celebrated Welsh ceramicist Elizabeth Fritsch.

She made her debut at Theater an der Wein in 2009 as Ruggiero in Rossini's *Tancredi*, returning as Fortuna in *L'Incoronazione di Poppea*. In the UK she has performed major roles with English National Opera, Garsington Opera, The Opera Group, Music Theatre Wales and Scottish Opera. She also appeared in Sir Jonathan Miller's acclaimed production of the St Matthew Passion at the National Theatre. In concert, she has sung under leading conductors and with ensembles such as Les Arts Florissants, all the BBC Orchestras, Britten Sinfonia, Le Concert Spirituel, Concerto Koln, Orchestra of the Age of Enlightenment, Philharmonia Orchestra, Royal Liverpool Philharmonic Orchestra, Scottish Chamber Orchestra and Zurich Chamber Orchestra.

Ruby Hughes' festival appearances have included the BBC Proms. She has broadcast and recorded extensively covering a wide range of repertoire.

Ruby is a passionate recitalist and works closely with the pianists Julius Drake and Joseph Middleton. In 2016 she released her first solo recital disc *Nocturnal Variations*, songs by Schubert, Mahler, Britten and Berg with pianist Joseph Middleton for the Champs Hill label, named *BBC Music Magazine's* choice of the month. In the same month she appeared on the critically acclaimed disc *Purcell Songs Realised by Britten* for the same label. A champion of women composers, she recently recorded *Heroines of Love and Loss*: a disc dedicated to 17th-century women composers for the BIS label, with long-term collaborator Jonas Nordberg, which was Editor's Choice in *Gramophone Magazine*, and was awarded a Diapason d'or. In 2018 she releases a disc for Chandos Records with the OAE and Laurence Cummings dedicated to Giulia Frasi, Handel's lyric muse.

She made her US recital debut in 2015 with Julius Drake at The Frick Collection in New York and in the 2017/18 season made her Carnegie Hall recital debut including a commission by Huw Watkins. She recently performed and recorded Mahler Symphony No.2 with the Minnesota Symphony under Osmo Vanska for BIS Records.

As well as appearing at Newbury Spring Festival, recent and future highlights include recitals at the Wigmore Hall (including a new commission by Helen Grime), International Handel Festspiele Gottingen, Presteigne, West Cork and Two Moors Festivals. In the UK, concerts include those with the OAE, BBC Phil, BBC NOW and RLPO, and further afield a return to the RIAS Kammerkoor for performances of Purcell's *Fairy Queen* and a tour with the Orchestra of the Eighteenth Century.

Natalie Clein



© Neda Naváee

British cellist Natalie Clein has built a distinguished career, regularly performing at major venues and with orchestras worldwide. Her playing has been praised for its 'astonishing range of colours and ... wide variety of expressive styles' (*Gramophone Magazine*).

She is an exclusive recording artist for Hyperion and has recorded the two Cello Concertos by Camille Saint-Saëns as well as Bloch's *Schelomo* and Bruch's *Kol Nidrei* with the BBC Scottish Symphony Orchestra to great critical acclaim. A solo disc with works by Bloch, Ligeti and Dallapiccola

was released in 2017. She has previously released three discs for EMI.

Natalie Clein's performances have taken her to orchestras including the Philharmonia, Hallé, BBC National Orchestra of Wales, City of Birmingham Symphony Orchestra, Montreal Symphony, Orchestre National de Lyon, New Zealand Symphony and Orquesta Filarmónica de Buenos Aires, and she has performed with conductors including Sir Mark Elder, Sir Roger Norrington, Gennady Rozhdestvensky and Heinrich Schiff.

A keen recital and chamber performer, Natalie Clein has curated a series of four concerts for BBC Radio 3 at LSO St Luke's. She is the proud artistic director of her own chamber music festival in Purbeck, Dorset.

Recent highlights have included a UK tour with the Czech National Symphony Orchestra and Libor Pešek, and appearances with the Orchestre National d'Ile de France and the Recreation Orchestra Graz with Michael Hofstetter.

Natalie Clein was awarded the Queen Elizabeth the Queen Mother Scholarship by the Royal College of Music (where she is now a Professor) and completed her studies with Heinrich Schiff in Vienna. In 2015, Natalie was appointed Artist in Residence and Director of Musical Performance at Oxford University for four years. She will curate a concert series in the context of this position.

She plays the 'Simpson' Guadagnini cello of 1777.

Julius Drake



© Marco Borggreve

Pianist Julius Drake lives in London and enjoys an international reputation as one of the finest instrumentalists in his field, collaborating with many of the world's leading artists, both in recital and on disc.

He appears regularly at all the major music centres: the Aldeburgh, Edinburgh, Munich, Schubertiade, and

Salzburg Music Festivals; Carnegie Hall and Lincoln Centre New York; the Concertgebouw Amsterdam and Philharmonie Berlin; the Châtelet and Musée de Louvre Paris; La Scala Milan and Teatro de la Zarzuela Madrid; Musikverein and Konzerthaus Vienna; and the Wigmore Hall and BBC Proms London.

Director of the Perth International Chamber Music Festival in Australia 2000-03, Julius Drake was also musical director of Deborah Warner's staging of Janáček's *Diary*

of *One Who Vanished*, touring to Munich, London, Dublin, Amsterdam and New York. Since 2009 he has been artistic director of the Machynlleth Festival in Wales.

Julius Drake's passionate interest in song has led to invitations to devise song series for the Wigmore Hall, London, the BBC and the Concertgebouw, Amsterdam. A series of song recitals – Julius Drake and Friends – in the historic Middle Temple Hall in London, has featured recitals with many outstanding vocal artists including Sir Thomas Allen, Olaf Bär, Iestyn Davies, Veronique Gens, Sergei Leiferkus, Dame Felicity Lott, Simon Keenlyside and Sir Willard White.

Julius is frequently invited to perform at international chamber music festivals – most recently, Kuhmo in Finland; Delft in the Netherlands; Oxford in England; Boswil in Switzerland; and West Cork in Ireland – while his instrumental duo with Nicholas Daniel has been described in *The Independent* as 'one of the most satisfying in British chamber music: vital, thoughtful and confirmed in musical integrity of the highest order'.

Julius Drake's many award-winning recordings include a widely acclaimed series with Gerald Finley for Hyperion, for which the *Barber Songs*, *Schumann Heine Lieder* and *Britten Songs and Proverbs* won the 2007, 2009 and 2011 Gramophone Awards. Julius embarked on a major project to record the complete songs of Franz Liszt for Hyperion – the second disc in the series, with Angelika Kirchschrager, won the *BBC Music Magazine Award* for 2012 – and a series of four Schubert recitals recorded live at the Wigmore Hall with Ian Bostridge.

Julius holds a Professorship at Graz University for Music and the Performing Arts in Austria, where he has a class for song pianists. He is regularly invited to give master classes worldwide. As well as appearing at Newbury Spring Festival, concerts in the 2017/18 season include recitals in his series, 'Julius Drake and Friends' at the historic Middle Temple Hall in London; concerts in Frankfurt, Dresden, Vienna and Florence with Ian Bostridge; in Vienna with Alice Coote and Angelika Kirchschrager; and in New York with Gerald Finley, Matthew Polenzani and Christoph Prégardien.

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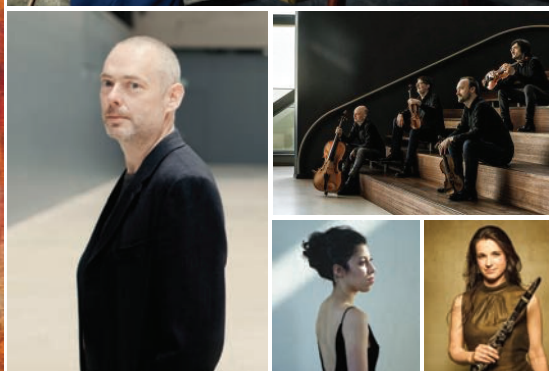
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Clockwise from top: Elina Vähälä, Quatuor Danel, Annelien von Wauwe, Ella van Poucke, Mark Padmore
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Barbican Quartet

Corn Exchange Newbury Friday 18th May 12.30pm

Young Artists Lunchtime Recital 3

Amarins Wierdsma violin
Tim Crawford violin
Christoph Slenczka viola
Yoanna Prodanova cello

Mozart String Quartet in E flat major, K428
Allegro non troppo
Andante con moto
Menuetto: Allegretto
Allegro vivace

Brahms String Quartet No. 3 in B flat major, Op. 67
Vivace
Andante
Agitato (Allegretto non troppo)
Poco Allegretto con variazioni

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

WOLFGANG AMADEUS MOZART (1756–91) String Quartet in E flat major, K428

Allegro non troppo
Andante con moto
Menuetto: Allegretto
Allegro vivace

Mozart returned to quartet writing during the mid-1780s after a gap of some ten years. He did so because of the creative stimulus he found when he encountered Haydn's Opus 33 quartets, and the series of six works he wrote up to January 1785 were dedicated to the older composer, his friend. In fact Mozart openly admitted to taking great pains over these compositions in an effort to emulate Haydn's achievement. The latter was duly impressed, telling Mozart's father Leopold: 'Before God, and as an honest man, I tell you that your son is the greatest composer known to me, either in person or by repute.'

Composed during the summer of 1783, the E flat String Quartet has a warmth of expression in keeping with several others of Mozart's works in this key. The first theme is initially stated in octave unison, and is repeated after a few bars, this time with its chromatic contours richly harmonised. The second theme, based on a *gruppetto* figure, moves from first violin to viola, confirming the sense of conversation that is present throughout this movement, with its frequent exchanges among the four instruments.

A feature is made of the expressive nature of the A flat major *Andante con moto*, so much so that several commentators have even made an analogy with Wagner's *Tristan und Isolde*. Combined with displaced accents and syncopation, the rich chromatic harmonies of this movement generate a restless, searching intensity. The folk-like *Menuetto* contains many interesting details of texture and articulation, which are often heightened by the clearly defined contrasts of dynamic. Again using strong

chromatic elements, the central trio begins in the unexpected key of C minor before moving at its midway point into the home key of E flat major. The lively rondo finale draws together several elements that have been present during the preceding movements: chromaticism, carefully balanced phrases, thematic and motivic inversions. There is even a secondary motif deriving closely from the opening movement's *gruppetto* figure. And once again the ideas are passed around in that conversational manner that has its roots in opera buffa.

© Terry Barfoot

JOHANNES BRAHMS (1833–97) String Quartet in B flat major, Opus 67

Vivace
Andante
Agitato (Allegro non troppo)
Poco allegretto con variazioni

Brahms's reverence for the classical inheritance is strongly suggested by his reluctance to publish string quartets until he had reached the age of 40. In fact in 1869 he wrote to his publisher Fritz Simrock: 'I notice more and more how much the demands of the virtuoso wear out a man like me, who is so unsuited to them. Incidentally, Mozart took special pains to write six beautiful quartets, so we must make every special effort.' The Opus 67 Quartet was published in November 1867, exactly three years after its two predecessors, Opus 51, and was dedicated to his friend and chamber music enthusiast, Theodor Englemann.

The Quartet in B flat is generally more relaxed than its predecessors. The opening of the work, moreover, recalls Mozart's *'Hunt' Quartet* with its imitations of horn calls; these were also, of course, regular features of Brahms' orchestral works. As the music proceeds so the rhythmic subtleties abound, sometimes encouraging a dance

Barbican Quartet

Corn Exchange Newbury Friday 18th May 12.30pm

characteristic, while the use of silences throughout the texture is subtle indeed.

The slow movement gains a particular serenity from its regular eight-bar phrase structure, but the mood of the central section ranges more widely in emotion and has a greater rhythmic freedom, with a special emphasis allocated to the viola and cello. The viola, moreover, leads the ensemble in the *Agitato* third movement, largely because it is the only one of the four instruments to remain unmuted. As if in compensation, the central section begins without it, as a trio, and it is only added later.

The theme from which the variations of the finale stem is particularly close to the idiom of folk music. Therefore it is difficult to determine whether or not this was an original inspiration or merely a transcription. Brahms, typically, declined to give the game away. As the variations proceed, so the music moves increasingly towards the stylistic character of the first movement's 'horn calls', so that the cumulative effect achieved by the seventh variation is satisfyingly final.

© Terry Barfoot

Barbican Quartet

Claimed for their 'gusto, comradeship and sharp attack' (*The Times*) and 'blazing and unusually forthright performance' (*The Telegraph*) the Barbican Quartet is made up of violinists Amarins Wierdsma and Timothy

Crawford, violist Christoph Slenczka and cellist Yoanna Prodanova who have studied at the Guildhall School of Music & Drama.

The young quartet regularly performs in the UK and Europe in such venues as the Barbican Hall, Milton Court Hall, Casa de Musica (Porto), St James's Piccadilly and Ashmolean Museum, and made their Wigmore Hall debut in 2017 thanks to the Maisie Lewis Foundation Award.

Winners of the St James Quartet Prize, they are Park Lane Group artists and have appeared in such festivals as the IMS Prussia Cove, Harnos Festival (Portugal) and the Young Virtuosi Festival 2016.

The quartet undertook residency at the Mozarteum Salzburg in 2015 and were residents in Aldeburgh Festival in 2017. They are ProQuartet participants and their performances have been broadcast on BBC Radio 3 as part of the Barbican Total Immersion (2014) and BBC Proms (2015).

The Barbican Quartet is thankful to the Belcea Quartet Charitable Trust which allows them to receive coaching from members of the Belcea quartet. Their mentors also include Alasdair Tait, David Waterman, David Takeno, Levon Chilingirian, Natalia Prishchenko, Rita Wagner and Ferenc Rados.

Since October 2017 they have been studying with Günter Pichler at the Reina Sofia Music School in Madrid.

Fri 18th



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Delius On Hearing the First Cuckoo in Spring

Beethoven Piano Concerto No. 1

Interval

Sibelius The Swan of Tuonela

Grieg Peer Gynt Suites Nos. 1 and 2

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FREDERICK DELIUS (1862–1934)

On Hearing the First Cuckoo in Spring

This short symphonic poem was published together with *Summer Night on the River* (1911) as 'Two Pieces for Small Orchestra' although they are now more often heard as separate items. It was premiered in Leipzig, October 1913.

Delius based the main musical material on a Norwegian folksong that had been brought to his attention by his friend, the Australian composer Percy Grainger; the song had also been used by Edvard Grieg in his compilation of *Nineteen Norwegian Folksongs*, Opus 66. Grieg was one of the few forebears that Delius admired wholeheartedly – he was notoriously acerbic about most other composers – and he met Grieg on several occasions, forming a deep love of Norway in the process, a country he visited some 20 times.

As the work's title suggests, the music reflects the emotions on hearing the first cuckoo in spring rather than necessarily attempting an accurate portrait of the actual bird. His brief symphonic ode thus reflects on our emotional reactions to the song of the cuckoo, emotions which might in fact have changed significantly in the last hundred years.

Its distinctive call is surely the most recognisable of all birds, and one which heralds the onset of summer. Sadly, we are now less likely to hear its falling phrase as Britain has lost more than 70% of its cuckoos in the past 25 years. (*Nature Communications*, July 2016). Interestingly, its main host birds in Britain (dunnock, meadow pipit, pied wagtail and reed warbler) have not suffered the same catastrophic decline in numbers. The cuckoos' plight is more likely to be related to changes in climate, together with inhospitable environmental issues. Their host birds are now nesting slightly earlier in the season and so the cuckoos are arriving too late to perform their notoriously murderous task. As a result Delius' piece may soon need to be re-titled 'On Hearing the Last Cuckoo in Spring'.

The 'small orchestra' consists of single flute and oboe, pairs of clarinets, bassoons and horns, and divided strings. The Norwegian folksong suitably sets the scene with gently

falling cuckoo-like phrases in its lilting melody. The actual 'cuckoo' does not make its formal appearance until we nearly reach the halfway point; four times the 'cuckoo clarinet' sings the characteristic falling notes of a minor third. On its second appearance about a minute later, the cuckoo has transformed its call to a major third, as the listener sinks slowly into a gentle reverie.

Delius was hedging his bets with the changing interval: most composers (including Vivaldi, Handel, Haydn, Beethoven and Messiaen) used the minor or major third for their portrayals of the cuckoo; perhaps characteristically, Mahler stretched the cuckoo-call a further semitone so that it sings a falling perfect fourth at the start of his First Symphony.

Meanwhile we can enjoy this atmospheric evocation of the English pastoral tradition in a work that similarly echoes the fragile world of those years before the outbreak of war. Delius' poem joins such compositions as Elgar's *Sospiri*, Butterworth's *A Shropshire Lad* and *Two English Idylls*, Vaughan Williams' *Fantasia on a Theme of Thomas Tallis* and *The Lark Ascending* (started before the war, but only completed in 1921 after his return from France), works that now conjure up a lost Garden of Eden.

© Timothy Dowling

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Concerto No. 1 in C major, Opus 15

Allegro con brio

Largo

Rondo: Allegro

Flute; pairs of oboes, clarinets, bassoons, horns, trumpets, timpani; and strings.

Although numbered as his 'First Piano Concerto', Beethoven had already composed two earlier piano concertos: the first as early as 1784 although this remained unpublished during his lifetime and is not included in his numbered works. The next concerto that he completed was his Piano Concerto No. 2 in B flat major, which he started in the late 1780s but mostly composed in the

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mid-1790s. However, publication was delayed until after the present Concerto in C major; hence the 'incorrect' ordering.

Each Piano Concerto demonstrates Beethoven's ongoing development as a composer and the present Concerto shows his growing self-confidence, adventurous spirit and, more than any of his concertos, his infectious sense of humour.

There is a long orchestral introduction with the opening octave leap establishing itself as a crucial thematic element, first heard *pianissimo* on strings, but soon appearing *fortissimo* by full orchestral forces. The octave leap, rising scale passages and arpeggio figures dominate the early material, but this is then balanced by more tender, lyrical music. The orchestral exposition closes with the wind instruments playing a joyous march-like theme. When the soloist finally enters, the pianist suggests that he or she might be starting afresh with new material, but that powerful octave motif soon brings the soloist back into line. Nevertheless, the pianist continues stubbornly to avoid direct references to the octave leap. Beethoven clearly enjoyed performing this particular Concerto, so much so that he composed three different solo cadenzas for the final section of the substantial opening *Allegro con brio*.

We enter a different world as the *Largo* begins, in the relatively distant key of A flat major. Reduced forces (just pairs of clarinets, bassoons, horns and strings) confirm the intimate character of this central movement. The pianist introduces the main musical material, a seemingly endless song of intense beauty in Beethoven's personal *cantabile* style. Towards the end of the movement Beethoven achieves some moments of elevated calm, as pianist and clarinetist duet sublimely over quietly pulsating strings, leading to a *pianissimo* conclusion.

After this period of reflective song comes a lively dance. The soloist starts the final *Rondo* with its characteristic recurring theme, setting the scene for what must be one of Beethoven's most humorous movements. This joyful spirit shines through in the quick-fire question-and-answer passages between soloist and orchestra, as well as the soloist's evident pleasure in frequently delaying the anticipated return of the *Rondo* theme. Beethoven employs all his tricks to keep up the unexpected: off-beat accents, crossed hands, fragmenting the thematic material, unexpected modulations, etc. The games continue right through to the final bars, as the pianist seems to be gently winding down; the oboist briefly tries to steal the show before the full orchestra suddenly brings down the curtain with a *fortissimo* flourish.

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JEAN SIBELIUS (1865–1957)

The Swan of Tuonela Opus 22 No. 2 From Lemminkäinen Suite, Opus 22 (Four Legends from the Kalevala)

In the 1890s Sibelius was battling to find his definitive musical voice and his artistic struggle echoed Finland long path towards independence. Finland's struggle for freedom from the Russian yolk in the 1890s thus found parallels with Sibelius as he developed his own artistic character.

It was only natural that Sibelius should turn to Finland's national epic poem, the *Kalevala*. Despite its seemingly ancient origins, the *Kalevala* was only compiled in the mid-1830s by the Finnish physician, botanist and collector of poems Elias Lönnrot (1802–84). The *Kalevala* became the major source for most of the symphonic poems that Sibelius composed over a 35-year period, from *En Saga* and the *Kullervo* Symphony in 1892 to *Tapiola* in 1926.

The four symphonic poems that comprise the *Lemminkäinen Suite* were first performed in 1896 but Sibelius made revisions in 1897, 1900 and 1939. He only stipulated the final running order of the central poems as late as 1947, confirming that *The Swan of Tuonela* be placed second in the Suite. Sibelius remained unsure about the Suite as a whole, perhaps reflecting his great champion Robert Kajanus's doubts about its overall musical value. However, *The Swan of Tuonela* has always remained popular and deservedly it is frequently performed independently.

In the first edition of the score Sibelius included the following description: 'Tuonela, the land of Death, the hell of Finnish mythology, is surrounded by a large river with black waters and a rapid current, on which the Swan of Tuonela floats majestically, singing.'

The string sonorities at the opening suggest a darkened version of the Prelude to Wagner's *Lohengrin* – *Lohengrin's* translucent strings filtered through the Nordic winter half-light. The distinctively plangent song of the cor anglais echoes the shepherd's lament in the final act of Wagner's *Tristan und Isolde*. Similarly, the cor anglais accompanies Desdemona's *Willow Song* prior to her murder in the final act of Verdi's *Otello* – the cor anglais is seemingly forever destined to spread gloom, as Shostakovich also realized in the many lengthy solos allocated in his later symphonies.

Sibelius' orchestral forces are carefully chosen to balance the cor anglais soloist and emphasize the dark sonorities. Thus, no flutes or standard clarinets; a single oboe plays less than half a dozen bars, merely to sound in unison with the cor anglais soloist to ensure that its cousin's voice is heard against *forte* strings.

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The violins (who provide the lion's share of the accompaniment) are divided into eight parts and lower strings are employed very sparingly. The bass drum quietly suggests distant rumbles of thunder. The harp enters just for four bars of C major, as a weak shaft of sunlight briefly penetrates the gloaming towards the end of the day. This light is quickly extinguished as a funereal tread takes us inexorably to the *pianissimo* conclusion in A minor; a solo cellist hauntingly joins the violins on their dying chord.

© Timothy Dowling

EDVARD GRIEG (1843–1907)

Peer Gynt: Suites Nos. 1 and 2 for Orchestra

(compiled from the complete incidental music for Henrik Ibsen's play)

Suite No. 1, Opus 46

1. Morning Mood (*Morgenstemning*)
2. The Death of Åse (*Åses død*)
3. Anitra's Dance (*Anitras dans*)
4. In the Hall of the Mountain King (*I Dovregubbens hall*)

Suite No. 2, Opus 55

5. The Abduction of the Bride. Ingrid's Lament (*Bruderovet. Ingrid's klage*)
6. Arabian Dance (*Arabisk dans*)
7. Peer Gynt's Homecoming; Stormy Evening on the Sea (*Peer Gynts hjemfart; Stormfull aften på havet*)
8. Solveig's Song (*Solveigs sang*)

Henrik Ibsen, the Norwegian playwright, wrote his verse drama *Peer Gynt* in 1867 and he later approached Grieg to suggest that he compose incidental music for a performance in Christiania (now Oslo) planned for 1876. Grieg started work on the score in 1874, completing the task in 1875. At first he was enthusiastic with the idea of the collaboration, but he later became frustrated with the theatrical director's instructions for precise timings for the required incidental music. Grieg complained of having to work in a patchwork fashion and said that this explained the brevity of the various pieces. The incidental music was first performed with the play in February 1876 in Christiania with great success. However, Grieg was not satisfied and he revised the score for a performance in Copenhagen in 1886; he then started to create the first orchestral suite in 1888 and the second suite three years later. The revised orchestral score benefits from the experience that Grieg gained from conducting the Bergen Symphony Orchestra in the early 1880s and subsequent concert tours in Germany, France, England and Holland.

The play has been likened to a disillusioned version of John Bunyan's *Pilgrim's Progress* although Peer Gynt as the central charismatic character is unsympathetically portrayed as a selfish lecher, a rapist and a liar. He hardly deserves the love offered by Solveig, but finally returns from his travels in Africa to die in her faithful arms. The incidental music can thankfully be appreciated without reference to its place in the theatrical drama.

The complete incidental music comprises some 23 items and Grieg selected eight items to form the two subsequent orchestral suites. Grieg chose the items to comprise a suitable musical sequence and so his choice does not reflect the chronology of the original drama. Should one want to hear the items as they appear chronologically in the play, the order would be as follows:

5. The Abduction of the Bride. Ingrid's Lament (*Bruderovet. Ingrid's klage*)
4. In the Hall of the Mountain King (*I Dovregubbens hall*)
8. Solveig's Song (*Solveigs sang*)
2. The Death of Åse (*Åses død*)
1. Morning Mood (*Morgenstemning*)
6. Arabian Dance (*Arabisk dans*)
3. Anitra's Dance (*Anitras dans*)
7. Peer Gynt's Homecoming; Stormy Evening on the Sea (*Peer Gynts hjemfart; Stormfull aften på havet*)

In some ways Grieg's complaint about having to concentrate on composing only short items seems surprising as he was probably at his best as a miniaturist – his short 66 *Lyric Pieces* for solo piano, which he composed throughout his working life, are arguably his greatest achievements. The miracle that is the Piano Concerto is possibly the exception that proves this rule. Grieg was blessed with a natural melodic gift, displayed to the full throughout these two Suites: the melodies are always immediately attractive and memorable.

The First Suite has always proved the more popular, no doubt because of the presence of both *Morning Mood* and *In the Hall of the Mountain King*, two of the most famous and instantly recognizable of all classical pieces. However, both Suites are of equal quality and performed together they make a satisfying whole, lasting about half an hour in total (each Suite at around 15 minutes).

It has to be admitted that compared with his great Russian and French contemporaries Grieg was not overly concerned about reproducing local colour (as relevant for the geographical places in the play); thus it may be surprising to know that *Morning Mood* is intended to depict the sunrise in North Africa, as it sounds far more appropriate for northern climes. (Grieg stated that the sun breaks through the clouds at the first *forte* statement of the main theme on violins.)

Similarly we might not be greatly impressed by Grieg's Arabian credentials for *Anitra's Dance* in the First Suite and the *Arabian Dance* in the Second Suite (the two items actually occur closely together in the play in reverse order), but again the strength of his melodies disarms criticism.

Grieg calls for a large symphony orchestra: one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a tuba, timpani, cymbals, bass drum, triangle, harp and strings. However, the majority of the music is for reduced forces and indeed

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the middle two sections of the First Suite are scored for strings alone – in the case of *Anitra's Dance* the lighter scoring reflects the fact that this is background music to accompany Peer talking during this particular scene.

Perhaps Grieg's orchestral skills are at their strongest in the last passage taken from the original play, *Peer Gynt's Homecoming (Stormy Evening on the Sea)*; for the Second Suite he created a new musical link that then takes us straight into the final item, *Solveig's Song* which actually occurs much earlier in the play (the forlorn song now transcribed for violins in its new orchestral guise). The Suite ends quietly in reflective mood.

The original play is now performed infrequently and the orchestral suites have survived as independent concert items without necessary reference to their original settings.

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Jan Latham-Koenig



© Paul Persky

Since the 2013/14 season, Jan Latham-Koenig has been the chief conductor of Flanders Symphony Orchestra.

His bright future as a conductor began at the Royal College of Music in London. It was his conducting debut there in 1998 with the opera *Macbeth* that set him on the road to international fame. Since then, he has been at the helm of many of the world's greatest opera companies and symphony orchestras, including as founder and artistic director of the Young Janáček Philharmonic, and the artistic director of the Novaya Opera in Moscow and the Orquesta Filarmónica de la UNAM in Mexico City.

As a conductor, Jan Latham-Koenig constantly strives to achieve a balance between leading and inspiring. In 2014 he won the Golden Mask Award, one of the most prestigious Russian prizes awarded to drama, opera, ballet, modern dance, operetta, musical theatre and puppet theatre productions.

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 studied at the Royal College of Music and with Wilhelm Kempff but gave his first piano recital at the age of nine, and aged 18 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 gives concerts throughout the Americas, Russia, the Far East, Australia, Europe and the UK, with regular appearances at Newbury Spring Festival. 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 making many appearances worldwide.

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. Recent recordings of works by Brahms, Haydn and Schumann for Signum Classics have won great praise.

He 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.

Flanders Symphony Orchestra

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Flanders Symphony Orchestra

For over 50 years, the Flanders Symphony Orchestra has been a beacon of the Flemish orchestral landscape. Composed of 60 highly committed and passionate musicians, and led by renowned guest conductors, the Flanders Symphony Orchestra both performs and creates new compositions as well as electrifying renditions of the main symphonic repertoire from the classical period onwards. The orchestra fulfils an exemplary role in creating opportunities for young, talented musicians, composers, soloists and conductors.

With its own concert series in the major venues of Flanders and Brussels, the orchestra reaches a large and loyal audience. In addition, the orchestra is often invited to international venues in France, Germany and the Netherlands.

From the season 2013/14 onwards the British conductor Jan Latham-Koenig succeeded Seikyo Kim as chief conductor of the Flanders Symphony Orchestra. By appointing Jan Latham-Koenig to this role, Flanders Symphony Orchestra aims to make the symphonic repertoire from classicism to the present accessible to a wide and diverse audience. Each concert is a unique experience thanks to a well-balanced and bold programme. In addition, the Flanders Symphony Orchestra contributes strongly to cultural education and youth activities in Flanders using a travelling exhibition on the instruments of the orchestra.

The orchestra was founded in 1960 by engineer Dirk Varendonck, who was also its first conductor. From 1984 onwards the 'Nieuw-Vlaams Symfonieorkest' was conducted by Patrick Peire, Robert Groslot and Fabrice Bollon. The orchestra finally adopted its current name in the mid-1990s upon the arrival of the orchestra's manager, Dirk Coutigny. Since then the orchestra has been conducted successively by David Angus, Etienne Siebens, Seikyo Kim and now Jan Latham-Koenig as principal conductor. Since September 2017, Frederik Styns has been the general manager of the Flanders Symphony Orchestra.

Fri 18th

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YolanDa Brown

Corn Exchange Newbury Friday 18th May 7.30pm

YolanDa Brown 10 Years In Music Tour

YolanDa Brown saxophonist
with her 4-piece band

Join the UK's premier female saxophonist YolanDa Brown for a fantastic evening of sunshine music as she celebrates 10 Years in Music with this Anniversary Tour. Known for her unique fusion of reggae, jazz and soul, the event features music from her critically acclaimed albums, plus many crowd favourites.

YolanDa Brown

Ten years ago YolanDa Brown was studying a PhD in Management Science and a career in music came calling. Ten years later, double MOBO award winner YolanDa Brown is the premier female saxophonist in the UK.

YolanDa has toured with Diana Krall, The Temptations, Billy Ocean, and collaborated with artists such as Snarky Puppy's Bill Laurance, reggae legend Bob Marley's son Julian, and the Royal Philharmonic Concert Orchestra.

YolanDa Brown was recently awarded an Honorary Doctorate of Arts by the University of East London, and also invited to meet the Queen and the Duke of Edinburgh at Buckingham Palace.

Following the success of her 2012 debut album, *April Showers May Flowers*, YolanDa's second album, *Love Politics War*, was released in 2017 by Black Grape Records.

This season has already seen her touring Australia, and performing in Morocco and throughout the UK prior to her autumn tour of the USA.

She is a broadcaster working on TV and radio, a foodie – and can complete a Rubik's cube in under five minutes ... on a good day!

YolanDa hosts a special Jazz Workshop at the Corn Exchange on 19 May; see next page for details.

Fri 18th



Jazz Workshop

Corn Exchange Newbury Saturday 19th May 10.00am

Jazz Workshop with YolanDa Brown

Following her performance on Friday 18 May, double MOBO award winning saxophonist YolanDa Brown – who has been described as ‘an artist who could breathe soul into a Bank of England spreadsheet’ – returns to the Corn Exchange to host this free Jazz Workshop to inspire young jazz musicians to play and improvise in her unique blues and afro-beat musical style.

The Festival is delighted to work with Berkshire Maestros and Hogan Academy, and invites you to join the audience for this special educational event.

Please see previous page for YolanDa Brown’s biography.

Sat 19th



© Agenda

Festival Evensong

St Nicolas Church Newbury Saturday 19th May 3.30pm

Festival Evensong

Benjamin Cunningham chorus master
Steve Bowey organ
Newbury Spring Festival Chorus

Radcliffe Preces and Responses
 Psalm 149 and 150
Dyson Magnificat and Nunc Dimitis in D
Parry I was Glad
 Come Down O Love Divine
 Come Holy Ghost

St Nicolas Church is a central part of Newbury Spring Festival. To celebrate the Festival's association with the church, Newbury Spring Festival Chorus is part of this special traditional Evensong service in celebration of the 40th anniversary of the Festival. This year we are delighted to welcome new Chorus Master, Benjamin Cunningham.

Benjamin Cunningham



© Rob Judges

Benjamin Cunningham is Organ Scholar at Westminster Abbey where he regularly accompanies and conducts the world-famous 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 choirs and, with the Director of Music, was responsible for the training of the boy choristers and probationers. He also accompanied the choirs on their regular tours and CD recordings. During his gap year, Benjamin was Organ Scholar at Chichester Cathedral.

Benjamin has given a number of recitals, most notably at Westminster Abbey, St Paul's, Chichester and Westminster Cathedrals, Reading Town Hall, and at Merton, The Queen's, Exeter and Keble Colleges in Oxford. In 2017 Benjamin was a Young Artist at Newbury Spring Festival. He is a prize-winning Associate of the Royal College of Organists and is currently being taught by William Whitehead. As a conductor, Benjamin is an Artistic Director of Sansara, and with them won the 2015 London International A Capella Choir Competition, held at St John's Smith Square. From this season, Benjamin is the Chorus Master for Newbury Spring Festival.

Steve Bowey

Steve studied organ and piano from an early age, playing the organ regularly at St Francis and St Andrew's churches in Coulsdon, South London. After gaining an engineering degree from Salford University he moved to Newbury to work for Vodafone. In 1991 Steve was appointed accompanist of the Cromwell Singers and later became their Musical Director. From 1992, he was Director of Music at St Mary's Church, Shaw-cum-Donnington and regularly worked with other local choirs, including the Douai Choral Society, the Downland



Chorale, the RSCM Southern Cathedral Singers, Berkshire Maestros youth choirs and Worcester College Oxford.

In 2006 Steve joined the Royal College of Organists and in July the following year took the examination for Associate (ARCO) for which he was awarded the Limpus prize for

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

Newbury Spring Festival Chorus

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

Since its conception the Festival Chorus has performed under the direction of a number of distinguished conductors, including Richard Hickox, David Parry, Paul Daniel, John Lubbock, Alexander Lazarev and Jane Glover with the Philharmonia Orchestra, the City of London Sinfonia and English Chamber Orchestra, and with many illustrious soloists including Susan Bullock, Christine Brewer, Elizabeth Watts, Jonathan Lemalu, Mark Padmore and Toby Spence. In 2003 the Festival Chorus was privileged to perform the world premiere of Geoffrey Burgon's *Alleluia Psallat* which was commissioned for the 25th Anniversary Festival, and performed in the presence of Her Majesty The Queen.



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Joe Stilgoe and his Quartet

Corn Exchange Newbury Saturday 19th May 7.30pm

A Celebration of Gene Kelly

Joe Stilgoe	piano
Josh Blackmore	drums
Tom Farmer	double bass
Giacomo Smith	clarinet
Katie Beard	director

Following his sell-out show at The Vineyard in 2016, Joe Stilgoe lights up Newbury Spring Festival once more with this very special celebration of Hollywood legend Gene Kelly – a tribute to one of the greatest screen stars of all time and Joe's greatest hero.

The show celebrates the incredible output of the man who revolutionised not only dance on screen, but screen musicals, while pioneering many of the choreographic and filming techniques that are taken for granted in modern cinema.

With a string of ground-breaking, joyous and important films including *Singin' In The Rain*, *An American In Paris* and *On The Town*, Gene Kelly's influence in the worlds of dance, film and music is still as vital as ever and this show is the ultimate 'tip of the hat'.

Joe Stilgoe

Joe Stilgoe is an internationally acclaimed singer, pianist and songwriter. His live shows are a mixture of virtuosic musicianship, breath-taking theatricality and interaction with the audience, combining on the spot improvisation and the quickest of wits.

As well as releasing five critically lauded albums, three of which have topped the UK Jazz chart, Joe has toured the world with his band and as a solo act, appearing in festivals, jazz clubs and concert halls from Ronnie Scott's to The Barbican to Birdland in New York. In his theatre work, he starred in *High Society* at The Old Vic in 2015, which led to him being invited to perform at the 2016 Olivier Awards. He has recently written the songs for a new production of *The Jungle Book*, touring the UK since December 2017, and he has two other theatrical projects in development.

Joe is frequently a guest performer with orchestras including The John Wilson Orchestra, RLPO, RTE and the BBC Concert Orchestra. In 2016 he put together his own Big Band for three sell-out shows at The Lyric Hammersmith, returning in December 2017 for three more shows, and making his Albert Hall debut as a special guest with Guy Barker's Big Band Christmas.

Joe also works extensively on radio, having hosted and starred many times in BBC Radio 2's *Friday Night is Music Night*, while also being a regular presence on the station. He has appeared on the *Now Show*, *Loose Ends* and *The Horne Section* for Radio 4, is a regular on *In Tune* for Radio 3 and last year he started his own brand-new show on JazzFM. On TV, he has appeared most notably hosting 2016's *BBC Young Jazz Musician of the Year*, and least notably on *Bargain Hunt*.



© Jordan McLachlan

Sat 19th

Ex Cathedra

Douai Abbey Upper Woolhampton Saturday 19th May 7.30pm

Ex Cathedra: In 40 Parts

Jeffrey Skidmore choral director

Alec Roth Sol Justitiae
Tallis Spem in alium
Tallis Te lucis ante terminum
Alec Roth Earthrise

Interval

Striggio Ecce beatam lucem
Tallis The Eighth Tune – God grant we grace
Gabriel Jackson Sanctum est verum lumen
Tallis The Third Tune – Why fumeth in fight
Tallis Sing and glorify heaven's high majesty

Ex Cathedra is a leading UK chamber choir known for seeking out the best, the unfamiliar and the unexpected in the choral repertoire. The group has appeared at festivals and concert series throughout the UK, and as far afield as New York and Tel Aviv. Together with artistic director and conductor Jeffrey Skidmore, they return to Newbury Spring Festival and Douai Abbey with a stunning programme that includes no fewer than four 40-part pieces from both Elizabethan ages in celebration of the Festival's 40th anniversary.

Two of these works were written especially for Ex Cathedra: Alec Roth's breath-taking *Earthrise*, inspired by the famous image taken by the Apollo 8 astronauts as humans orbited the Moon for the first time on Christmas Eve 1968; and Gabriel Jackson's shimmering setting of *Sanctum est verum lumen*, a text he describes as 'radiantly optimistic'.

Both works pay homage to the iconic model – Thomas Tallis' soaring, uplifting, remarkable and truly monumental *Spem in alium*, which is heard both in its original Latin and in the English 'contrafacta' setting made for the 1610 investiture of Charles I's older brother, Henry, as Prince of Wales.

There is compelling evidence that a 1567 visit to London by Alessandro Striggio provided a competitive reason for Tallis to prove that one 'of our Englishmen could sett as good a songe'. Striggio's 40-part *Ecce beatam lucem* may have been the piece performed in that 1567 visit.

Sponsored by The Sackler Trust and The Greenwood Trust
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An introduction from the Choral Director

It is still fashionable to present Renaissance sacred music, and for that matter Baroque music, with as small a number of performers as possible; one or two singers to a part at most. More than one music critic has remarked in recent years on the large size of Ex Cathedra for this repertoire, but while small-scale performances are often beautifully executed and well suited to the digital age they do give a misleading impression of the performance practice of the period. In 1467 the Burgundian Royal Chapel Choir had 30 men. King's College, Cambridge and Magdalen College, Oxford had 16 boys and 16 men in the middle of the 15th century. The Sistine Chapel Choir employed 28 singers in 1594 and 32 in 1625. The Bavarian Court in Munich boasted 92 performers in 1570, of which 62 were singers: 16 boys, 6 castrati, 13 alto falsettists, 15 tenors, and 12 basses. Between 1550 and 1649 the Chapel Royal in London used 32 men and 12 boys, while Westminster Abbey and some of the larger cathedrals like Canterbury, Durham, Winchester and Worcester had as many as 34 choristers in the middle of the 16th century. For special state occasions the Chapel Royal could combine with other choirs to perform with over 70 voices. Tonight's concert presents three large-scale masterpieces of the period which demand large-scale performances.

© Jeffrey Skidmore

ALEC ROTH (b.1948)

Sol Justitiae

This powerful Latin text, matched by Alec Roth's beautiful melody and harmonies, evokes a longing for illumination and enlightenment which is a common theme in tonight's programme, if not in all our work. The words for this hymn were written by James Barmby (1823–97) who was Principal of Hatfield Hall (now Hatfield College), University of Durham, from 1859 to 1876. The text was rediscovered in 2009 and was set to music at the request of Professor Tim Burt, Master of Hatfield, by Alec during his stay as Composer in Residence at the College, Easter term 2009.

© Jeffrey Skidmore

THOMAS TALLIS (1505–85)

Spem in alium

The 40-part motet *Spem in alium* by Thomas Tallis is one of those legendary works which has achieved cult status amongst performers and listeners. Live performances (the only way to really appreciate the piece) are relatively rare and are anticipated with relish. I have conducted it many times at summer schools, and as a celebration of the 40th birthday of singers and friends. Ex Cathedra shared a performance with the Joyful Company of Singers in the BBC Proms in August 1998, and in the Worcester Three

Choirs Festival in 2004 with His Majestys Sagbutts and Cornetts and Fretwork providing instrumental doublings.

It has been suggested that Tallis composed this monumental tour de force as a birthday tribute to Queen Mary (1556) or Queen Elizabeth I (1573) but it now seems more likely that it was commissioned by Thomas Howard, the music-loving Duke of Norfolk, as an English reply to the Florentine composer Alessandro Striggio's 40-part motet *Ecce beatam lucem*. In 1567 Striggio visited London with the motet in his bag ready to show off as often as possible. Italian music was popular in England at this time but this was one example of 'Musica Transalpina' too many!

Tallis' motet is, it is widely agreed, the superior composition. The 40 voices are divided into eight five-part choirs SATBB. Choir I begins and its theme is passed imitatively through the first four choirs. Choir V introduces a second phrase, *Praeter in te, Deus Israel*, which is treated similarly using the remaining choirs. A brief homophonic dialogue between choirs III and IV and VII and VIII heralds the first dramatic entry of all 40 voices at the 40th breve of the piece! The next phrase, *quia irasceris et propitius eris* reverses the opening procedure, working its way imitatively and in sequence from choir VIII to III. Choirs I and II then introduce the words *Et omnia peccata hominum* with a deliciously expressive passage that once again anticipates the entry of all 40 parts, significantly on the words *Et omnia*. Yet another stunningly dramatic effect is revealed in this tutti when all voices stop together for just one minim beat. This gives a powerful emphasis to the words *in tribulatione* which follow in a rhythmically unified setting. The next section explores the spatial possibilities of dialogue between pairs of choirs in a spectacular demonstration of the techniques of *cori spezzati* which would not be out of place in Venice. The boldest stroke however is reserved for the first statement of the word *respice* with a colourful harmonic shift from C major to A major, highlighted yet again by the dramatic use of silence between the two chords. These Italianate gestures are interrupted by typically English false-relations as if to bring us back home. The final phrase *humilitatem nostrum* returns to an imitative style, moving logically from choirs V and VI to I and II. A last silence announces the concluding passage, 17 breves of intense 40-part counterpoint. *Have regard for our lowliness* is the ultimate irony.

This soaring, uplifting, remarkable, truly monumental work is the iconic model for all succeeding 40-part works. Like all 'cult' pieces it never fails to please. It is an extraordinary achievement. Equal demands and corresponding satisfaction are given to each part, there is a pleasing and clear structure and three glorious moments when all 40 voices combine in triumphant climax.

Te lucis ante terminum

This 8th-century hymn is commonly associated with Compline, the final church service of the day, and was set

by Thomas Tallis in his *Cantiones Sacrae* published in 1575.
© Jeffrey Skidmore

ALEC ROTH (b.1948)

Earthrise (Orbis Oriens)

Being a great admirer of Ex Cathedra, it was both a joy and an honour when Jeffrey Skidmore asked me to compose a new work for their 40th year. Casting around for a subject, I noticed that 2009 was also the 40th anniversary of the Moon landings, and of the famous picture of the Earth rising above the surface of the Moon. This powerful image provoked radical new thinking about the planet and our relationship to it (the Gaia Theory and Friends of the Earth both date from around this time). I remember the deep impression the Earthrise photograph made on me back in 1969; but what does it mean to the young people of today, bombarded as they are with digitally-manipulated photographs and CGI effects? Why should it be important to them? Perhaps 40 years on was a good time to reflect.

The Apollo 8 crew (who brought back the Earthrise picture) and later astronauts were awed and profoundly moved by the vision of their home planet: 'It was the most beautiful, heart-catching sight of my life, one that sent a torrent of nostalgia, of sheer homesickness surging through me ... raging nationalistic interests, famines, wars, pestilence don't show from that distance.' (Frank Borman, Apollo 8); 'It was the most beautiful thing there was to see in all the heavens. People down here don't realize what they have.' (James Lovell, Apollo 8); 'It suddenly struck me that that tiny pea, pretty and blue, was the Earth. I put up my thumb and shut one eye, and my thumb blotted out the planet Earth.' (Neil Armstrong, Apollo 11).

Reading these and other descriptions brought to my mind the prophet Isaiah's evocation of a God's-eye view of the Earth. I used these verses in my text for *Earthrise*, along with other suitably visionary selections from the Old Testament. The words have a grandness and solemnity which seem appropriate to the subject.

If that great prophet of our own day, James Lovelock, is to be believed, man's hubristic claim to dominion over the Earth has led us to the brink of environmental catastrophe. He insists (*The Revenge of Gaia*, 2006) that if we are to save the planet, appealing to reason will not be enough. We must develop an emotional connection to the Earth by harnessing the power of metaphor and myth, ancient wisdom and sacred texts, for 'they serve to ignite an intuitive understanding of God and creation that cannot be falsified by rational argument'. Throughout his writings Lovelock pays tribute to the importance of the Earthrise image: 'Can there have been any more inspiring vision this century than that of the Earth from space? We saw for the first time what a gem of a planet we live on. The astronauts who saw the whole earth from Apollo 8 gave us an icon.' (*Homage to Gaia*, 2000).

Ex Cathedra

Douai Abbey Upper Woolhampton Saturday 19th May 7.30pm

The music of *Earthrise* is a meditation on this icon and falls into three sections:

Part I – man's constant drive for exploration and exploitation

Part II – a contemplation of the Earth seen from space

Part III – a plea for true wisdom and understanding

The text is set in the Latin of the Vulgate, and the whole is topped and tailed by two of the Great Advent Antiphons.

© Alec Roth

ALESSANDRO STRIGGIO (1540–92)

Ecce beatam lucem

It is thought that Striggio's 40 part motet *Ecce beatam lucem* was written in honour of Cardinal Ippolito d'Este who was ceremonially received in Florence in 1561. The work was also performed in 1568 at the famous Bavarian wedding between William V and Renata of Lorraine which took place in Munich and was directed by the great Orlando de Lassus. In 1567 Striggio had visited London looking for further work and commissions. The English response was to commission Tallis to write his 40-part motet *Spem in alium*!

Ecce beatam lucem is a joyful work for ten four-part choirs which we first performed in November 1999 to celebrate the new formation of Ex Cathedra's Academy of Vocal Music.

© Jeffrey Skidmore

THOMAS TALLIS (1505–85)

The Eighth Tune – God grant we grace

Tallis composed eight tunes for Archbishop Parker's Psalter, the whole Psalter translated into English Metre, and published in 1567. Parker was the first Anglican Archbishop of Canterbury. Many will recognise this tune as Tallis' canon but may not know the original words and the fact that each phrase is repeated. It is a metric form of Psalm 57. It was not until 1621 that Thomas Ravenscroft in his Psalter eliminated the repetition, enabling it to be performed as an eight-part round and put to wonderful effect at the end of Benjamin Britten's community opera *Noye's Fludde*.

The Third Tune – Why fumeth in fight

This is a metric form of Psalm 2 and is also taken from Archbishop Parker's Psalter. Vaughan Williams' *Fantasia on a Theme of Thomas Tallis*, which was premiered at the Three Choirs Festival in Gloucester in 1910, makes use of the tune. In Tallis' harmonised version the tune is in the tenor part.

Sing and glorify

This setting of the great 40-part motet is the earliest surviving source and can be found in the Egerton manuscript in the British Library. It is not a translation of the original Latin text but is a contrafactum celebrating the investiture of Prince Henry, the first son of King James I, in 1610.

It has been suggested that Orlando Gibbons, one of the finest Jacobean composers, was responsible for preparing the performing material.

© Jeffrey Skidmore

GABRIEL JACKSON (b.1962)

Sanctum est verum lumen

Gabriel Jackson is an award-winning composer who is one of the most popular choral composers on the scene. He was the BBC Singers' Associate Composer 2010–13. Gabriel writes: 'Many of my pieces reflect an interest in Mediaeval techniques and ideas – I am particularly drawn to the ecstatic, panconsonant music of the early Tudor period. I am religious by temperament, though not by belief, and several pieces are an attempt at a spiritual response to the great technological miracle of our time – powered flight.'

This makes his 40-part motet a perfect companion piece not only to the Tallis but also to Alec Roth's tribute to space exploration. Gabriel wrote *Sanctum est verum lumen* for Ex Cathedra to be performed in the Lichfield Festival in July 2005. It sets a liturgical text, an Antiphon for First Vespers at the Feast of All Saints, and it too divides the 40 parts into eight five-part choirs.

© Jeffrey Skidmore

Ex Cathedra

Douai Abbey Upper Woolhampton Saturday 19th May 7.30pm

Sol justitiae

*Jam noctis adsunt tenebrae
Te autem expectantibus,
In cujus pennis sanitas,
Orire, Sol justitiae.*

*Tu, vera lux in tenebris,
Lassatis et errantibus,
Jam te desiderantibus,
Afulge per caliginem.*

*Sic, in eremo sospites,
Tuo muniti numine,
Te noctis in silentio,
Te consequemur in dies.*

*Nox tandem cedat lumini
Illustraturo condita,
Et lotis Agni sanguine,
Luceat lux perpetua*

*Deo Patri sit Gloria,
Ejusque soli filio,
Cum spiritu paraclito
Et nunc in perpetuum. Amen*

As the darkness of night arrives
you, for whom we wait,
in whose wings is healing,
arise, Sun of righteousness.

You, true light in darkness,
upon the weary and the wandering,
now, upon those who long for you,
beam out through the gloom.

So, in the desert, safe and sound
protected by your power,
you, in the night and in silence,
you we will follow into the day.

Night at last will give way to the light
which will illumine that which is hidden,
and those washed in the Lamb's blood,
shine upon them light everlasting.

To God the Father be glory
and to his only Son
with the Holy Ghost
both now and for ever. Amen

Spem in alium

*Spem in alium nunquam habui
praeter in te, Deus Israel,
qui irasceris et propitius eris,
et omnia peccata hominum
in tribulatione dimittis.
Domine Deus, creator coeli et terrae,
respice humilitatem nostram.*

Response at Matins in the Sarum Rite

My hope have I never put in any
but in you, God of Israel,
who will be angry, and again be gracious,
and who forgives all the sins of men
in their time of trial.
Lord God, maker of heaven and earth,
have regard for our lowliness.

Te lucis ante terminum

*Te lucis ante terminum,
rerum Creator, poscimus,
ut solita clementia
sis praesul ad custodiam.*

*Procul recedant somnia
et noctium fantasmata;
hostemque nostrum comprime,
ne polluantur corpora.*

*Praesta, Pater omnipotens,
Per Jesum Christum Dominum,
Qui tecum in perpetuum
Regnat cum Sancto Spiritu. Amen*

To Thee, before the close of day
Creator of the world, we pray
that with Thy wonted favor, Thou
wouldst be our Guard and Keeper now.

From all ill dreams defend our sight,
from fears and terrors of the night;
Withhold from us our ghostly foe,
that spot of sin we may not know

O Father, that we ask be done,
through Jesus Christ, thine only Son,
who, with the Holy Ghost and thee,
doth live and reign eternally. Amen

Earthrise (Orbis Oriens) Antiphon

*O oriens, splendor lucis aeternae et sol iustitiae: veni et
illumina sedentes in tenebris et umbra mortis.*

Great Advent Antiphon 5

O you who rise, brightness of light everlasting and sun of
justice: come and illumine those who sit in darkness and
the shadow of death.

Ex Cathedra

Douai Abbey Upper Woolhampton Saturday 19th May 7.30pm

Part I

Quid est homo quod memor es eius? Aut filius hominis quoniam visitas eum?

Constituisti eum super opera manuum tuarum; omnia subiecisti sub pedibus eius.

Psalm 7(8): 4, 6

*Ad silicem extendit manum suam;
subvertit a radicibus montes.
In petris rivos excidit; et omne pretiosum vidit oculus eius.
Profunda quoque fluviorum scrutatus est;
et abscondita produxit in lucem.
Sapientia vero ubi invenitur? Et quis est locus intelligentiae?*

Job 28: 9-12

What is man that you are mindful of him? Or the son of man that you visit him?

You have set him in dominion over the works of your hands; all things you have subjected under his feet.

To the hard rock he stretches out his hand;
he overturns the mountains by their roots.
In the rocks he cuts out channels; and every precious thing is sought out by his eye.
The deeps of the rivers he also searches;
and hidden things he brings to light.
But where shall wisdom truly be found? And where is the place of discernment?

Part II

Ecce O ecce

Look, O look!

Levate in excelsum oculos vestros et videte; quis creavit haec?

Quis mensus est pugillo aquas? Et caelos palmo ponderavit? Quis adpendit tribus digitis molem terrae? Qui sedet super gyrum terrae; et habitatores eius sunt quasi locustae. Qui extendit velut nihilum caelos; et expandit eos sicut tabernaculum ad inhabitandum. Qui dat secretorum scrutatores quasi non sint; iudices terrae velut inane fecit.

Ecce gentes quasi stilla situlae. Ecce insulae quasi pulvis exiguus.

Isaiah 40: 26, 12, 22, 23, 15

Lift up your eyes on high and see; who created these things?

Who has measured the waters in the hollow of his hand?
And weighed the heavens with his palm? Who has balanced on three fingers the mass of the earth?
He that sits above the circle of the earth; and its inhabitants are like locusts. He that stretches out the heavens as nothingness; and spreads them out like a tent to live in. He that makes the searchers of secrets as nothing; the judges of the earth he renders worthless.
Look, the nations are like a drop from a bucket. Look, the islands are like fine dust

Part III

Audite haec, omnes gentes; auribus percipite, omnes qui habitatis orbem, quique terrigenae, et filii hominum, in unum, dives et pauper.

Hear this, all you nations; pay heed, all you inhabitants of the globe, all you that are earth-born, and you children of men, all as one, rich and poor.

Os meum loquetur sapientiam, et meditatio cordis mei prudentiam.

Psalm 48(49): 1-3

My mouth shall speak of wisdom, and the meditation of my heart shall be of understanding.

Dominus sapientia fundavit terram; stabilivit caelos prudentia.

Sapientia illius eruperunt abyssi, et nubes rore conrescunt.

Fili mi, ne effluant haec ab oculis tuis; custodi legem atque consilium,

Et erit vita animae tuae, et gratia faucibus tuis.

The Lord by wisdom founded the earth; he established the heavens by understanding.

By his wisdom the deeps burst forth, and the clouds grow thick with moisture.

My child, let not these things escape from your eyes;
guard the law and keep good counsel,
And they will be life to your soul, and adornment to your neck.

Tunc ambulabis fiducialiter in via tua, et pes tuus non inpinget.

Then you will walk securely in your way, and your foot will not stumble.

Beatus homo qui invenit sapientiam, et qui affluit prudentia.

Melior est adquisitio eius negotiatione argenti; et auro primo fructus eius.

Blessed is the man that finds wisdom, and who is rich in understanding.

It is better to acquire her than goods of silver; and better than purest gold is her revenue.

Ex Cathedra

Douai Abbey Upper Woolhampton Saturday 19th May 7.30pm

*Pretiosior est cunctis opibus; et omnia quae desiderantur
huic non valent comparari.*

*Longitudo dierum in dextera eius; in sinistra illius divitiae
et gloria.*

Viae eius viae pulchrae; et omnes semitae illius pacificae.

*Lignum vitae est his qui adprehenderint eam; et qui
tenuerit eam beatus.*

Proverbs 3: 19-23; 13-18

She is more precious than great riches; and all that could
be desired cannot be compared with her.

Length of days is in her right hand; in her left hand, riches
and glory.

Her ways are ways of beauty; and all her paths are
peaceful.

A tree of life she is to them that lay hold of her; and those
who hold her fast are blessed.

Antiphon

*O sapientia, quae ex ore altissimi prodisti, attingens a fine
usque ad finem,*

fortiter suaviter disponensque omnia:

veni ad docendum nos viam prudentiae.

Great Advent Antiphon 1

O wisdom, which came out of the mouth of the most
high, reaching from one end all the way to the other,
mightily and graciously ordering all things: come and
teach us the way of understanding.

Ecce beatam lucem

*Ecce beatam lucem,
ecce bonum sempiternum.*

*Vos turba electa,
celebrate Iehovam, eiusque natum,
aequalem Patri deitatis splendorem.*

Behold the blessed light;
behold the everlasting goodness.
O chosen assembly,
praise God and his Son
who equals the Father in the glory of his godhead.

*Virtus alma et maiestas passim cernenda adest.
Quantum decoris, illustri in sole,
quam venusta es luna,
quam multo clara honore, sidera fulgent,
quam pulcra quae qu'in orbe,
O quam perennis esca tam sanctas mentes pascit!*

Benign power and majesty are to be seen all around.
The dazzling splendour of the sun
is matched by thee, O comely moon,
and by the stars shining brightly in their great glory;
indeed all creation is magnificent.
O how the eternal nourishment feeds such holy minds!

*Praesto gratia et amor, praesto nec novum;
praesto est fons perpes vitae.
Hic Patriarchae cum Prophetis,
hic David, Rex David ille vates,
cantans sonans adhuc aeternum Deum.
O mel et dulce nectar, O fortunatam sedem! Haec
voluptas, haec quies, haec meta,
hic scopus nos hinc attrahunt recta in paradisum.*

Unknown, 16th century

Here are grace and love as of old,
here is the ever-flowing fount of life.
Here are Patriarchs and Prophets
and David the King, the famous Seer,
singing and making music to the eternal God.
O honey and sweet nectar, O blessed place! This delight,
this peace, this goal,
this sureness – they draw us hence straight to heaven.

The Eighth Tune – God grant we grace

God grant we grace, he in us embrace,
In gentle part bless he our heart.
With loving graces shine he in place.
His mercies all on us to fall.

That we thy way may know all day,
While we do sail this world so frail.
Thy health's reward is nigh declared,
As plain as eye all Gentiles spy.

Praise God, from whom all blessings flow,
Praise him, all creatures here below,
Praise him above, ye heavenly host,
Praise Father, Son, and Holy Ghost. Amen

Ex Cathedra

Douai Abbey Upper Woolhampton Saturday 19th May 7.30pm

Sanctum est verum lumen

*Sanctum est verum lumen et admirabilem ministrans
lucem his qui permanserunt in agone certaminis, recipient
a Christo splendorem sempiternum in quop assiduae
felices laetantur.*

Antiphon at First Vespers, Feast of All Saints

Holy is the true light and passing wonderful, lending radiance to them that endured in the heat of the conflict, from Christ they inherit a home of unfading splendour, wherein they rejoice with gladness evermore.

The Third Tune – Why fumeth in fight

Why fumeth in fight the Gentiles spyght:
in fury ragyng stout?
Why taketh in hand: the people fond:
vayn thinges to bryng about,
The kyngs arise: the lordes devise:
in counsayles met thereto,
Agaynst the Lord wyth false accord,
agaynst hys Christ they go.

Sing and glorify

Sing and glorify heaven's high majesty, author of this
blessed harmony.
Sound divine praises with melodious graces.
This is the day, holy day, happy day;
for ever give it greeting, love and joy, heart and voice
meeting.
Live Henry, princely and mighty! Henry live in thy creation
happy!

Jeffrey Skidmore



© www.operaomnia.co.uk

Jeffrey Skidmore's reputation as one of the UK's leading choral directors and an ardent advocate of the importance of singing in people's lives today is rooted in his work with Ex Cathedra, the ensemble he founded 45 years ago in his home city of Birmingham.

Jeffrey's driving passion has been to refresh and reinvigorate the choral repertoire and to make it accessible to as many people as possible. He and Ex Cathedra have long been known for exciting and innovative but always attractive programming, underpinned by thorough research and preparation. Under his direction, Ex Cathedra has also shown an enduring commitment to vocal education from its ground-breaking children's singing programme, *Singing Playgrounds*, to the nurturing of professional singers at the start of their careers.

Jeffrey is a pioneer in the field of research and performance of choral works of the 16th, 17th and 18th centuries, both in the old and new worlds. He is also a champion of contemporary choral music and has commissioned more than a dozen new works in recent years.

As director of Ex Cathedra and its associated Consort and Baroque Orchestra, Jeffrey has appeared in many concert halls and festivals across the UK and overseas.

He has made a number of highly acclaimed recordings, ranging from Renaissance polyphony to Latin American and French Baroque. He has also worked with other ensembles including the City of Birmingham Symphony Orchestra, the Orchestra of the Age of Enlightenment, Aalborg Sinfoniorkester, the Irish Baroque Orchestra and the BBC Singers.

In the field of opera, he has worked with Birmingham Opera Company; Welsh National Opera; Marc Minkowski and David McVicker on the 2004 production of *Semele* at the Théâtre des Champs-Élysées in Paris; and has given the first performances in modern times of the French Baroque operas *Zaïde* by Royer and *Isis* by Lully.

Jeffrey is a Research Fellow at the University of Birmingham and an Honorary Fellow at Birmingham Conservatoire where he is Artistic Director of the Early Music programme. He is a regular contributor to the choral programme at Dartington International Summer School and to a wide range of choral workshops and summer schools at home and abroad, most recently as 'professor' of 'coro barroco' in the 32nd Festival of Music in Curitiba, Brazil.

Jeffrey was awarded an OBE for services to choral music in 2015.

Ex Cathedra

Douai Abbey Upper Woolhampton Saturday 19th May 7.30pm

Ex Cathedra

© Roger Cable



Ex Cathedra is a leading UK choir and Early Music ensemble with a repertoire that reaches from the 12th to the 21st centuries. They are known for their passion for seeking out the best, the unfamiliar and the unexpected in the choral repertoire and for giving dynamic performances underpinned by detailed research.

Founded in 1969 by Jeffrey Skidmore, the group has grown into a unique musical resource, comprising specialist chamber choir, vocal consort, period-instrument orchestra (founded in 1983–84) and a thriving education programme, aiming to explore, research and commission the finest choral music and to set the highest standards for excellence in performance and training.

The choir presents a series of concerts in Birmingham, where they are an Associate Artist at Town Hall, across the Midlands, and in London. They tour extensively and enjoy invitations to appear at festivals and concert series across the UK and abroad. Ex Cathedra has made more than 20 highly regarded recordings. Their *Britten to America* CD was shortlisted for a Grammy Award in 2015 and *A French Baroque Diva* won a Gramophone Award the same year.

An extensive programme of schools, arts in health and community projects is delivered by Ex Cathedra's team of expert Vocal Tutors. *Singing Playgrounds* has won the 'Best Musical Initiative' Award at the Music Teacher Magazine Awards. *Singing Medicine* for chronically-ill children continues at Birmingham Children's Hospital and Birmingham Heartlands Hospital; *Singing Pathways* works with stroke patients at Solihull Hospital. Nurturing young singers is at the heart of Ex Cathedra's work. They run an Academy of Vocal Music, comprising four age-based youth training choirs, from age four upwards. Over the years many Academy singers have progressed to sing in Ex Cathedra itself, and some have pursued very successful careers as professional singers. A recently launched scholarship scheme seeks to support four young singers at the outset of their professional career, and a parallel student scholarship helps develop students enrolled at the Royal Birmingham Conservatoire.



Douai Abbey is delighted to welcome back *Ex Cathedra* as part of the 2018 Newbury Spring Festival.

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

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

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

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

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

Sat 19th

Come and Sing HMS Pinafore

Corn Exchange Newbury Sunday 20th May 3.00pm

Come and Sing HMS Pinafore

Ian McMillan conductor/director/accompanist
Graham Stone Dick Deadyeye
Louise Crane Mrs Cripps (Little Buttercup)
Nick Sales Ralph Rackstraw
Ian Belsay Captain Corcoran
Ellie Jane Moran Josephine
Simon Butteriss Sir Joseph Porter, KCB

W.S. Gilbert & A.S. Sullivan *HMS Pinafore*
Adapted by Ian McMillan
Presented by G&S4U!

Scene: Quarter-deck of HMS *Pinafore*, off Portsmouth
Act One: Noon
Act Two: Night

Gilbert & Sullivan's comic opera *HMS Pinafore* is fun for all the family! Here the audience take on the roles of sailors, sisters, cousins and aunts and set sail on *HMS Pinafore*, joining principal singers from the D'Oyly Carte and Carl Rosa Opera Companies.

From the comfort of their seats, the audience rehearses the well-known songs under G&S conductor Ian McMillan before being joined after the interval by costumed soloists for a performance where anything can, and will, happen!

Dressing up in character is optional, with a chance to win a prize. Songsheet plus a flag to wave in the patriotic finale provided!

Sponsored by Greenham Trust



Ian McMillan



Ian McMillan was Musical Director and Principal Conductor (2000–03) to critical acclaim for the revival of the Carl Rosa Opera Company, conducting over 500 performances of *The Mikado* and 300 each of *Iolanthe*, *The Yeoman of the Guard* and *Die Fledermaus*. Previously, he had conducted *The Pirates of Penzance* and *HMS Pinafore* for the London Savoyards with principals from the D'Oyly Carte Opera Company at the Barbican and on national tour, having served his apprenticeship as Studio Conductor for the DVD series of the G&S Operas with the London Symphony Orchestra and Ambrosian Opera Chorus.

For G&S4U! Ian devised and tours internationally his entertaining adaptations of *Come & Sing Gilbert & Sullivan* with the audience as the chorus!

Ian has musically directed several West End musicals, including *Singin' In The Rain* at the London Palladium, and on the concert platform and in the studio he is a guest conductor with the BBC Concert Orchestra for Radio 2, the Philharmonia Orchestra and Chorus at the Royal Albert Hall, the Royal Liverpool Philharmonic Orchestra and Chorus, the Royal Northern Sinfonia, Scottish Chamber Orchestra, Bournemouth Symphony Orchestra, Royal Choral Society and Royal Philharmonic Orchestra, in a CD with soprano Lesley Garrett and tenor Nicky Spence.

He has conducted English National Opera in concert at the London Palladium, and Birmingham Royal Ballet and Welsh National Opera on tour. He is Music Director and Principal Conductor of the London Pops Orchestra, the London Operetta Company and the British Light Concert Orchestra.

Come and Sing HMS Pinafore

Corn Exchange Newbury Sunday 20th May 3.00pm



The Cast

Graham Stone (Dick Deadeye)

D'Oyly Carte Opera, Scottish Opera and English National Opera

Louise Crane (Mrs Cripps/Little Buttercup)

D'Oyly Carte Opera, English National Opera and Glyndebourne

Nick Sales (Ralph Rackstraw)

Welsh National Opera, The Royal Opera and Heritage Opera

Ian Belsay (Captain Corcoran)

Welsh National Opera, D'Oyly Carte Opera and Opera della luna

Ellie Jane Moran (Josephine)

Garsington Opera, The Royal Opera and National G&S Opera

Simon Butteriss (Sir Joseph Porter, KCB)

English National Opera, D'Oyly Carte Opera and Carl Rosa Opera

G&S4U!

G&S4U! was formed by Gilbert & Sullivan expert conductor Ian McMillan to create entertaining adaptations of some of the Gilbert & Sullivan comic operas, where the audience is the chorus. This unique concept began in 1977 when Ian was approached by The Orange Tree Theatre, Richmond Upon Thames to provide an amusing adaptation of the dynamic duo's first successful piece, *Trial by Jury*, where the audience were expected to play and sing the essential roles of jury and bridesmaids with the five costumed opera singers. This successful format toured for several years, including playing in some very distinguished UK courtrooms, with many members of the legal profession very much in evidence.

This was followed by *Come & Sing HMS Pinafore*, which also played the high seas on board the Cunard flagship *QE2*. The show enjoyed a capacity audience of 2,000 sailors, sisters, cousins and aunts when it was accompanied by the 56-piece Royal Liverpool Philharmonic Orchestra as part of their 2006 Summer Pops in Liverpool Philharmonic Hall. *Come & Sing The Pirates of Penzance* has had equal success throughout the UK over the last decade, and *Come & Sing The Mikado* is currently being devised, where the audience will be invited to come dressed as Japanese nobles, guards, coolies and schoolgirls.

Visit www.gands4u.net for more details and to enjoy clips from *Come & Sing HMS Pinafore* from 2010 Snape Maltings Proms filmed by Sky Arts TV.

Sun 20th

The 10th Sheepdrove Piano Competition Final

Sheepdrove Eco Centre Lambourn Sunday 20th May 3.00pm

The 10th Sheepdrove Piano Competition Final

Now in its 10th year, this notable competition, established by The Sheepdrove Trust, is open to candidates aged 26 and under from the eight major UK music colleges, and attracts young pianists of the highest standard from around the world.

The competition final, which this year has an emphasis on Schubert, features 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 on the following day as part of the Festival's Young Artists Lunchtime Recital Series.

Sponsored by The Sheepdrove Trust



Jury

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

David Whelton



David Whelton was trained as a pianist and organist. Following an early career in education, he joined the Arts Council of Great Britain where he was responsible for funding the UK's major festivals and symphony orchestras.

In November 1987, he was appointed Chief Executive and Artistic Director of the

Philharmonia Orchestra, a position he held until October 2016. Working with the world's greatest conductors he created one of the most vibrant and extensive orchestral programmes in the world. In the course of 29 years, David presented more than 4,600 concerts across five continents, as well as numerous recordings, many of which received awards.

Under his leadership, the Philharmonia enjoyed a unique position at the heart of British musical life, at the centre of which were orchestral residencies at the Royal Festival Hall, Bedford, Leicester, Canterbury, Basingstoke and the Three Choirs Festival.

David pioneered the concept of multi-disciplinary festivals which travelled the world garnering numerous awards. Themes included *Clocks and Clouds: The Music of Gyorgy Ligeti*, and *Related Rocks*, featuring the music of Magnus Lindberg, both conducted by Esa-Pekka Salonen. In parallel with innovative programming policy, David launched the award-winning Music of Today series, featuring music of young composers which has provided a platform for the most gifted musicians of their generation.

Under David's stewardship, the Philharmonia maintained a busy touring programme across the world. He formed a close association with the Three Tenors which led to two

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 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

The 10th Sheepdrove Piano Competition Final

Sheepdrove Eco Centre Lambourn Sunday 20th May 3.00pm

world tours and brought the work of the Orchestra to large new audiences.

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

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

David Whelton is Chairman of the Mayfield Valley Arts Trust; Chairman of the Philharmonia in Bedford Endowment Fund; Patron, Performers Together; Hon President, Farnham Youth Choir; a Director of the International Musicians Seminar Prussia Cove; Trustee of the Hattori Foundation, the Philharmonia Trust and US Foundation and a member of the Otto Klemperer Film Foundation. He was given the first ever Association of British Orchestras Special Award in 2016. David is currently Artistic Director of the Klosters Alpine Concerts and the Klosters Music Festival, Switzerland, and a Director of the Three Choirs Festival Association. He was recently appointed a Member of Council of The Royal College of Music.

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

John Thwaites



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

recorded the earlier 20th-century repertoire for Meridian, including a Five Star Choice for *Classic FM Magazine* of Bridge and Howells. The Primrose Quartet has an annual Festival at West Meon.

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

His research focus is on Brahms (symbolism and allusion in the chamber music, and historically informed performance practice) and British Chamber Music. He has appeared in the major British festivals and many international festivals, the major London concert halls, and on British and other radio and television channels, including BBC Radio 3 Lunchtime broadcasts and appearances for *In Tune*.

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

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 the Wigmore Hall. She has also toured

the USA with the BBC Concert Orchestra on their 50th anniversary, as well as Mexico and Turkey with the Royal Philharmonic Orchestra with whom she has now given over 60 performances. 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.

The 10th Sheepdrove Piano Competition Final

Sheepdrove Eco Centre Lambourn Sunday 20th May 3.00pm

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 the 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.

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.

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

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

Amongst recent projects was a performance and recording of Bach's 48 Preludes and Fugues (Well Tempered Klavier) at the famous St George's, Bristol. Last season, Mikhail made return tours to Denmark and Russia, playing Mozart's concertos with the Chamber Orchestra of Europe under Moshe Atzmon and the Russian National Philharmonic Orchestra under Vladimir Spivakov. He also appeared at London's St John's Smith Square with the Chamber Orchestra of Europe and performed a solo recital at the Moscow Kremlin on special invitation by the Presidential Executive Office of the President of Russia. Details of his performance at Newbury this year are on page 53.

Mark Eynon



Mark Eynon © Fiona Cue

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

Mark's association with Covent Garden began in 1989 when he was appointed Assistant to the General Director of the Royal Opera House, and in 1993 he became director of the first BOC Covent Garden Festival, a new festival of

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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.



Sun 20th



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Trio Con Brio Copenhagen

St Mary's Church Kintbury Sunday 20th May 7.30pm

Trio Con Brio Copenhagen

Soo-Jin Hong	violin	Lili Boulanger	<i>D'un matin de printemps</i>
Soo-Kyung Hong	cello	Lili Boulanger	<i>D'un soir triste</i>
Jens Elvekjaer	piano	Mendelssohn	Piano Trio No.1 in D minor, Op.49
<i>Interval</i>			
		Tchaikovsky	Piano Trio in A minor, Op.50

Exuberant joy, electric dialogue, spacious eloquent playing, perfect unanimity – Trio con Brio Copenhagen is one of the leading piano trios of the new generation. The first part of their performance this evening celebrates compositions of Lili Boulanger, who died 100 years ago this year, before moving on to masterpieces by Mendelssohn and Tchaikovsky.

Sponsored by Miss W E Lawrence 1973 Charitable Settlement and Martelize

LILI BOULANGER (1893–1918)

D'un matin de printemps

D'un soir triste

Lili Boulanger was the first woman to win the prestigious Prix de Rome at the Paris Conservatoire, with her cantata *Faust et Hélène* in 1913. By that time she had already composed a good deal; but her tragically short life was dogged by ill health, and she died in 1918 from Crohn's disease at the age of only 24.

D'un matin de printemps was one of Boulanger's last compositions. Originally written for violin and piano, it was subsequently arranged for piano trio and then for orchestra. This evocation of a spring morning is vividly drawn, with abundant rhythmic vitality and a sprightly tempo.

The companion movement of this diptych is *D'un soir triste*. With its slow-moving pulse and extended lines for the violin and cello, this beautiful and eloquent music became its composer's farewell to the world.

© Terry Barfoot

FELIX MENDELSSOHN (1809–47)

Piano Trio No. 1 in D minor, Opus 49

Molto allegro ed agitato

Andante con moto tranquillo

Scherzo: Leggiero e vivace

Finale: Allegro assai appassionato

Although Mendelssohn enjoyed a remarkable career as a scholar, administrator and performing musician, he was of course a composer first and foremost. Moreover, none of his contemporaries achieved or sought so natural a blend between classical poise and that intensity of feeling so essential to the spirit of romanticism.

Mendelssohn wrote his Piano Trio in D minor in 1839, and its premiere in Leipzig was particularly well received,

confirming his esteemed position in German musical life. The music was soon published and became popular with both performers and audiences, since it has an ideal balance of rhythmic vitality and melodiousness lyricism.

In the first movement the main themes have a song-like characteristic. The opening melody moves effortlessly from the cello to the violin, giving way to a second subject whose personality is equally attractive. These themes are developed with the composer's customary ingenuity while employing a surprisingly wide dramatic range.

The *Andante* immediately recalls the world of Mendelssohn's *Songs without Words*. The first theme, its two strains played by the piano and repeated by the strings, is immediately attractive. It is the lyrical style which features here, with the piano generally to the fore.

The *Scherzo* brings the ideal foil: its nature is sparkling while also typically subtle in rhythmic pointing. This is music no other composer could have written. The finale relies upon the direct contrasts in sound between piano and strings, in the process projecting a concertante flavour. Rhythmic vigour is often the priority, and this stems from the contour of the first theme, as it propels the music forward towards a brilliant conclusion.

© Terry Barfoot

PYOTR ILYICH TCHAIKOVSKY (1840–93)

Piano Trio in A minor, Opus 50

Pezzo Elegiaco: Moderato assai – Allegro giusto

Tema con variazioni

The two Rubinstein brothers were major and influential figures on the musical scene in 19th-century Russia. Both were skilful composers, and both played important roles in music education, Anton founding the St Petersburg Conservatory in 1862, Nikolai the Moscow Conservatory in 1866. It was in Moscow that Tchaikovsky developed his

Trio Con Brio Copenhagen

St Mary's Church Kintbury Sunday 20th May 7.30pm

own career, and Nikolai Rubinstein became a friend and supporter. Just how important a figure Rubinstein was can be understood in relation to the nickname Tchaikovsky gave him: 'The Chief'.

Tchaikovsky was in Nice at the end of March 1881, having recently completed his *Serenade for Strings* and *1812 Overture*, when he learned that Nikolai Rubinstein, at the age of only 45, had died of intestinal tuberculosis during a visit to Paris. The distraught Tchaikovsky immediately travelled there, where he found his friend's body laid out in the crypt of the Russian Church. From that moment he determined to commemorate Rubinstein in music; and since his friend had been an excellent pianist, a composition featuring a prominent solo piano part would be an appropriate gesture. He decided upon a piano trio in two substantial movements which would together last nearly 50 minutes. And such a composition would have the added advantage of pleasing his patroness, Nadezhda von Meck, who for several months had been asking for some new music for her own private trio to perform.

The first of the two movements, entitled *Pezzo Elegiaco*, is cast as an extended sonata form whose textures tend to be dominated by the commanding keyboard writing which was conceived in tribute to Rubinstein. The fullest tone is therefore demanded of the two string players, since the melodic lines often convey a rich vein of melancholy on a symphonic scale: after all, the Piano Trio is the same length as the *Pathétique Symphony*. The themes are admirably balanced in their every characteristic, the sincerity of the conception apparent at every stage.

The extended second movement, a theme and variations, was intended to be 'a musical portrait of Rubinstein'. The theme itself has a naive charm and leads naturally into an unbroken series of variations whose characteristics differ considerably: a fugue, for instance, recalls the dedicatee's academic work at the Conservatory, a dazzling mazurka his virtuosity at the keyboard. The final variation is somewhat separated from its predecessors: a broadly conceived nocturne, it seeks to achieve a reconciliation with death, since at the close the main theme of the first movement returns over a piano accompaniment, in the style of a funeral march.

For some time Tchaikovsky refused to allow public performances of this Trio, only releasing it for publication after the memorial concert which took place on the second anniversary of Nikolai Rubinstein's death.

© Terry Barfoot

Trio Con Brio Copenhagen

Trio Con Brio Copenhagen was founded in Vienna in 1999 and since then has been exploring the piano trio repertoire with freshness and curiosity as well as with respect and reflection. In particular the trio has been gaining a reputation for the freshness of their approach to the core repertoire. Trio Con Brio is in great international demand and has an intensive worldwide touring schedule.

Since its inception the trio has won most of the international competitions for piano trio, including the ARD (Munich), Vittorio Gui (Florence) and Norway's



© John-Green

Sun 20th

Trio Con Brio Copenhagen

St Mary's Church Kintbury Sunday 20th May 7.30pm

Trondheim Competition. In January 2015 the trio was the first ensemble to receive one of Denmark's most prestigious music awards, the P2 Artists Prize. Other major awards include the Kalichstein-Laredo-Robinson International Trio Award (USA) and the Allianz Prize in Germany's Festspiele Mecklenburg-Vorpommern.

Trio Con Brio Copenhagen plays a central role in Scandinavia's vibrant contemporary music scene. Several of Denmark's most prominent composers have composed and dedicated works to the trio. Trio Con Brio Copenhagen is frequently featured as soloists in Beethoven's Triple Concerto with orchestras and in 2011 premiered a new Triple Concerto by the renowned Swedish composer Sven-David Sandström with the Danish National Symphony Orchestra and Kristjan Järvi in Copenhagen's Koncerthuset. The following year, they were invited to perform the Triple Concerto with the Stockholm Philharmonic Orchestra for Sandström's 70th birthday concert in the Stockholm Konserthus. The trio was further honoured to be chosen by Per Nørgård to be the dedicatee of a work that was premiered at a festival in Stockholm celebrating his 80th birthday in 2012.

As founders and artistic directors of the Copenhagen Chamber Music Festival, the trio is searching for new and interesting paths and directions in chamber music as well as initiating concerts for the young generation.

As educators, the trio members teach at the Royal Academy in Copenhagen and give masterclasses on their international tours, including at Yale University, Rice University in Houston, and the Royal Irish Academy of Music, among many others.

Trio Con Brio Copenhagen's debut CD was unanimously praised by critics. The trio's sound benefits from the superb instruments all three play: Soo-Jin a violin built by Andrea Guarneri from the 17th century; Soo-Kyung a Grancino cello; and Jens is Denmark's first Steinway Artist. The ensemble was coached by the Alban Berg Quartet, Frans Helmerson, Mihaela Martin and Harald Schoneweg at the Cologne University of Music and received excellent musical guidance by Ferenc Rados in Budapest.

Sun 20th

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Waitrose Newbury

Sheepdrove Piano Competition Winner

Corn Exchange Newbury Monday 21st May 12.30pm

Young Artists Lunchtime Recital 4

Newbury Spring Festival is delighted to welcome the winner of the 10th 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



Franz Schubert (1797–1828)

The annual Sheepdrove Piano Competition is open to students from all the major UK conservatoires. It was founded in 2009 by The Sheepdrove Trust 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 20 May at Sheepdrove Eco Centre on the Lambourn Downs as part of Newbury Spring Festival. An esteemed jury – internationally acclaimed concert pianists John Thwaites, Lucy Parham and Mikhail Kazakevich; David Whelton, former Managing Director of the Philharmonia Orchestra; 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 Schubert whose works were an emphasis of this year's competition.



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A Taste of France

The Vineyard Stockcross Monday 21st May 7.30pm

Van Kuijk Quartet

Nicolas Van Kuijk violin
Sylvain Favre-Bulle violin
Emmanuel François viola
François Robin cello

Debussy String Quartet in G minor, Op.10
Ravel String Quartet in F Major

On this French-themed evening, enjoy delicious French cheeses accompanied by fine French wines specially selected by The Vineyard's award-winning sommelier Romain Bourger.

Following the wine-tasting, former BBC New Generation Artists the Van Kuijk Quartet from Paris perform the two greatest string quartets in the French repertoire. The first, from Claude Debussy, is particularly appropriate as 2018 marks the centenary of his death.

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with additional support from Le Bureau Export



CLAUDE DEBUSSY (1862–1918) String Quartet in G minor, Opus 10

Animé et très décidé

Assez vif et bien rythmé

Andantino, doucement expressif

Très modéré

In some respects the String Quartet which Debussy composed in 1893 stands out among his compositions. For example, it is the only music to which he ascribed an opus number and a key. Moreover, its 'classical' title is a reminder that it is far removed from the style of his more 'impressionist' compositions.

Within a year of completing this Quartet, Debussy abandoned plans for a second, and embarked instead upon the composition of the *Prélude à l'après-midi d'un faune*, which of course explores a different world in a stylistically newer musical language. This might suggest that Debussy turned his back on classicism for good; but towards the end of his life he returned to the classical forms in his three chamber music sonatas for diverse instrumental combinations.

It was from César Franck that Debussy inherited the cyclic form which is such an important feature of the Quartet. For example, the descending motif which is heard at the outset returns in a different guise, marked 'gentle and expressive', to become the second theme. In due course it yields further material besides, such as the viola's theme at the beginning of the scherzo, and the slow introduction and subsequent faster music in the finale.

However, the principal characteristics of the Quartet also include a remarkable intensity of feeling and flexibility of tempi. Thus the second subject of the first movement must be played 'a little slower', while the closing pages become increasingly faster and wilder. The scherzo makes great

play with pizzicati and a subtle 'two against three' rhythm, while the middle section moves more peacefully.

There is no question that the slow movement – *Andantino, doucement expressif* – is the emotional heart of the Quartet, a deeply moving soliloquy of devotional involvement.

The finale sets forth only slowly, but soon the music becomes more animated until it is played 'with full movement and passion', and thus the work concludes with a brilliant affirmation.

© Terry Barfoot

MAURICE RAVEL (1875–1937) String Quartet in F major

Allegro moderato

Assez vif – Très rythmé

Très lent

Vif et agité

Maurice Ravel composed his only String Quartet in 1903, revising the score in 1910. Although the work contains certain influences deriving from Fauré in terms of style and content, Ravel's admiration for the quartet Claude Debussy had written a decade earlier was undoubtedly an important factor in his scheme. If these two compositions share anything in approach, it is the common outlook of adapting the classical style to their own particular natures.

Ravel gave the dedication of his Quartet to his teacher, the composer Gabriel Fauré, and the first movement opens with a gesture of homage. This deceptively simple and lyrical theme is of the kind that Fauré himself often created, but soon both the texture and mood change, as the general character of the movement centres upon the

A Taste of France

The Vineyard Stockcross Monday 21st May 7.30pm

somewhat nostalgic second subject, marked *pianissimo*, *très espressif*. There is a sonorous climax at the conclusion of the development section, but this is far from indulgent, instead complementing and confirming the serene mood, which is tinged with a special tenderness.

The second movement develops out of the simultaneous use of two different metres, 6/8 and 3/4, whose characteristics are confirmed by the alternation of bowed and plucked strings. But it is the cantabile, 'singing', quality of the string writing that makes the strongest impression. The whole of the middle section (*Lento*) is muted, bringing a reminder of the previous movement, and building to a climax before the initial music returns.

In the third movement the strings are muted one again, as Ravel reflects upon earlier themes, imaginatively creating new opportunities while subtly extending the music's emotional range. The finale, by contrast, has abundant energy, but in fact the material develops ingeniously from its source, the second subject of the first movement, thus ensuring that the recollection remains elusive.

© Terry Barfoot

Van Kuijk Quartet

Having completed two seasons as BBC New Generation Artists, the Van Kuijk Quartet's international accolades also boast First, Best Beethoven and Best Haydn Prizes at the 2015 Wigmore Hall International String Quartet competition, First Prize and an Audience Award at the Trondheim International Chamber Music Competition, as well as becoming laureates of the Aix-en-Provence Festival Academy. Further to this, they join the ECHO Rising Stars roster for the 2017/2018 season.

Since its formation in 2012, the ensemble has become an established presence in major international venues, performing at the Wigmore Hall in London, Auditorium du Louvre, Philharmonie de Paris, Théâtre des Champs

Elysées, and Salle Gaveau in Paris, Tonhalle in Zurich, Wiener Konzerthaus and Musikverein in Vienna, Royal Concertgebouw in Amsterdam, Berliner Philharmonie, Kölner Philharmonie, Elbphilharmonie in Hamburg, Tivoli Concert Series in Denmark, Konserthuset Stockholm, and at festivals including the BBC Proms, Cheltenham, Heidelberg, Lockenhaus, Davos, Verbier, Aix-en-Provence, Montpellier/Radio France, Evian, Auvers-sur-Oise, Stavanger (Norway), Concentus Moraviae (Czech Republic), Haydn/Esterházy in Fertod (Hungary), Eilat (Israel) and Canberra (Australia). Last season the quartet made acclaimed debuts in Hong Kong, Australia and Taiwan. They embarked on their first major tour to North America last autumn, performing at The Frick Collection in New York, The Phillips Collection in Washington DC and Salle Bourgie in Montreal.

The Van Kuijk Quartet records exclusively for Alpha Classics. Their debut recording, *Mozart*, was released to outstanding critical acclaim in autumn 2016 and was followed by a CD of French music in 2017: the Quartets of Debussy and Ravel, alongside Chausson's *Chanson Perpétuelle* with American mezzo-soprano Kate Lindsey.

The Van Kuijk Quartet is in residence at Proquartet, Paris, where they study with members of the Alban Berg, Artemis and Hagen Quartets. Having taken their first steps as students of the Ysaye Quartet, the young musicians have worked with Günter Pichler at the Escuela Superior de Música Reina Sofia in Madrid; supported generously by the International Institute of Chamber Music of Madrid. The quartet also participates in international academies; at the McGill International String Quartet Academy in Montreal, with Michael Tree of the Guarneri Quartet and André Roy; at the Weikersheim International Chamber Music Course with the Vogler Quartet and Heime Müller, formerly of the Artemis Quartet, as well as the renowned academies in both Verbier and Aix-en-Provence. Mécénat Musical Société Générale is the Van Kuijk's main sponsor.



© Nikolaj Lund

Lest We Forget

Sandham Memorial Chapel Burghclere Tuesday 22nd May 11.00am 2.30pm

Poetry and Remembrance of the Great War

Jonathan Jones speaker

In this fascinating and thought-provoking event, presented to mark the centenary of the 1918 Armistice, the background of the poetry written in the First World War is explained, interweaved throughout with poems.

Jonathan Jones is a knowledgeable and passionate speaker about these sensitive and powerful responses produced during and after the Great War, and explores the origins of the ways in which we remember the conflict.

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All proceeds from this event are going to Help for Heroes



It is the poetry of the Great War, more so than for any conflict before or since, which in itself stands as a fitting tribute and commemoration to the hundreds of thousands who fought, and particularly those who were to die, in that war.

The early poetry was to reflect what was seen as an honourable call to arms, in defence of the oppressed Belgian peoples, and as exemplified by the poetry of such as Rupert Brooke. Later, after the start of the Battle of the Somme, 1 July 1916, where British losses totalled almost 60,000 in one single day, attitudes changed. The poetry

now echoed the horror and futility of war, through the voices of such as Wilfred Owen and Siegfried Sassoon.

A hundred years on, some of the ways in which we choose today to commemorate those events of 1914–18 have their origins in that poetry, particularly John McCrae's *In Flanders Fields*. Other forms of commemoration spring from events that took place during, or immediately after, the conflict. These are explored further and explained during this presentation, marking the centenary of the 1918 Armistice, which is interspersed with readings of the most iconic and memorable poetry of that era.

Jonathan Jones

Jonathan Jones took early retirement in 2010 after a career spent in IT, latterly with Vodafone UK at their headquarters here in Newbury. He has since taken up a second career as a public speaker/performer and has now delivered over 700 talks on mainly literary subjects. He is also a National Trust volunteer and has been giving monthly poetry readings at Sandham Memorial Chapel since 2011. He has delivered several lunch/lectures on the poetry of Rudyard Kipling at the National Trust's Bateman's property in East Sussex. In addition he has been the official Town Crier for Farnham, Surrey since 2003.



© National Trust

Tue 22nd

The Power of Compassion

Corn Exchange Newbury Tuesday 22nd May 7.30pm

Tibetan Monks from Tashi Lhunpo Monastery

TsokTsokpa Lobzang Thokmet
TsokTsokpa Nawang Lobzang
Kachen Thukjee Sharp
Kachen Lobzang Jigmet
Kachen Tenzin Dasei
Kachen Stanzin Skalden
Ven Gyaltzen Choega Lachenpa
Ven Sonam Dhondup
introduced by Jane Rasch

Phep Su	Welcome
Khandro Thensuk	Long Life Prayer
Khabdro Semkye	Generating Compassion
Sha-Ma	Deer and Buffalo Dance
Choed	Cutting
Dur Dak	Lords of the Cemetery
Kunrik	All Knowing

Interval

Bakshi	Lords of Death
Trueso	Purification
Kangso	Thanksgiving
Taksel	The Art of Debate
Sha Nak	Black Hat Dance
Shijoe	Prayers of Dedication

Tibet, the Land of Snows: home of Buddhist lamas whose ancient rituals have fascinated people for thousands of years. Forced into exile following the Chinese invasion of 1959, the monks from Tashi Lhunpo Monastery share their endangered culture with audiences in the West.

The performance includes the music of the Himalayas: the long horns, bone trumpets, skull drums and oboes; masked dancers in brocade robes; the sacred chant from the monastery and an energetic display of the traditional art of debate, an essential part of the monks' spiritual education. The event is accompanied by introductions explaining the background to the monastery and its arts.

From 23–26 May the monks are in residence at West Berkshire Museum, creating a traditional Tibetan sand mandala.

Sponsored by The Sheepdrove Trust



© Tashi Lhunpo Monastery UK Trust



Tashi Lhunpo Monastery

Tashi Lhunpo Monastery is the seat of the lineage of the Panchen Lamas – second only in importance as spiritual leaders of Tibet to the Dalai Lama. The monastery was founded by the First Dalai Lama in 1447 in Shigatse, Tibet's second largest city. It is one of the four great monasteries of the Gelugpa (or Yellow Hat) tradition, and is renowned for its scholarship in Mahayana Buddhist Philosophy and the Tantric tradition of Tibetan Buddhism.

By the time of the Fourth Panchen Lama, Lobsang Choekyi Gyaltzen, there were more than 3,000 monks in the monastery. By 1959, their numbers had grown to

The Power of Compassion

Corn Exchange Newbury Tuesday 22nd May 7.30pm

5,000, with another 2,000 monks affiliated to the monastery outside Tibet. The Chinese occupation of Tibet in 1959 and the Cultural Revolution of 1966–80 wreaked destruction on the great monastic institutions, including Tashi Lhunpo, which lost many of the precious scriptures, statues and images. Of the 5,000 monks in the monastery, only 250 were able to follow the Dalai Lama into exile.

In 1972, under the patronage of the present (14th) Dalai Lama, Tashi Lhunpo Monastery was re-established in the Southern Indian state of Karnataka. Occupying a central position in the Tibetan settlement of Bylakuppe, the monastery is now home to over 400 monks, and has regained its reputation as an important centre for learning and the preservation of their unique culture and traditions.

The Tenth Panchen Rinpoche was born in 1938 in Eastern Tibet. He was recognised by the Dalai Lama in 1952, when he joined Tashi Lhunpo Monastery in Shigatse. His outspoken comments about the Communist Chinese policies in Tibet led to his imprisonment for nearly ten years during the Cultural Revolution. On his release, he was able to begin the restoration of the monastery, but in 1989 he died suddenly, bringing to an end the life of one of the most misunderstood lamas in Tibet's culture – and one of the most courageous critics of Mao's regime.

According to the Tibetan tradition of reincarnation, the search began for the Eleventh Panchen Rinpoche. In January 1995, all the signs confirmed that the true reincarnation had been born, and was living in Tibet. In April 1995, the Dalai Lama confirmed the news officially – but on 17 May the six-year-old child, Gedun Choekyi Nyima, and his family disappeared from their home, apparently being held in police custody. In his place, the Chinese authorities selected their own Panchen Lama, by drawing lots from a golden urn, and he was enthroned in December 1995. The whereabouts of Gedun Choekyi Nyima and his family are still unknown.

The Tibetan monastic dance tradition – known as *Cham* – originated with the earliest Buddhist practice, and the great masters passed their vision of deities in movement to their students through the great Buddhist lineages. The Great Fifth Dalai Lama codified many of the dances in his *Cham Yig* (Sacred Dance Text), and so ensured their survival – each according to the traditions of the individual monasteries – handed down by the Dance Masters to their students. Tashi Lhunpo's *Cham* is unique in its detailed movements and costumes. The traditional chants heard tonight are shortened versions of the prayers used in the monastery from day to day.

The website www.tashi-lhunpo.org.uk gives the latest news on the Tashi Lhunpo Monastery UK Trust.



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Tue 22nd

Have you ever baked with ancient grains?



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Find the recipe for this wholesome Spelt loaf and many more ancient grain recipes at dovesfarm.co.uk.



Kleptomania

Simon Cox	artistic director, trumpet	Elgar	Serenade, Op.20
Matthew Knight	artistic director, trombone	Walton	Sonata
Huw Morgan	trumpet	<i>Interval</i>	
Alan Thomas	trumpet	Mussorgsky	Pictures at an Exhibition
Matthew Gee	trombone		
Daniel West	trombone		
Sasha Koushk-Jalali	tuba		

The brass septet is a brand new invention, and therein lies the root of Septura's compulsion to steal: they have no canon of repertoire, so they're inventing one. Like musical Robin Hoods, in tonight's concert they combine thefts from the String Quartet and Piano Solo repertoire, Stolen Strings and Pilfered Piano.

Sponsored by Mr and Mrs Adrian Scrope,
Doves Farm Foods and CH-R Family Solicitors



EDWARD ELGAR (1857–1934) Serenade, Opus 20 (arr. Matthew Knight)

- i. *Allegro piacevole*
- ii. *Larghetto*
- iii. *Allegretto*

Edward Elgar began his musical career as a professional violinist, and so it is no surprise that his works for strings – the violin and cello concertos, the Introduction and Allegro, and of course the Serenade – form such a central part of his output. However, in his mid-40s he also took up the trombone. This came a little less naturally to him, as recalled by his close friend Dora Penny (the subject of Variation X of the Enigma Variations): 'On one occasion, he [Elgar] got up and fetched a trombone that was standing in a corner and began trying to play passages in the score. He didn't do very well and often played a note higher or lower than the one he wanted ... and as he swore every time that happened, I got into such a state of hysterics that I didn't know what to do. Then he turned to me [and said]: "How do you expect me to play this dodgasted thing if you laugh?" I went out of the room as quickly as I could and sat on the stairs, clinging to the banisters 'til the pain eased but it was no good. I couldn't stop there as he went on making comic noises, so I went downstairs out of earshot for a bit.'

Perhaps this insider knowledge of brass instruments (and the difficulties they sometimes present) contributed to Elgar's very idiomatic writing, demonstrated so clearly in the symphonies, Enigma, and the Severn Suite (written for the National Brass Band Championship in 1930). And given his affection for brass, he might have approved of our appropriation for brass septet of his favourite work, the Serenade, despite describing it as 'really stringy in effect'.

Composed in 1892 as a gift for his wife to mark their third wedding anniversary, the Serenade was one of Elgar's earliest successful works – predating Enigma, the piece that really established him as the foremost British composer since Purcell, by six years. Nevertheless, it contains all the hallmarks of Elgar's mature style, particularly in the elegiac slow movement, with its rising and falling lines giving way to an archetypal Elgarian tune of great emotional intensity. The outer movements are, by contrast, imbued with a youthful charm. The gently lilting first movement develops from uncertain shyness to youthful confidence, with the E minor key signature adding a hint of darkness and nostalgia. Reminders of the first movement's theme return in the finale, but any shadows are banished by the movement's cheerful nature, in a carefree E major.

© Matthew Knight

WILLIAM WALTON (1902–83) Sonata (arr. Simon Cox)

- i. *Allegro*
- ii. *Presto*
- iii. *Lento*
- iv. *Allegro molto*

After Elgar's death in 1934, William Walton became the de facto figurehead of the British musical establishment. It was to Walton that the establishment turned for an Elgarian march to celebrate the coronation of George VI in 1937 (Crown Imperial the result); and during the war Walton was excused military service and instead attached to the Army Film Unit, put to work composing music for propaganda films. In these establishment roles his music was, perhaps predictably, slightly conservative. But he re-found his modernist voice in his most substantial work of the 1940s, his second string quartet.

Unlike Elgar, Walton never became particularly proficient at any particular instrument. However, this didn't stop him writing extensively for strings – concertos for viola, violin and cello, the sonata for violin, and two string quartets. It was the second of these, the A minor string quartet, that Neville Marriner convinced the composer to transcribe for string orchestra in 1971.

The final three movements deviate very little from the quartet original (the transcription of the last movement was actually completed by Malcolm Arnold). The opening movement, however, differs significantly, with some completely new material. In a clear sonata form, Walton contrasts a meandering and gently lyrical first theme with an aggressively rhythmic second; the development features a bustling fugato leading to a brief and questioning recapitulation. The second movement is an energetic scherzo to which brass instruments lend a particularly menacing edge. By contrast, the warm sound and cantabile lyricism of brass is explored in the lush lines of the slow movement, which features a solo trombone. The turbulent rondo finale is classic Walton, with driving rhythmic intensity eventually culminating in a triumphant A major conclusion.

© Matthew Knight

MODEST MUSSORGSKY (1839–81) Pictures at an Exhibition (arr. Simon Cox and Matthew Knight)

- i. Promenade
- ii. Gnomus
- iii. Promenade 2
- iv. The Old Castle
- v. Promenade 3
- vi. Tuileries
- vii. Bydlo
- viii. Promenade 4
- ix. Ballet of the Unhatched Chicks
- x. Samuel Goldenberg and Schmuyle
- xi. Promenade 5
- xii. Limoges
- xiii. Catacombs
- xiv. Baba Yaga
- xv. The Great Gate of Kiev

Modest Mussorgsky was devoted to the cause of distinctly Russian art: he was a member of The Mighty Handful, a group of five leading Russian composers aiming for this in music. A comrade in this respect, and a close friend, was the artist Viktor Hartmann. When Hartmann died suddenly in 1873 from an aneurysm, a memorial exhibition of his works was held in the Imperial Academy of Arts in St Petersburg. Mussorgsky attended, and, in memory of his friend, was inspired to compose *Pictures at an Exhibition*. Depicting his visit, the suite for solo piano features ten

movements based on Hartmann's works, joined together by variations on a Promenade theme.

After the stately opening Promenade, the first picture is *Gnomus* – according to the programme supplied by Vladimir Stasov, the suite's dedicatee, 'a sketch depicting a little gnome, clumsily running with crooked legs'. The music lurches from one tempo to another, first scuttling nervously, before growing in confidence to reveal the gnome in its full grotesquerie. After a brief and calming Promenade, we come to *The Old Castle*, a gently mournful movement portraying 'a medieval castle before which a troubadour sings a song'. A more energetic Promenade leads to *Tuileries* – 'an avenue in the garden of the Tuileries, with a swarm of children and nurses'. The children taunt and tease each other, and although the nurses try to calm and console them, the bickering is soon renewed. In *Bydlo* 'a Polish cart on enormous wheels, drawn by oxen' lumbers from the foreground into the distance. Our arrangement is based firmly on the piano original, but in this movement we borrow a sonority from Ravel's famous orchestration – the euphonium, for the doleful sound of the exhausted cattle. A tranquil, pensive Promenade precedes the *Ballet of Unhatched Chicks*. One of the six surviving pictures, this sketch is for a ballet costume, and Mussorgsky responds with an energetic dance in ternary form. The only movement based on two pictures is *Samuel Goldenberg and Schmuyle*, 'two Jews: rich and poor'. The themes for both are presented first separately, and then overlaid: strong and confident for Samuel Goldenberg, with exotic intervals mimicking Jewish musical modes; desperate and pleading on piccolo trumpet for Schmuyle. A more strident restatement of the opening Promenade heralds *Limoges*, 'French women quarrelling violently in the market'. The music is high-pitched and frantic, with angular, jabbing accents, and leads directly into the contrasting *Catacombs*. Hartmann depicted himself observing the Roman tombs, and the music initially reflects the static, shadowy grandeur of the location, with a sequence of slow chords, alternating loud and soft. A gentler Andante introduces a melancholic version of the Promenade, with tremolo trumpets lending an otherworldly air. The violent scherzo of *Baba Yaga* comes as a shock. Hartmann's picture is of the hut on chicken's legs; Mussorgsky's focus seems to be more on the Slavic witch herself, although the bell-tolls and wild whirring of the clock are perhaps audible. The terrifying coda leads directly into the final picture, the glorious *Great Gate of Kiev*, based on Hartmann's design for the city gates in an ancient Russian style. The majestic theme echoes that of the Promenade, before giving way to a solemn Russian orthodox hymn. A procession of bell-tolls, overlaid with the Promenade theme itself, builds to a grand restatement of the Great Gate theme, first in triplets, then in its original form, growing to a befittingly epic conclusion.

© Matthew Knight

Septura

St Lawrence Church Hungerford Tuesday 22nd May 7.30pm

Septura

© Bethany Clarke



Septura brings together London's leading players to redefine brass chamber music through the uniquely expressive sound of the brass septet.

By creating a canon of transcriptions, arrangements and new commissions for this brand new classical configuration, Septura aims to re-cast the brass ensemble as a serious artistic medium.

Currently Ensemble in Residence at the Royal Academy of Music, London, the group is recording a series of ten discs for Naxos Records, each focused on a particular period,

genre and set of composers, creating a 'counter-factual history' of brass chamber music.

The first four discs have received critical acclaim, described variously as 'brilliantly done' (Fiona Maddocks, *The Observer*), 'dazzlingly polished' (Anna Picard, *BBC Music Magazine*) and 'brass playing at its most exalted' (Robert Markow, *Fanfare*). The fifth disc was released in November 2017, and the sixth was recorded in July 2017. In addition, *Christmas with Septura* was released in November 2016 and reached the top five of the Specialist Classical Chart.

Weaving this ever-increasing repertoire into captivating live events, Septura is gaining a reputation for engaging audiences with innovative and imaginative programming. Following performances at the Cheltenham and Chipping Campden festivals, and Kings Place, London, in the 2017/18 season Septura launched its debut concert series, *Kleptomania*, at St John's Smith Square, London and West Road Concert Hall, Cambridge; the septet is also touring Switzerland, Germany and the USA.

Septura's members are the leading players of the new generation of British brass musicians, holding principal positions in the London Symphony, Philharmonia, Royal Philharmonic, BBC Symphony, Basel Symphony and Aurora orchestras.

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Tue 22nd

Timothy Ridout

Corn Exchange Newbury Wednesday 23rd May 12.30pm

Young Artists Lunchtime Recital 5

Timothy Ridout viola
Jâms Coleman piano

Prokofiev Two pieces from 'Romeo and Juliet':
 The Young Juliet and *Dance of the Knights*
Schumann Fantasiestücke, Op.73
Brahms Sonata No. 1 in G major, Op.78
Paganini Sonata per la grand viola, Op.35

In a review of his recent CD, *Gramophone* magazine referred to Timothy Ridout's 'gorgeous tone, thoughtful approach to phrasing and infectious sense of impetuosity'. One of the most outstanding viola players to have emerged in recent years, he became the first-ever British winner of the Lionel Tertis International Viola Competition in 2016. He is joined here by Jâms Coleman, 2015 winner of the Brenda Webb Award for Accompanists at the Royal Academy of Music.

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

SERGEI PROKOFIEV (1891–1953)

Selection from Six Pieces from the Ballet 'Romeo and Juliet' (arr. V. Borisovsky 1961)

iii. *The Young Juliet*

iv. *Dance of the Knights*

Prokofiev's 'Romeo and Juliet' is among the most recognisable and popular works the composer produced. He was so fond of the many themes used in the ballet that he produced three suites and a piano reduction version in the following years, referencing and focusing on motifs made famous by the original. Borisovsky (1900–72), like many others, was inspired by his fellow countryman's work and wrote his 'Pieces from the Ballet "Romeo and Juliet" Op. 64' in 1961, adding a further five pieces to the collection in 1977. He sought to keep much of Prokofiev's original structure and melody intact.

© YCAT

ROBERT SCHUMANN (1810–56)

Fantasiestücke, Opus 73

Originally composed for clarinet and piano, Schumann composed his Fantasiestücke, Opus 73 in a burst of creativity between 11 and 12 February 1849, just after he and his wife Clara had fled Dresden for the countryside during a political uprising.

Each of the three pieces adheres to a loose A–B–A form, which is also suggested by the cyclic structure of the overall work. Schumann emphasises this structure by stipulating that each piece should follow attacca (attached) to the previous without a pause. The pieces progress from the pensive song-like first movement, picking up momentum and mood in the second, ending with the energetic and passionate finale which incorporates themes from the opening movement.

© YCAT

JOHANNES BRAHMS (1833–97)

Viola (Violin) Sonata No. 1 in G major, Opus 78

Vivace ma non troppo

Adagio

Allegro molto moderato

The G major Viola (Violin Sonata), composed towards the end of the 1870s, is exactly contemporary with Brahms' Violin Concerto. In both works the composer was paying a sincere tribute to his performer friend Joseph Joachim, and the natural lyricism of the music is a reflection of the nature of the violin itself. Indeed the balance between the two instruments is particularly successful, while much of the melodic material reveals that the work is the creation of an experienced song composer. The original violin part transposes to the viola most effectively.

© Terry Barfoot

NICCOLÒ PAGANINI (1782–1840)

Sonata per la grand viola, Opus 35

Paganini was not only the most famous violin virtuoso of his time, exerting hypnotic power over his audiences, but also a pioneering figure in the development of violin technique. An equivalent figure in the history of piano music was Liszt. Each of these cult figures personifies the Romantic era, in which the artist took on the role of hero.

The Sonata per la grand viola dates from 1834, when Paganini wished to present some new compositions on the Stradivarius viola he had acquired. To this end he commissioned Berlioz to write a concerto for him, which in due course became the symphony *Harold en Italie*. The other work that was inspired by this special opportunity was his own Sonata.

© Terry Barfoot

Timothy Ridout

Corn Exchange Newbury Wednesday 23rd May 12.30pm

Timothy Ridout

© Kaupo Kikkas



In 2016 Timothy Ridout became the first British winner of the Lionel Tertis International Viola Competition. Previous awards include 1st Prize at the 2014 Cecil Aronowitz and 2nd Prize at the 2015 Windsor Festival competitions.

Over the last year Timothy has performed widely in

Europe including at the Wigmore Hall, Munich Gasteig, Verbier Academy & Festival and Schloss Elmau, the Eggenfelden Klassisch, Valdres Sommersymfoni, Koblenz, Musikdorf Ernen and Beethoven Bonn Festivals. He attended IMS Prussia Cove Open Chamber Music and gave performances with the Nash Ensemble.

Engagements this season include appearances as soloist with the Deutsche Staatsphilharmonie Rheinland-Pfalz, Baden-Baden Philharmonie and Sinfonia Cymru. He returns to the Wigmore Hall and performs George Benjamin's *Viola*, *Viola* at the Purcell Room. In 2017 Champs Hill released his first CD of music by Vieuxtemps.

Born in London in 1995, Timothy studied at the Royal Academy of Music, graduating with the Queen's Commendation for Excellence. He was selected by YCAT in 2016 and is currently at the Kronberg Academy with Nobuko Imai.

Timothy plays a viola by Peregrino di Zanetto c.1565–75, on temporary loan from Beares International Violin Society.

Jâms Coleman

© Sim Canetty-Clarke



Born in Anglesey, North Wales, Jâms Coleman is a pianist who enjoys a rich and varied musical life performing as a soloist, chamber musician and vocal accompanist.

Recent highlights include performing chamber music by Colin Matthews for the BBC Proms live on Radio 3, appearing on Radio 3's *In*

Tune and on BBC2's *Proms Extra* with cellist Jamal Aliyev, solo recitals in France and solo appearances live on S4C and BBC Radio Cymru. As a vocal accompanist, he enjoys collaborating with many singers and his engagements include recitals with such artists as James Gilchrist and Sir John Tomlinson. Jâms has appeared as a concerto soloist

and also has experience of working as a Musical Director and répétiteur.

He read Music at Girton College, Cambridge where he was also a choral scholar. In 2016 he completed his Masters at the Royal Academy of Music and stayed on at the Academy as a Fellow, coaching and encouraging collaboration between pianists and the Vocal and Conducting departments. From 2018 he is the Artistic Director of the concert series at St Clement Danes, London.

Jâms is an Oxford Lieder Young Artist, a Live Music Now Artist, a Park Lane Group Artist, a Yeoman of the Worshipful Company of Musicians and a Samling Artist.

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Wed 23rd

Graffiti Classics

Corn Exchange Newbury Wednesday 23rd May 7.30pm

Graffiti Classics

Akiko Ishikawa	violin
Frederick Taylor	violin
Charlotte Stock	viola
Cathal Ó Dúill	double bass

Presenting 16 strings, eight dancing feet and four voices with one aim: to make classical music wickedly funny and fantastically exhilarating!

Graffiti Classics bursts the elitist boundaries of the traditional string quartet with this hilarious all-singing, all-dancing show which is a classical concert, gypsy-folk romp, opera, stand-up routine and dance show all in one. From Beethoven to bluegrass, baroque to pop, Mozart and Offenbach to Elvis, Strauss and *Saturday Night Fever*, there is something for everyone and the group never fails to get audiences laughing, clapping and singing along. Children and adults alike love the uplifting variety of musical styles with cheeky audience interaction.

Sponsored by Greenham Trust



Graffiti Classics

Graffiti Classics was formed by a group of young graduates from London's top musical conservatoires, including the Guildhall School of Music and the Royal College of Music, who met whilst street-performing in London's Covent Garden. They decided that classical music should be made fun and inclusive for everyone through interaction and comedy, creating a unique and world-class jaw-dropping comedy show. Since then, the group has performed in major theatres, festivals and venues across the UK, Ireland, Germany, Malaysia, Spain, Vietnam, Sweden, Holland, Estonia, USA, Norway, Italy, Denmark and Greece, including at Edinburgh, the Welsh Proms, the Watermill Theatre Newbury, Royal Festival Hall London, London Wonderground Festival, London Southbank Centre's Imagine Festival, Faenol Festival with Bryn Terfel, and headlining at the Babaró International and Aisling Children's Festivals in Ireland.

Graffiti Classics has appeared on national TV and radio in the UK, Ireland and Spain, played for presidents and royalty, appeared as guest artists with major orchestras, such as the Royal Philharmonic, has been a member of the Yehudi Menuhin Live Music Now! scheme and is also in huge demand as a lead headliner act on the most exclusive cruise-ships in the world. The players are also highly skilled workshop leaders who provide educational experiences for children.

In addition, the band has collaborated with Thorbjørn Egner on an award-winning album of Norwegian children's songs on the Naxos label.

In 2015 and 2016 Graffiti Classics embarked on three tours to Taiwan, a two-week trip to Ireland. Last year they completed their first residency at the Bermuda Festival and returned to Taiwan in the autumn.



© Steve Ullathorne

The Schubert Ensemble with James Way

St George's Church Wash Common Wednesday 23rd May 7.30pm

The Schubert Ensemble with James Way

William Howard	piano	Mahler	Piano Quartet Movement in A minor
Simon Blendis	violin	Vaughan Williams	<i>On Wenlock Edge</i>
Jan Schmolck	violin		
Jane Salmon	cello	<i>Interval</i>	
Douglas Paterson	viola	Elgar	Piano Quintet in A minor, Op.84
James Way	tenor		

The Schubert Ensemble has decided to bring its 35-year career to a close in June 2018, so the Festival is delighted to welcome them back as part of their final, celebratory season, and equally delighted that they are joined for this event by British tenor James Way.

Sponsored by Vaughan Williams Charitable Trust and Dr Stephen Golding



GUSTAV MAHLER (1860–1911)

Piano Quartet Movement in A minor

As a child Mahler made an impression as a prodigy pianist, but during his years at the Vienna Conservatory he determined that composition, not performance, was his career aim. Be that as it may, he went on to be not only a great composer but a great conductor in both the opera house and the concert hall.

Mahler's only attempts at composing chamber music were made while he was a teenager. He later admitted that as a student he 'did not complete a single work. It was not only that I was impatient to begin a new piece, but rather that before I finished my work it no longer challenged or interested me, as I had gone beyond it. How difficult it is to judge a young man while his talent is still maturing'. The Piano Quartet movement in A minor, a work of considerable assurance, is the earliest surviving composition by Mahler, composed at the age of 16 in 1876.

© Terry Barfoot

RALPH VAUGHAN WILLIAMS (1872–1958)

On Wenlock Edge

1. *On Wenlock Edge*
2. *From far, from eve and morning*
3. *Is my team ploughing?*
4. *Oh, when I was in love with you*
5. *Bredon Hill*
6. *Clun*

The song-cycle *On Wenlock Edge* was completed in 1909, the year after Vaughan Williams had spent three months in Paris studying with Maurice Ravel. In his fragment of autobiography he said he came home 'with a bad attack of French fever and wrote a string quartet which caused a friend to say I must have been having tea with Debussy, and a song-cycle with several atmospheric effects'. It is of course possible to detect a French influence upon parts of *On Wenlock Edge*, at such moments as the bells in Bredon Hill and the gale in first song, but there is more than

enough of the characteristic Vaughan Williams to counteract it, notably the nature of the vocal line and the employment of consecutive triads. The music stands at a crucial point in Vaughan Williams's life, just before a famous masterpiece, the *Tallis Fantasia*.

A.E. Housman's *Shropshire Lad* poems made a special appeal to the composers of Vaughan Williams' generation. Their pessimism and cynicism, against the background of one of the loveliest parts of England, proved to be irresistible. Yet pessimism was somehow foreign to Vaughan Williams' nature as an artist, and he tended to prefer the celebration of the positive rather than the indulgence of the negative. What particularly appealed to him about Housman's poetry was its immediate suitability for setting to music, and his selection of poems for *On Wenlock Edge* is very skilful and always tasteful. This was not a view, however, that the poet himself shared. In fact Housman was not a musical man, and he became irritated if composers changed his verses for their own reasons. When he learned that Vaughan Williams had done so, he exclaimed: 'How would he feel if I cut out notes from his music?' For his part Vaughan Williams made a splendid reply: 'I should have been pleased if I had written a line like "the keeper stands up to keep the goal" and someone had cut it.'

The first of the poems links the Englishman of today with the Roman of centuries ago, amid the unchanging background of the elements. The second is a simple and uncomplicated love song, while the third and fifth are essentially dramatic in character. The fourth is brief and full of irony, whereas the final song is typically visionary, another of the composer's musical visions of the celestial city.

© Terry Barfoot

The Schubert Ensemble with James Way

St George's Church Wash Common Wednesday 23rd May 7.30pm

SIR EDWARD ELGAR (1857–1934)

Piano Quintet in A minor, Opus 84

Moderato – Allegro

Adagio

Andante – Allegro

Not until the final year of the First World War, when he had retreated from London to Fittleworth in West Sussex, did Elgar turn to chamber music. With his three fine chamber music compositions – the Violin Sonata, String Quintet and Piano Quintet – might also be grouped the Cello Concerto, to form his creative response to the war.

Perhaps the Piano Quintet is the most ambitious of these chamber music compositions. Its three movements are grandly structured, and the piano writing sometimes approaches the stylistic nature of a concerto. When the music surges onward at tempo *Allegro*, the themes stride along purposefully and energetically. However, in the introduction at tempo *Moderato*, there are three significant points of reference for the entire composition. A slow-moving tune in octaves for the piano contrasts with insistent stabbing figures for the strings, while more

extraordinary still is an imploring chromatic passage, with the cello rising up against the fall of the other strings. These three by no means comfortable ideas influence many of the succeeding themes and moods, including the remarkable interlude that lies at the heart of the finale.

Elgar's central *Adagio* is sublime, possessed of an almost unbearable pathos and sensitivity, with a harmonic pace that is slower than is generally found in his music. This almost fatalistic movement is surely another example of the profound influence that derived from the German masters he admired so much, in this case Brahms.

The finale is vigorous and confident, at least in its outer sections. Yet at the same time the Quintet remains a deeply enigmatic work, expressively so full of unease. For at the centre of the movement lies the most poetic passage in the whole composition, during which the prevailing mood of confidence falters, until the memories and preoccupations are eventually dispelled and the recapitulation gathers strength. With the determination and command of a great symphonist, Elgar builds a conclusion that abounds in assurance.

© Terry Barfoot

On Wenlock Edge

1. On Wenlock Edge

On Wenlock Edge the wood's in trouble;
His forest fleece the Wrekin heaves;
The gale, it plies the saplings double,
And thick on Severn snow the leaves.

'Twould blow like this through holt and hanger
When Uricon the city stood:
'Tis the old wind in the old anger,
But then it threshed another wood.

Then, 'twas before my time, the Roman
At yonder heaving hill would stare:
The blood that warms an English yeoman,
The thoughts that hurt him, they were there.

There, like the wind through woods in riot,
Through him the gale of life blew high;
The tree of man was never quiet:
Then 'twas the Roman, now 'tis I.

The gale, it plies the saplings double,
It blows so hard, 'twill soon be gone:
To-day the Roman and his trouble
Are ashes under Uricon.

2. From far, from eve and morning

From far, from eve and morning
And yon twelve-winded sky,
The stuff of life to knit me
Blew hither: here am I.

Now – for a breath I tarry
Nor yet disperse apart –
Take my hand quick and tell me,
What have you in your heart.

Speak now, and I will answer;
How shall I help you, say;
Ere to the wind's twelve quarters
I take my endless way.

3. Is my team ploughing?

"Is my team ploughing,
That I was used to drive
And hear the harness jingle
When I was man alive?"

Ay, the horses trample,
The harness jingles now;
No change though you lie under
The land you used to plough.

"Is my girl happy,
That I thought hard to leave,
And has she tired of weeping
As she lies down at eve?"

The Schubert Ensemble with James Way

St George's Church Wash Common Wednesday 23rd May 7.30pm

Ay, she lies down lightly,
She lies not down to weep:
Your girl is well contented.
Be still, my lad, and sleep.

"Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?"

Yes, lad, I lie easy,
I lie as lads would choose;
I cheer a dead man's sweetheart,
Never ask me whose.

4. Oh, when I was in love with you

Oh, when I was in love with you,
Then I was clean and brave,
And miles around the wonder grew
How well did I behave.

And now the fancy passes by,
And nothing will remain,
And miles around they'll say that I
Am quite myself again.

5. Bredon Hill

In summertime on Bredon
The bells they sound so clear;
Round both the shires they ring them
In steeples far and near,
A happy noise to hear.

Here of a Sunday morning
My love and I would lie,
And see the coloured counties,
And hear the larks so high
About us in the sky.

The bells would ring to call her
In valleys miles away;
"Come all to church, good people;
Good people come and pray."
But here my love would stay.

And I would turn and answer
Among the springing thyme,
"Oh, peal upon our wedding,
And we will hear the chime,
And come to church in time."

But when the snows at Christmas
On Bredon top were strown,
My love rose up so early
And stole out unbeknown
And went to church alone.

They tolled the one bell only,
Groom there was none to see,
The mourners followed after,
And so to church went she,
And would not wait for me.

The bells they sound on Bredon,
And still the steeples hum,
"Come all to church, good people."
O noisy bells, be dumb;
I hear you, I will come.

6. Clun

*Clunton and Clunbury,
Clungunford and Clun,
Are the quietest places
Under the sun.*

In valleys of springs of rivers,
By Ony and Teme and Clun,
The country for easy livers,
The quietest under the sun,

We still had sorrows to lighten,
One could not be always glad,
And lads knew trouble at Knighton,
When I was a Knighton lad.

By bridges that Thames runs under,
In London, the town built ill,
'Tis sure small matter for wonder
If sorrow is with one still.

And if as a lad grows older
The troubles he bears are more,
He carries his griefs on a shoulder
That handselled them long before.

Where shall one halt to deliver
This luggage I'd lief set down?
Not Thames, not Teme is the river,
Nor London nor Knighton the town:

'Tis a long way further than Knighton,
A quieter place than Clun,
Where doomsday may thunder and lighten
And little 'twill matter to one.

From *A Shropshire Lad*, Alfred Edward Housman, 1896

The Schubert Ensemble with James Way

St George's Church Wash Common Wednesday 23rd May 7.30pm

The Schubert Ensemble



The Schubert Ensemble with Jan Schmolck

Since its first concert in January 1983 The Schubert Ensemble has become widely recognised as one of the world's leading exponents of music for piano and strings. The ensemble has performed in over 40 different countries, has over 80 commissions to its name, has recorded over 30 critically acclaimed CDs and is familiar to British audiences through regular broadcasts on BBC Radio 3. In 1998 the Ensemble's contribution to British musical life was recognised by the Royal Philharmonic Society when it presented the group with the Best Chamber Ensemble Award, for which it was shortlisted again in 2010.

In the past few years the Ensemble has enjoyed a busy international schedule, with performances in Bermuda, Canada, the Czech Republic, China, Italy, the Netherlands, Norway, Romania, Spain, the United Arab Emirates and the USA. The Ensemble has also released recordings for the Chandos label of works by Martinů, Fauré, Enescu and Dvořák, all of which have been widely praised. The Dvořák disc and the most recent of two Enescu discs were chosen as CD of the month by the *BBC Music Magazine*. The Ensemble has recently released a new recording of piano quartets by Chausson and Saint-Saëns which received a double 5-star review in *BBC Music Magazine*.

Engagements in 2016/17 included performances at the Cambridge, Petworth, Spitalfields, Buxton, Gower, Tetbury and Bath/Mozart Festivals as well as the opening concerts in the Ensemble's ground-breaking Quintessentials series at Kings Place.

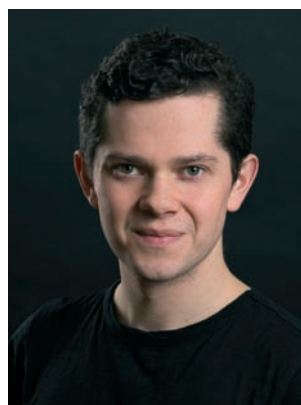
As the Ensemble has decided to bring its 35-year career to a close at the end of June 2018, it is seeing out its final season in celebratory style with around 50 concerts in the UK and abroad, including return visits to Romania and Luxembourg and two tours of the USA. The final concert of the Ensemble's piano quintet series Quintessentials at Kings Place took place on in November 2017, and its final concert at the Wigmore Hall in March 2018.

For this evening's performance, violinist Jan Schmolck joins four members of The Schubert Ensemble.



The Schubert Ensemble as a quintet

James Way



Born in Sussex, tenor James Way was winner of Second Prize in the 62nd Kathleen Ferrier Awards at the Wigmore Hall. He was awarded the 2016 Simon Sandbach Award from Garsington Opera, the 'most promising singer' award at the Dean and Chadlington Singing Competition, he holds an Independent Opera Voice Fellowship and is a former Britten-Pears Young Artist.

James studies at the Guildhall School of Music & Drama with Susan Waters, where he is supported by the Guildhall Trust, the Drake Calleja Trust, Countess of Munster Trust, the Behrens Foundation and the Mario Lanza Foundation. He previously graduated with a first class honours degree in music from King's College London.

The Schubert Ensemble with James Way

St George's Church Wash Common Wednesday 23rd May 7.30pm

Future engagements include Jupiter in *Semele* with the Orchestra of the Age of Enlightenment (Wiener Musikverein and Royal Festival Hall), Haydn *The Creation* also with the OAE (Kings Place), a European tour with Les Arts Florissants as part of *Le Jardin des Voix* conducted by William Christie, Purcell *King Arthur* and *Fairy Queen* (recordings and tour) with Paul McCreesh and the Gabrieli Consort, Beethoven *Missa solemnis* at Cadogan Hall and Sellem in *The Rakes Progress* conducted by Barbara Hannigan.

In 2016 he made his Proms debut as a soloist in Vaughan Williams' *Serenade to Music* in the Last Night of the Proms with the BBC Symphony Orchestra conducted by Sakari Oramo. Other concert work includes Bach St John Passion (Evangelist) at Temple Church; a performance as part of Music on the Brink of Destruction at the Wigmore Hall and on BBC Radio3; Brahms Liebeslieder Waltzes and Stephen Hough *Other Love Songs* at the Wigmore Hall; Messiah with Chelmsford Cathedral Choir; Britten Canticle I (*My Beloved Is Mine*) at the Barbican as part of the LSO Guildhall Artist Platform; Bach St Matthew Passion (aria soloist) with Sir John Eliot Gardiner at

Pamplona Baluarte; Lucerne KKL Concert Hall, Amsterdam Royal Concertgebouw and Bozar, Brussels.

Opera credits include his debut with the Philharmonia Orchestra and Jakub Hruša in the role of the Holy Fool (*Boris Godunov*) at the Royal Festival Hall; the Ballad Singer (*Owen Wingrave*) for the Aldeburgh and Edinburgh International Festivals (conducted by Mark Wigglesworth), cover the Governor (*Simplicius Simplicissimus*) for Independent Opera, the role of Davy in Roxanna Panufnik's new opera *Silver Birch*, Gondolier (*Death in Venice*) and cover M. Triquet (*Eugene Onegin*) all for Garsington Opera; Ferrando (*Così fan tutte*) for Garsington Opera's Alvarez young artists programme and Vistola Fiume and Pastore (*La liberazione di Ruggiero*) for the Brighton Early Music Festival.

James was selected by pianist Graham Johnson to be a member of his Song Guild for a performance of Schubert's *Winterreise* at Milton Court and was also selected to study with Peter Schreier as part of the Internationale Mendelssohn-Akademie Leipzig sponsored by the UK Mendelssohn foundation.

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Wed 23rd

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Andrew Graham-Dixon

Long Gallery Englefield House Theale Thursday 24th May 3.00pm

Caravaggio: A Life Sacred and Profane

Michelangelo Merisi da Caravaggio lived the darkest and most dangerous life of any of the great painters. The worlds of Milan, Rome and Naples through which Caravaggio moved are described brilliantly in Andrew Graham-Dixon's prize-winning book, *Caravaggio: A Life Sacred and Profane*, which he draws on for this illuminating lecture.

Sponsored by Mr and Mrs Robin Aird

Andrew Graham-Dixon

Born in London in 1960, Andrew Graham-Dixon is one of the leading art critics and presenters of arts television in the English-speaking world. He has presented numerous landmark series on art for the BBC, including the acclaimed *A History of British Art*, *Renaissance* and *Art of Eternity*, as well as many individual documentaries on art and artists. He has also teamed up with chef, and friend, Giorgio Locatelli to combine his love of art and food in the popular series *Italy Unpacked*.

For more than 20 years he published a weekly column on art, first in *The Independent* and, more recently, in the *Sunday Telegraph*. He has written a number of acclaimed books, on subjects ranging from medieval painting and sculpture to the art of the present. In the course of his career, Andrew has won numerous awards for writing and

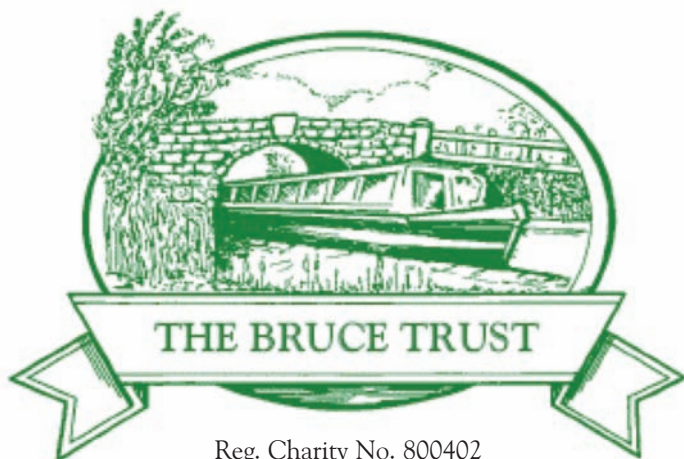
broadcasting, and his achievements have been acclaimed by many of his most distinguished peers.

He has a long history of public service in the field of the visual arts, having judged the Turner Prize, the BP National Portrait Prize and the Annual British Animation Awards, among many other prizes. He has served on the Government Art Collection Committee, the Hayward Advisory Committee and on the board of the Baltic Centre for Contemporary Art in Gateshead.

Andrew was educated at Westminster School before winning a scholarship to Christ Church, Oxford University, where he studied English Language and Literature (1978–81), graduating with a Double First. He pursued postgraduate studies at the Courtauld Institute of Art from 1982.



Thu 24th



Reg. Charity No. 800402

2018 is a very special year as it marks the 40th Anniversary of Newbury Spring Festival and the 30th Anniversary of The Bruce Trust

The Bruce Trust, founded in 1988 by David and Louise Bruce, sponsors of this year's Ballet Central performance at the Newbury Spring Festival, has now provided holidays on its four specially-designed, purpose-built boats on the Kennet & Avon Canal for over 20,500 disabled people, together with their carers, families and friends.

The boats are now operated by the Bruce Branch of the Kennet & Avon Canal Trust, of which David Bruce has been President since 2011.



VOLUNTEERS

However, we urgently need more Volunteers who can spare a few hours on Friday or Saturday mornings once a month or more to help with cleaning and maintaining the boats and with day trips – it's fun and anyone can do it! Why not join our friendly team at Great Bedwyn, near Hungerford?



Contact: 01380 721279
Email: bookings@katrust.org.uk
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Ballet Central

Corn Exchange Newbury Thursday 24th May 7.30pm

Ballet Central

Christopher Marney artistic director
Philip Feeney music director

With a chance to see the rising stars in dance theatre, Newbury Spring Festival favourite Ballet Central returns with a brand new programme showcasing the best in international dance. Under the artistic direction of Christopher Marney, these young dancers on the cusp of their professional careers perform a mixed bill featuring works by world-renowned choreographers.

Matthew Bourne of New Adventures honours us with the Fairies Prologue from his gothic-reworking of *Sleeping Beauty* and we are thrilled to announce that, for the first time, Ballet Central will present an excerpt from *FAR* by multi-award-winning choreographer and director Wayne McGregor.

After the success of last year's *Romeo & Juliet*, choreographer Jenna Lee returns to Ballet Central with her brand new creation *Black Swan*, a dark twist on the iconic classic.

To celebrate the life and work of Kenneth MacMillan, included is an excerpt from his rarely seen 1983 ballet *Valley of Shadows* inspired by Giorgio Bassani's haunting novel *The Garden of the Finzi-Continis*.

To close this year's performance Christopher Marney will revive scenes from Christopher Gable's *Cinderella* on the 25th anniversary of its creation. Set to an acclaimed score by Ballet Central's resident composer Philip Feeney, this is a timeless version of a much-loved fairy tale.

Sponsored by Mr and Mrs David Bruce

Ballet Central

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.



© ASH Photography

Thu 24th

Sansara

Tom Herring artistic director

Benjamin Cunningham artistic director

Parry Songs of Farewell

Tavener Funeral Ikos

Interval

Elgar	They are at rest
Howells	Take him, earth, for cherishing
Bednall	Three Songs of Remembrance
Finzi	Clear and gentle stream
Finzi	Nightingales
Vaughan Williams	The springtime of the year

Featuring a full performance of Hubert Parry's 'Songs of Farewell' in the 100th anniversary of his death, this very special all-English programme explores individual and collective expressions of loss and grief, reflecting on the centenary of the end of the First World War, before turning towards spring and the sense of hope and regeneration which it symbolises.

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

SIR CHARLES HUBERT HASTINGS PARRY (1848–1918)

Songs of Farewell

Composed between 1913–15, Hubert Parry's 'Songs of Farewell' are some of the masterpieces of English choral music. In these six works, Parry shows his contrapuntal genius as well as his mastery of harmonic language. Although Parry called them 'motets', only the last, *Lord, let me know mine end*, has a traditional sacred text while the others are drawn from English poets and perhaps represent a more personal than religious response to the war, by which Parry was undoubtedly affected: Herbert Howells later reflected that the war had been 'a scourge that cast a devastating shadow over Parry's mind and heart'. This, combined with Parry's knowledge of his own impending mortality, makes the 'Songs of Farewell' one of the most tragically beautiful sets of choral pieces ever composed.

My soul there is a country, however, starts with a quiet, yet assured confidence in its rich, chordal writing. The music, whilst feeling secure in its largely homogenous texture, is in a constant state of flux in terms of its tempo and metre before it returns at the end to the strength and conviction of the chordal music with which the piece began, now transformed into a grand affirmation of faith. *I know my soul hath power to know all things* is the simplest of the songs, corresponding to the relative simplicity of the poem, maintaining its declamatory homophony throughout. Here, the expressive intensity is brought not through complex textures or tempo changes but through harmonic shifts and dramatic pauses.

After these first two songs, both written in four vocal parts, the number of voices increases by one with each song, as too does the contrapuntal interest. *Never weather-beaten sail* flows in a gentle lyricism with beautiful ascending

musical lines, extending and expanding from the very first notes of the piece. In the fourth song, *There is an old belief*, Parry perfectly captures the serenity of the 'solemn shore, beyond the sphere of grief ... of Time and Sin and Fate's control'.

The final two songs of the set are by far the most challenging, and Parry's contrapuntal skill is on full display in his seven-part setting of *At the round Earth's imagined corners*, which flits between the varied sentiments and emotions of the poem with seamless ease: from the majestic, angelic trumpets to the mournful, repenting sinner.

Opening with one of the saddest, most melancholic major chords ever written, *Lord, let me know mine end* is a tour de force of English romantic choral writing. Written in eight parts, Parry is able to fully explore myriad textural effects, ranging from full, rich, eight-part chordal textures to antiphonal jumping between the two choirs, from sections of dense polyphony to sections of beautiful simplicity. By 1915, Parry had developed a serious heart condition and the final section, in the words of Malcolm MacDonald, 'has a wonderful delicacy and poignancy' which points not only to the grief Parry felt at the loss of life during the war, but also to his own death which was to follow less than three years later.

JOHN TAVERNER (c.1490–1545)

Funeral Ikos

The first half of the programme closes with Tavener's hauntingly beautiful 'Funeral Ikos'. The mesmerising nature of this piece lies in its simplicity. Each verse is plainly chanted by various combinations of the choir either in unison or within a strict, stark harmonic framework, which is only allowed to expand in the last verse, followed by the enchanting triple 'Alleluia'.

SIR EDWARD WILLIAM ELGAR (1857–1934)

They are at rest

When Edward Elgar was approached by Sir Walter Parratt in 1909 to compose a piece for the anniversary of Queen Victoria's death on 22 January 1910, he turned once again to Cardinal Henry Newman, the poet of Elgar's epic *The Dream of Gerontius*. 'They are at rest' is a short and understated part-song which sets text from Newman's *Waiting for the morning*, depicting an Edenic resting place guarded by a heavenly host: this image must have reminded Elgar of the Royal Mausoleum at Frogmore where the piece was to be premiered. The evocative title takes on added weight when recontextualised as a broader piece of remembrance, and becomes a ghostly foreshadowing of the Great War which broke out only four years later.

HERBERT NORMAN HOWELLS (1892–1983)

Take him, earth, for cherishing

Composed in 1963 as a tribute to the late John F. Kennedy, Herbert Howells' shattering 'Take him, earth, for cherishing' is a setting of the 4th-century poem by Prudentius, translated by Helen Waddell. Howells originally planned to include the text in what was to become his masterpiece, *Hymnus Paradisi*, and whilst it never found a place in the large-scale work, the consolatory and deeply moving text remained in the composer's mind. A diary entry from May 1958 reads: 'Rain and Gloom. But the rain turned away with a sheer beauty of light. Prudentius' "Hymnus Circa Exsequias Defuncti" kept my mind in safe refuge – as once it did in Sept 1935 for love of Michael.'

Much has been written about the underlying presence of Howells' lost son in his music: as Paul Andrews suggests, given the importance of this text for Howells, 'Take him, earth' is as much an elegy for the assassinated President as it is another tragic memorial for Michael. The music is full of contrast, tension and resolution, dissonance and ethereal beauty, combining to create a vast emotional landscape of equal depth to that of Parry's 'Songs of Farewell'.

DAVID BEDNALL (b.1979)

Three Songs of Remembrance:

The Dead

Lights Out

May 1915

David Bednall's 'Three Songs of Remembrance', as with the Elgar and Howells settings, take the natural world as a symbol of hope and renewal, or – as Bednall reflects – continuing indifference. The composer describes how the 'glowing radiance of Rupert Brooke's *The Dead* taken from his set of sonnets 1914 demanded a simple, almost entirely homophonic setting, with gentle, luminous dissonance highlighting the many beautiful images of this text'.

The 'unfathomable deep forest' of Edward Thomas' *Lights Out* is represented by more intricate part-writing before the dynamic and expertly paced setting of Charlotte Mew's *May 1915* with its opening line, 'Let us remember spring will come again', used as an optimistic mantra throughout the piece. It is with this optimism that we turn to two more English composers and three beautiful pieces which capture the stillness and awe of nature.

GERALD FINZI (1901–56)

Clear and gentle stream Nightingales

Gerald Finzi's *Seven Unaccompanied Partsongs* set texts by Robert Bridges and were composed between 1934–37 just before the composer moved to Ashmansworth, about three miles south of East Woodhay. 'Clear and gentle stream' and 'Nightingales' are the fourth and fifth songs respectively and capture the wandering melancholic beauty of English pastoral. Both texts echo themes and scenes depicted earlier in this programme, here set with youthful reflection and ultimate jubilation of the 'innumerable choir of day'.

RALPH VAUGHAN WILLIAMS (1872–1958)

The springtime of the year

Composed on the brink of conflict in 1913, Ralph Vaughan Williams' *Five English Folk Songs* capture similar emotions to those later explored by Finzi. The narrator of 'The springtime of the year' overhears two young lovers singing in the meadows as they revel in the 'lovely spring'. Their song is used to frame the text with the opening and closing hummed passages with the tenor melody simply set to 'Ah'.

All programme notes © Sansara

Songs of Farewell

My soul there is a country

My soul, there is a country
Far beyond the stars,
Where stands a winged sentry
All skilful in the wars:

There, above noise and danger
Sweet Peace sits crowned with smiles
And One, born in a manger
Commands the beauteous files.

He is thy gracious friend
And, O my soul, awake!
Did in pure love descend
To die here for thy sake.

If thou canst get but thither,
There grows the flow'r of Peace,
The Rose that cannot wither,
Thy fortress and thy ease.

Leave then thy foolish ranges,
For none can thee secure
But One who never changes,
Thy God, thy life, thy cure.

Henry Vaughan (1622–95)

I know my soul hath power

I know my soul hath power to know all things,
Yet she is blind and ignorant in all:
I know I'm one of Nature's little kings,
Yet to the least and vilest things am thrall.

I know my life's a pain and but a span;
I know my sense is mock'd in ev'rything;
And, to conclude, I know myself a Man,
Which is a proud and yet a wretched thing.

John Davies (1569–1626)

Never weather-beaten sail

Never weather-beaten sail more willing bent to shore.
Never tired pilgrim's limbs affected slumber more,
Than my wearied sprite now longs to fly out of my troubled
breast:
O come quickly, sweetest Lord, and take my soul to rest.

Ever blooming are the joys of Heaven's high Paradise.
Cold age deafs not there our ears nor vapour dims our
eyes:
Glory there the sun outshines whose beams the blessed
only see:
O come quickly, glorious Lord, and raise my sprite to thee!

Thomas Campion (1567–1620)

There is an old belief

There is an old belief,
That on some solemn shore,
Beyond the sphere of grief
Dear friends shall meet once more.
Beyond the sphere of Time and Sin
And Fate's control,
Serene in changeless prime
Of body and of soul.
That creed I fain would keep
That hope I'll ne'er forgo,
Eternal be the sleep,
If not to waken so.

John Gibson Lockhart (1794–1854)

At the round earth's imagined corners

At the round earth's imagined corners blow
Your trumpets, angels, and arise, arise
From death, you numberless infinities
Of souls and to your scattered bodies go!
All whom the flood did, and fire shall overthrow,
All whom war, dearth, age, agues, tyrannies,
Despair, law, chance, hath slain, and you whose eyes

Shall behold God and never taste death's woe;
But let them sleep, Lord, and me mourn a space,
For, if above all these my sins abound,
'Tis late to ask abundance of Thy grace
When we are there. Here on this lowly ground,
Teach me how to repent; for that's as good
As if Thou'dst sealed my pardon with Thy blood.

John Donne (1572–1631)

Lord, let me know mine end

Lord, let me know mine end and the number of my days,
That I may be certified how long I have to live.
Thou hast made my days as it were a span long;
And mine age is as nothing in respect of Thee,
And verily, ev'ry man living is altogether vanity,
For man walketh in a vain shadow
And disquieteth himself in vain,
He heapeth up riches and cannot tell who shall gather
them.
And now, Lord, what is my hope?
Truly my hope is even in Thee.
Deliver me from all mine offences
And make me not a rebuke to the foolish.
I became dumb and opened not my mouth
For it was Thy doing.
Take Thy plague away from me,
I am even consumed by means of Thy heavy hand.
When Thou with rebukes does chasten man for sin
Thou makest his beauty to consume away
Like as it were a moth fretting a garment;
Ev'ry man therefore is but vanity.
Hear my pray'r, O Lord
And with Thy ears consider my calling,
Hold not Thy peace at my tears!
For I am a stranger with Thee and a sojourner
As all my fathers were.
O spare me a little, that I may recover my strength before I
go hence
And be no more seen.

Psalm 39 vv. 5–15

Funeral Ikos

Why these bitter words of the dying, O brethren,
which they utter as they go hence?
I am parted from my brethren.
All my friends do I abandon and go hence.
But whither I go, that understand I not,
neither what shall become of me yonder;
only God who hath summoned me knoweth.
But make commemoration of me with the song:
Alleluia! Alleluia! Alleluia!
But whither now go the souls?
How dwell they now together there?
This mystery have I desired to learn; but none can impart
aright.
Do they call to mind their own people, as we do them?
Or have they forgotten all those who mourn them and

make the song:

Alleluia! Alleluia! Alleluia!

We go forth on the path eternal, and as condemned,
with downcast faces, present ourselves before the only
God eternal.

Where then is comeliness? Where then is wealth?

Where then is the glory of this world?

There shall none of these things aid us, but only to say oft
the psalm:

Alleluia! Alleluia! Alleluia!

If thou hast shown mercy unto man, O man,
that same mercy shall be shown thee there;
and if on an orphan thou hast shown compassion,
the same shall there deliver thee from want.

If in this life the naked thou hast clothed,
the same shall give thee shelter there, and sing the psalm:
Alleluia! Alleluia! Alleluia!

Youth and the beauty of the body fade at the hour of death,
and the tongue then burneth fiercely, and the parched
throat is inflamed.

The beauty of the eyes is quenched then, the comeliness
of the face all altered,
the shapeliness of the neck destroyed; and the other parts
have become numb,
nor often say: Alleluia! Alleluia! Alleluia!

With ecstasy are we inflamed if we but hear that there is
light eternal yonder;
that there is Paradise, wherein every soul of Righteous
Ones rejoiceth.

Let us all, also, enter into Christ, that we may cry aloud
thus unto God:

Alleluia! Alleluia! Alleluia!

Isabel Hapgood (1851–1928)

Translated from the Orthodox service for the burial of priests

They are at rest

They are at rest.

We may not stir the heav'n of their repose

By rude invoking voice, or prayer address

In waywardness to those

Who in the mountain grots of Eden lie,

And hear the fourfold river as it murmurs by.

And soothing sounds

Blending with the neighb'ring waters as they glide;

Posted along the haunted garden's bounds,

Angelic forms abide,

Echoing, as words of watch, o'er lawn and grove

The verses of that hymn which Seraphs chant above.

John Henry Newman (1801–90)

Take him, earth, for cherishing

Take him, earth, for cherishing,

to thy tender breast receive him.

Body of a man I bring thee,

noble even in its ruin.

Once was this a spirit's dwelling,

by the breath of God created.

High the heart that here was beating,

Christ the prince of all its living.

Guard him well, the dead I give thee,

not unmindful of his creature

shall he ask it: he who made it

symbol of his mystery.

Comes the hour God hath appointed

to fulfil the hope of men,

then must thou, in very fashion,

what I give, return again.

Not though ancient time decaying

wear away these bones to sand,

ashes that a man might measure

in the hollow of his hand:

Not though wandering winds and idle,

drifting through the empty sky,

scatter dust was nerve and sinew,

is it given to man to die.

Once again the shining road

leads to ample Paradise;

open are the woods again,

that the serpent lost for men

Take, O take him, mighty leader,

take again thy servant's soul.

Grave his name, and pour the fragrant

balm upon the icy stone.

Aurelius Prudentius Clemens (348–after 405)

Trans. Helen Jane Waddell (1889–1965)

Three Songs of Remembrance

1914 IV: The Dead

These hearts were woven of human joys and cares,

Washed marvellously with sorrow, swift to mirth.

The years had given them kindness. Dawn was theirs,

And sunset, and the colours of the earth.

These had seen movement, and heard music; known

Slumber and waking; loved; gone proudly friended;

Felt the quick stir of wonder; sat alone;

Touched flowers and furs and cheeks. All this is ended.

There are waters blown by changing winds to laughter

And lit by the rich skies, all day. And after,

Frost, with a gesture, stays the waves that dance

And wandering loveliness. He leaves a white

Unbroken glory, a gathered radiance,

A width, a shining peace, under the night.

Rupert Brooke (1887–1915)

Lights Out

I have come to the borders of sleep,
The unfathomable deep
Forest where all must lose
Their way, however straight,
Or winding, soon or late;
They cannot choose.

Many a road and track
That, since the dawn's first crack,
Up to the forest brink,
Deceived the travellers,
Suddenly now blurs,
And in they sink.

Here love ends,
Despair, ambition ends;
All pleasure and all trouble,
Although most sweet or bitter,
Here ends in sleep that is sweeter
Than tasks most noble.

There is not any book
Or face of dearest look
That I would not turn from now
To go into the unknown
I must enter, and leave, alone,
I know not how.

The tall forest towers;
Its cloudy foliage lowers
Ahead, shelf above shelf;
Its silence I hear and obey
That I may lose my way
And myself.

Edward Thomas (1878–1917)

May, 1915

Let us remember Spring will come again
To the scorched, blackened woods, where the wounded
trees
Wait with their old wise patience for the heavenly rain,
Sure of the sky: sure of the sea to send its healing breeze,
Sure of the sun, and even as to these
Surely the Spring, when God shall please,
Will come again like a divine surprise
To those who sit today with their great Dead, hands in their
hands
Eyes in their eyes
At one with Love, at one with Grief: blind to the scattered
things
And changing skies.

Charlotte Mew (1869–1928)

Clear and Gentle Stream, Opus 17, No. 4

Clear and gentle stream!
Known and loved so long,
That hast heard the song
And the idle dream
Of my boyish day;
While I once again
Down thy margin stray,
In the selfsame strain
Still my voice is spent,
With my old lament
And my idle dream,
Clear and gentle stream!

Where my old seat was
Here again I sit,
Where the long boughs knit
Over stream and grass
A translucent eaves:
Where back eddies play
Shipwreck with the leaves,
And the proud swans stray,
Sailing one by one
Out of stream and sun,
And the fish lie cool
In their chosen pool.

Many an afternoon
Of the summer day
Dreaming here I lay;
And I know how soon,
Idly at its hour,
First the deep bell hums
From the minster tower,
And then evening comes,
Creeping up the glade,
With her lengthening shade,
And the tardy boon
Of her brightening moon.

Clear and gentle stream!
Ere again I go
Where thou dost not flow,
Well does it beseem
Thee to hear again
Once my youthful song,
That familiar strain
Silent now so long:
Be as I content
With my old lament
And my idle dream,
Clear and gentle stream.

Robert Seymour Bridges (1844–1930)
'Elegy', from *Poems*, first published 1873

Nightingales, Opus 17, No. 5

Beautiful must be the mountains whence ye come,
And bright in the fruitful valleys the streams, wherefrom
Ye learn your song:

Where are those starry woods? O might I wander there,
Among the flowers, which in that heavenly air
Bloom the year long!

Nay, barren are those mountains and spent the streams:
Our song is the voice of desire, that haunts our dreams,
A throe of the heart,
Whose pining visions dim, forbidden hopes profound,
No dying cadence nor long sigh can sound,
or all our art.

Alone, aloud in the raptured ear of men
We pour our dark nocturnal secret; and then,
As night is withdrawn
From these sweet-springing meads and bursting boughs of
May,
Dream, while the innumerable choir of day
Welcome the dawn.

by Robert Seymour Bridges (1844-1930)
'Nightingales', from *The Shorter Poems of Robert Bridges*
Book V, first published 1893

The springtime of the year (Four English Folksongs, No. 2)

As I walked out one morning,
In the springtime of the year,
I overheard a sailor boy,
Likewise a lady fair.
They sang a song together,
Made the valleys for to ring,
While the birds on spray
And the meadows gay
Proclaimed the lovely spring.

Trad. English

Tom Herring

© Theo Williams



Tom is a freelance bass-baritone and conductor living in London. He is a graduate of Merton College, Oxford where he achieved a First Class degree in Music and was a Choral Scholar. Whilst at Merton, Tom was chairman of Schola Cantorum of Oxford and in December 2013 founded the award-winning chamber choir Sansara.

Alongside regular appearances with several professional church choirs, Tom has sung with world-renowned ensembles including Vox Luminis, Contrapunctus, Stile

Antico and The Tallis Scholars. He is the bass soloist on the 2015 recording of Oliver Tarney's *Magnificat* (Convivium Records) and performed at the London premiere at Cadogan Hall. Other solo appearances include performances of Handel's *Messiah* (Instruments of Time and Truth), Bach's *Magnificat* (East Anglian Academy), *St Matthew Passion* and *St John Passion*, Mozart's *Requiem* and *Vesperae solennes*, and Fauré's *Requiem*. Operatic roles include Aeneas (Purcell: *Dido and Aeneas*), Collatinus (Britten: *The Rape of Lucretia*) and Arthur Jones (*Billy Budd*, alongside Sir John Tomlinson, Mark Padmore and Roderick Williams). Tom studies singing with Colin Campbell and Alex Ashworth at the Royal Academy of Music.

Conducting highlights include prize-winning performances with Sansara at St John's Smith Square in the 2015 London International A Cappella Choir Competition and a concert of Arvo Pärt's music with the composer present. Tom studies conducting with Neil Ferris.

Benjamin Cunningham

© Rob Judges



Benjamin Cunningham is Organ Scholar at Westminster Abbey where he regularly accompanies and conducts the world-famous 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 choirs and, with the Director of Music, was responsible for the training of the boy choristers and probationers. He also accompanied the choirs on their regular tours and CD recordings. During his gap year, Benjamin was Organ Scholar at Chichester Cathedral.

Benjamin has given a number of recitals, most notably at Westminster Abbey, St Paul's, Chichester and Westminster Cathedrals, Reading Town Hall, and at Merton, The Queen's, Exeter and Keble Colleges in Oxford. In 2017 Benjamin was a Young Artist at Newbury Spring Festival. He is a prize-winning Associate of the Royal College of Organists and is currently being taught by William Whitehead.

As a conductor, Benjamin is an Artistic Director of Sansara, and with them won the 2015 London International A Cappella Choir Competition, held at St John's Smith Square. From this season, Benjamin is the Chorus Master for Newbury Spring Festival and appears with them on 19 May at the Festival Evensong at St Nicolas Church.

Sansara

St Martin's Church East Woodhay Thursday 24th May 7.30pm

Sansara

Founded in December 2013, Sansara is a dynamic and innovative chamber choir which unites many of the UK's finest young professional singers. Sansara has rapidly gained a reputation for captivating performances of a broad range of repertoire, juxtaposing choral music old and new in imaginative narrative programmes. In September 2015, the choir won First Prize and Audience Prize in the London International A Cappella Choir Competition, hosted by St John's Smith Square.

Sansara is unique in that it has no single conductor. Instead, several conductors – who also sing in the group – direct the choir according to their particular musical interests and specialism. This makes the choir highly versatile and provides an increased sense of collaboration.

Sansara explores a broad range of repertoire and has been praised for its engaging and inventive programming which seeks to draw both thematic and textual links between pieces from the Renaissance through to the present day. The choir is also committed to the production and performance of new choral works, especially those composed by young emerging composers. Recent collaborations have included commissions from Oliver Tarney and Marco Galvani, the choir's Associate Composers, both of whom will appear on the choir's debut recording, *Cloths of Heaven*.

In 2016, Sansara welcomed Peter Phillips, founder and director of The Tallis Scholars, as Artistic Patron. Peter has since supported the choir with his wealth of knowledge of the choral repertoire and performance experience.

In 2018, Sansara is excited to be returning to Oxford for its first large-scale project, *Music of the Spires*, with six concerts in some of the city's most beautiful and historic churches including Merton Chapel, Pusey House Chapel and St John the Evangelist. Oxford's libraries contain some of the most important manuscripts of choral repertoire from Tudor England with collections of music by Byrd and Tallis as well as Taverner, Fayrfax and Sheppard, to name a few.

In *Music of the Spires*, Sansara will perform six of the festival masses by John Taverner and Robert Fayrfax from the Forrest-Heyther partbooks, a collection dating from c.1530. These large-scale and highly complex pieces were written for special occasions in the liturgical year, and the selection features masses for Candlemas, Trinity, St Michael's and Christmas. The choir will perform the masses around the time of year when they would have been first performed over 500 years ago.

Alongside the masses, Sansara will perform other gems from Oxford's unparalleled Tudor collections, and pieces by Marco Galvani (himself a recent graduate of The Queen's College) and Oliver Tarney.



© Theo Williams

Young Artists Lunchtime Recital 6

James Newby	baritone
Joseph Middleton	piano
Schubert	Im Frühling D.882
Wolf	Frühlingsglocken
Schubert	Ganymed
Wolf	Frühling übers Jahr
Wolf	Im Frühling
Wolf	Er ist's
Beethoven	An die Ferne Geliebte, Op.98
Britten	If it's ever spring again
Britten	Little Sir William
Ireland	Spring Sorrow
Quilter	A London Spring Song
Rorem	Spring and Fall
Gurney	Desire in Spring
Finzi	It was a lover and his lass

For today's recital of spring-inspired songs, award-winning British baritone James Newby is joined by pianist Joseph Middleton who specialises in the art of song accompaniment and chamber music.

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

FRANZ SCHUBERT (1797–1828)

Im Frühling (In Springtime)

Schubert's output of more than 600 songs established both a repertoire and an artistic frame of reference. Later composers built upon, and sought to emulate, his achievement, though none has ever surpassed it: Schumann, Brahms, Liszt, Wolf, Mahler, Strauss *Im Frühling*, to a poem by Ernst Schulze, is a reflective treatment of the imageries of springtime, a perfect fusion of vocal and piano lines.

Ganymed

Schubert's setting of Goethe's poem *Ganymed* is an evocation of the awakening of love, as derived from Greek mythology.

HUGO WOLF (1860–1903)

Frühlingsglocken (Little Spring Bells)

With Strauss and Mahler, Wolf is the most important German songwriter of the late-Romantic era, achieving a remarkably expressive concentration. Robert Reinick's poem personifies spring as a bridegroom, and Wolf's setting celebrates his arrival.

Frühling übers Jahr (Springtime throughout the year)

Im Frühling (In Springtime) Er ist's (It's him)

For both poets and composers springtime was a potent inspiration for the romantic imagination, as these songs to words by Goethe and Eduard Mörike readily confirm.

LUDWIG VAN BEETHOVEN (1770–1827)

An die Ferne Geliebte (To the Distant Beloved), Opus 98

Beethoven's finest achievement in solo vocal music is *An die ferne Geliebte*, composed in 1816. It is an early example of the song-cycle, a genre which would in due course find fulfilment in the hands of other German masters: Schubert, Schumann, Brahms, Mahler and Strauss. Beethoven's playwright friend Ignaz Castelli introduced him to some unpublished poems by Alois Jeitteles. Their potent themes of longing and separation, along with many references to images of nature and country life, fired the composer's imagination.

The settings are designed to be through-performed, following one another without pauses, with subtle cross-references between them, including a final gesture which is a retrospect of the opening bars. There is a gradual increase in intensity as the cycle progresses, not least because until the final number each song tends to be faster than its predecessor. Thus it is that the final song, with its vein of nostalgic recollection, takes the form of a resigned

James Newby

Corn Exchange Newbury Friday 25th May 12.30pm

farewell, until the fervent coda renews the intensity for one last time.

BENJAMIN BRITTEN (1913–76)

If it's ever spring again

Little Sir William

Britten's version of Thomas Hardy's *If it's ever spring again* was originally composed as part of the 1953 song cycle *Winter Words*, but was removed to become a separate song.

Britten was among those who sought to 'spread the word' about folk songs, making many arrangements. In *Little Sir William* the mood turns sour in the final stanza, when 'love groweth old'.

JOHN IRELAND (1879–1962)

Spring Sorrow

Ireland's hauntingly direct *Spring Sorrow* sets the poetry of Rupert Brooke, an early victim of the Great War, whose spring message has a bitter-sweet tinge.

ROGER QUILTER (1877–1953)

A London Spring Song

Quilter published his setting of Julian Sturgis in 1928, two decades after he had composed it. He used the pseudonym Claude Romney, perhaps because he had outgrown its naive charm, but still felt a fondness for it.

NED ROREM (b.1923)

Spring and Fall

Roem is a significant songwriter, endlessly sensitive to poetry, with more than 500 songs to his credit. This imaginative response to Gerald Manley Hopkins' fable of the seasons of the year ranks among his best achievements.

IVOR GURNEY (1890–1937)

Desire in Spring

Francis Edward Ledwidge was an Irish war poet and soldier killed in action at the Battle of Passchendaele in 1917. Gurney fought there too, suffering shell-shock from which he never recovered.

GERALD FINZI (1901–56)

It was a lover and his lass

With their freshness and spontaneity, it is hardly surprising that Finzi's five Shakespeare settings, *Let Us Garlands Bring*, rapidly became one of his most performed works. These songs were introduced at a National Gallery Concert in 1942, and the celebrated *It was a lover and his lass* formed the finale.

All programme notes © Terry Barfoot

James Newby



British baritone James Newby was the winner of the 2016 Kathleen Ferrier Award. That same year he was the recipient of the Wigmore Hall/Independent Opera Voice Fellowship, and in 2015 was awarded the Richard Tauber Prize (for best interpretation of a Schubert Lied) and overall Third Prize at the Wigmore Hall/Kohn International

Song Competition. In 2017 he was awarded the Trinity Gold Medal by the board of Trinity Laban Conservatoire.

After initial studies at Trinity Laban, he joined Glyndebourne Festival Chorus in the summer of 2016 and continues his studies at the Guildhall School of Music & Drama with Robert Dean.

In the 2016/17 season James sang the role of Mercurio in *La Calisto* with La Nuova Musica and David Bates, and made his BBC Proms debut in 2016 singing in Vaughan Williams' *Serenade to Music* conducted by Sakari Oramo. James was a 2017 Jerwood Young Artist at Glyndebourne Festival Opera and appeared in *La Traviata*, *Hamlet*, *La Clemenza di Tito*, and in the role of the notary in *Don Pasquale* during the 2017 Festival, for which he won the prestigious John Christie Award.

James was awarded the Orchestra of the Age of Enlightenment's Rising Stars prize for the 2017/18 season, and will perform regularly with the orchestra as soloist in programmes including the role of Christus in the world premiere of Sally Beamish's *The Judas Passion*; and various Bach Cantatas as part of the OAE's 'Bach, the Universe and Everything' series at Kings Place, London.

His operatic roles include the title roles in *Eugene Onegin* (Brent Opera) and *Don Giovanni* (Moon Little Opera), Aeneas *Dido and Aeneas* (Trinity Laban Chamber Choir), Gobrias *Belshazzar* and Apollo *Orpheus in the Underworld* (Trinity Laban Opera), Papageno *Die Zauberflöte* (Suffolk Opera) and Guglielmo *Così Fan Tutte* (Everybody's Theatre Company).

James enjoys a busy schedule as a recitalist; recent and future highlights include appearances at Leeds Lieder Festival with Joseph Middleton, Oxford Lieder Festival with Eugene Asti and a solo recital at the Wigmore Hall. He also sang in the Perth International Arts Festival, Australia, including a performance of Schubert's *Die Schöne Müllerin*, and performed Schumann's *Dichterliebe* in the Trinity Laban Schumann and Poulenc Project led by Eugene Asti.

James Newby

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His recitals for Newbury Spring Festival are highlights for James this season; others include Count Almaviva *Le nozze di Figaro* for Nevill Holt Opera, a staged Bach *St John Passion* with the Bilbao Orkestra Sinfonikoa, directed by Calixto Bieito, Mozart's *Coronation Mass* with the Bournemouth Symphony Orchestra, and performances with the Gabrieli Consort, Orchestra of the Eighteenth Century, and for the London Handel Festival.

Joseph Middleton

© Sussie Ahlburg



Pianist Joseph Middleton specialises in the art of song accompaniment and chamber music and has been highly acclaimed within this field, most recently becoming the first accompanist to be the recipient of the Young Artist Award at the 2017 Royal Philharmonic Society Awards.

Described in *BBC Music Magazine* as 'one of the brightest stars in the world of song and Lieder', he has also been labelled 'the cream of the new generation' by

The Times and 'a perfect accompanist' by *Opera Now*. He performs and records with many of the world's finest singers in the world's major recital venues.

Joseph is Director of Leeds Lieder, a Professor at his alma mater the Royal Academy of Music, and holds the position of Musician in Residence at Pembroke College Cambridge, where he curates an imaginative song recital series as well as directing the university's Lieder Scheme. He is a frequent guest at the world's major music centres with internationally established singers, and has an award-winning and fast-growing discography.

Highlights of this season include a BBC Radio 3 series curated by Joseph at the Belfast International Festival with Ashley Riches, Fatma Said, Sophie Rennert and Robin Tritschler, returns to the Wigmore Hall with Ruby Hughes, Ashley Riches (*BBC Lunchtime*), as well as with Carolyn Sampson and Iestyn Davies in their duet programme which will also go to the Vienna Konzerthaus. With Carolyn Sampson he also returns to the Concertgebouw as well as giving recitals in Barcelona, Frankfurt and on tour in Japan. Further appearances include recitals with Angelika Kirchschlager, Sir Thomas Allen, Christiane Karg, Miah Persson, Mary Bevan and Christopher Maltman.

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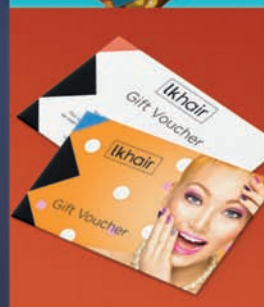


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Fri 25th

Film: Les Misérables

Corn Exchange Newbury Friday 25th May 7.30pm

Les Misérables

Set in 19th-century France, *Les Misérables* is a gritty, heart-breaking tale of justice, duty, love and revolution. This epic, multi-award-winning 2012 film is based on Victor Hugo's classic novel and on one of the greatest and most popular stage musicals of all time.

The hit songs for both stage and screen were co-written by Claude-Michel Schönberg, a special guest of Newbury Spring Festival on 17 May.

Suitable for ages 12 and over; running time 158 minutes.

Victor Hugo's epic tale of romance and political idealism, set amid the turmoil of the 1832 Paris Uprising, has been filmed many times. But director Tom Hooper daringly adapted Cameron Mackintosh's mightily successful musical version for the big screen, with a stellar cast – most of whom are not usually known for their singing skills.

Hugh Jackman is the paroled convict Jean Valjean, who is fleeing the obsessive Inspector Javert (Russell Crowe); Anne Hathaway is Fantine, the reluctant, ailing prostitute for whose child Valjean assumes responsibility. The cast sang the stirring melodies live to camera during filming – a huge gamble by Hooper that paid off impressively.

With regular cinematographer Danny Cohen on board, and Helena Bonham Carter, Eddie Redmayne and Sacha Baron Cohen in major roles, *Les Misérables* is an all-round sensual feast.



Bach's Mass in B Minor

Holy Cross Church Ramsbury Friday 25th May 7.30pm

Solomon's Knot

James Halliday artistic director
Jonathan Sells artistic director

MISSA

Kyrie

Christe (soloists: Zoe Brookshaw, Jessica Gillingwater)

Kyrie

Gloria

Et in terra pax

Laudamus te (soloist: Rachel Ambrose Evans)

Gratias agimus tibi

Domine Deus (soloists: Clare Lloyd Griffiths, Peter Davoren)

Qui tollis

Qui sedes (soloist: Martha McLorinan)

Quoniam tu solus Sanctus (soloist: Alex Ashworth)

Cum Sancto Spiritu

Interval

SYMBOLUS NICENUM

Credo in unum Deum

Patrem omnipotentem

Et in unum Dominum (soloists: Clare Lloyd-Griffiths, Martha McLorinan)

Et incarnatus est

Crucifixus

Et resurrexit

Et in Spiritum Sanctum (soloist: Jonathan Sells)

Confiteor

Et expecto resurrectionem

SANCTUS

Sanctus

OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

Osanna in excelsis

Benedictus (soloist: Thomas Herford)

Osanna in excelsis

Agnus Dei (soloist: Roderick Morris)

Dona nobis pacem

Bach as you have never heard it before! J.S. Bach's *Mass in B minor* is a monumental choral masterpiece, a 'greatest hits' compilation from one of the most creative geniuses who ever lived. At the end of his life, Bach looked back and chose his best vocal music from the past 30 years to form his 'great Catholic mass', a piece for everyone to celebrate. Today, people of all faiths and philosophies share in the wonder of this creation.

Sponsored by Harbrook Farm, Ramsbury Estates and an anonymous supporter

JOHANN SEBASTIAN BACH (1685–1750) Mass in B minor BWV 232

The collection of settings of the Ordinary of the Latin Mass (those parts of the text which do not vary from day to day), which we know today as the *Mass in B minor*, is universally accepted as one of the crowning masterpieces of Johann Sebastian Bach's astonishing compositional output. It was one of Bach's final projects, probably completed in the year of his death (1750), and one in which he appears to draw together the finest of his vocal music from the previous 36 years, secular and sacred, covering a vast range of styles. He adapted the old material to the Latin text, renewing it and adding a small amount of new music to form a varied yet unified, 'universal' whole.

Despite the status which the *Mass in B minor* enjoys today, it is still partly shrouded in mystery, above all because it is not obvious why Bach decided to put this collection together. In an age when it was rare for music to be written without a specific performance in mind, this full setting of the Mass does not fit with Bach's environment in Lutheran Leipzig: specifically, musical settings of the Osanna and Benedictus were not part of the liturgy there. Although towards the end of his life Bach appeared to turn his mind to projects that would enshrine his 'legacy', such as *Die Kunst der Fuge* (The Art of Fugue), it is highly unlikely that such a practical musician would put such a large-scale work together purely as 'mind music', or a musical epitaph. Various theories propose possible exceptions to the rules in Leipzig which

Bach's Mass in B Minor

Holy Cross Church Ramsbury Friday 25th May 7.30pm

would have allowed for performance of the movements of the *Mass* across a number of church services; others have suggested the inauguration of the *Hofkirche* in Dresden as a possibility (Bach originally wrote the Kyrie and Gloria for Dresden in 1733, to improve his job prospects). New research by Michael Maul of the Bach-Archiv in Leipzig hints at a more likely opportunity: a projected performance by the *Musikalische Congregation* in Vienna on St Cecilia's Day in 1750. At any rate, we now have a privilege which Bach himself never had: to hear the *Mass in B minor* in its entirety.

By taking some of the finest examples of his vocal writing from the cantatas and adapting them to the Latin text of the *Mass*, Bach ensured a wider and more prolonged use of the musical material. He had followed a similar process in his *Weihnachts-Oratorium* (Christmas Oratorio), by taking music for secular cantatas composed for one-off performances and transforming it into a mini-cycle to be performed annually for one of the most important festivals of the church year (and that has long since transcended even that context). In the *Mass in B minor*, only the Confiteor shows signs of being composed entirely from scratch. Elsewhere, there are either clear connections with music we know – the Agnus Dei is based on a lost model for an aria from the Ascension Oratorio, for example – or we can tell from the way in which Bach wrote out his autograph score that he was adapting older sources, many of which are now lost. The Latin *Mass*, which uses a language not specific to any one people or place, is arguably the most 'universal' of Christian texts, despite its limited use in Protestant churches. By preserving some of his finest vocal music in the *Mass in B minor*, Bach uniquely looked beyond the Lutheran church which he had served so diligently for his entire working life, and offered that music up to the widest possible audience – catholic indeed.

Today, this process of universalisation is complete. With organised religion in decline across western Europe, we hear Bach's *Missa solennis* (as it could just as well be called) as often in the concert hall as in church, and when in the latter then almost never in a liturgical context, and effectively as a concert experience. Our rituals have changed, we have other 'churches', places of meditation, other gods – even Bach himself is frequently credited as one of them. We hear the *Mass* in one or two large sections, not as it was intended to be heard, but in a way which reinforces its unity – the returning music of the *Gratias* for the *Dona nobis pacem*, and the parallels noted by John Butt between the Kyrie and *Agnus Dei*, are more apparent since they are heard in closer proximity. This strengthens Bach's attempt to bring disparate music together. Those who criticise concert performances of the *Mass in B minor* for historical reasons should note that it was not unusual for sacred music to be performed in a

secular context in Bach's Leipzig, for example in the 'Großes Concert' series in the *Konzertsaal zu den Drei Schwanen*, at which passion oratorios and cantatas were performed. Furthermore, the first performance of the Credo from the *Mass* took place under the direction of Carl Philipp Emanuel Bach as part of a benefit concert in Hamburg in 1786, together with extracts from Handel's *Messiah*, a sacred work without liturgical function, and both sacred and secular works by C.P.E. Bach himself. In the *Mass in B minor*, Bach resurrected his music and gave it life in the world to come.

A note on the performing edition and forces

For this performance we are using Joshua Rifkin's edition, published by Breitkopf & Härtel (2006), astonishingly the first fully scholarly edition to present the piece as a complete setting of the Roman ordinary in the state Bach left it at his death. This strips away various accretions and assumptions that have been made over the intervening years (not made easier by the fact that C.P.E. Bach made many 'corrections' with the help of a razor blade!).

Rifkin's research on the parts shows beyond any reasonable doubt that Bach intended his difficult ensemble music for solo singers – the *Mass* thus requires eight such virtuosi, and a correspondingly small instrumental ensemble. Since the 'Dona nobis pacem' is written out in a way that specifies doubling (soprano I & II, alto I & II etc), we have taken the opportunity to extend Bach's well-documented practice of employing *ripieno* (i.e. doubling) singers as a way of varying texture to the rest of the *Mass*. We have therefore increased our cohort to ten singers, each equally talented, and sharing the solo material accordingly.

© Jonathan Sells

Solomon's Knot

Known as much for vigour and risk-taking as for historical authenticity and intelligent programming' (*Financial Times*), the collective Solomon's Knot was founded in London in 2008 and is led by joint artistic directors James Halliday and Jonathan Sells.

Solomon's Knot was initially called the Solomon Choir and Orchestra, which took its name from Handel's eponymous oratorio. This had long been one of Jonathan's favourite pieces and was the one he founded the group to perform. Hunting for a logo, he and James discovered Solomon's famous knot, which provided a neat



Bach's Mass in B Minor

Holy Cross Church Ramsbury Friday 25th May 7.30pm

representation of the bond between choir and orchestra. When they reformed as a collective, they realised that the knot – which is actually two interweaving loops – perfectly reflected the new structure, so they tied everything together and adopted it as their name.

Their aim is to communicate the full power of music, especially that written before 1800, as directly as possible. To this end, Solomon's Knot performs without conductor, and often from memory, in a way which the *Observer* described as 'organic music-making at its most sophisticated'. They also collaborate with directors, composers, choreographers, sound and lighting designers, visual artists and other ensembles. Collaborators include Spira mirabilis, Sven Werner, James Hurley, Tim Carroll, Federay Holmes, Mira Calix, and Les Passions de l'Ame.

A flexible approach enables Solomon's Knot to explore a wide range of repertoire, from the madrigals of Gesualdo, set within a freshly-composed 'sound garden', to Bach's *Mass in B minor* with 10 singers and 20 players. They are fascinated by the relationship of this 'ancient' music to today's 'modern' eyes, ears and minds.

Described as 'the discovery of the festival' (*Leipziger Internet Zeitung*) on their debut at the Bachfest Leipzig in 2016, Solomon's Knot has also appeared at the Aldeburgh Festival ('The Discovery of Bomarzo'), Händel-Festspiele Halle (Messiah), Thüringer Bachwochen (Bach St John Passion), Regensburger Tage Alter Musik (Linley Shakespeare Ode), Spitalfields Music Winter Festival (Bach Christmas Oratorio and Mass in B minor), London Handel Festival (Telemann Die Tageszeiten), and St John's Smith Square Christmas Festival (Magnificats by Kuhnau and Bach).

Solomon's Knot's first opera, the anonymous 'l'Ospedale' (c.1650) at Wilton's Music Hall, London was hailed as an 'artistic triumph' (*Classical Source*) and was a great critical success. They have performed on BBC Radio 3's *In Tune*, and their concerts have been broadcast by Deutschlandradio Kultur.

As inaugural members of Aldeburgh Music's Open Space residency scheme 2013–17, they had the chance develop their artistic vision and collaborations with great freedom. A 10th anniversary celebration is planned this year.






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Travelling by Tuba II: The Sequel

Corn Exchange Newbury Saturday 26th May 11.00am

Travelling by Tuba II: The Sequel

Chris Cranham tuba and assorted wind/brass instruments
Stewart Death piano and assorted wind/brass instruments

80,000 miles a year and still not out of puff! Travelling by Tuba returns to Newbury Spring Festival by popular demand.

A fascinating voyage through the weird and wonderful world of the tuba. Discover instruments ancient and modern: alpine horns, Roman cornu, Chinese dragon-headed trumpet, Caribbean conch shell, American sousaphone plus many more ... all will be revealed. Music from classical to jazz, a can-can dancing tubist ... and watch out for the exploding tuba!

Packed with audience participation, this is an unforgettable performance for all the family.

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Travelling by Tuba



Travelling by Tuba is a unique group which performs stunning innovative programmes. As one of the busiest duos in the UK, Travelling by Tuba undertook over 200 performances last year. This success was not only due to the pair's virtuosic performance but also their ability, as irrepressible entertainers, to

communicate with their audience.

Formed in 1991, Travelling by Tuba's extensive recital schedule has included many concerts at music clubs and festivals throughout the UK, recitals at the Bridgewater Hall, St David's Hall and tours to Europe, Canada and America. In Carolina they gave the American premiere of 'A Rhapsody for Tuba, Piano and Wind Orchestra' by the Scottish composer Andrew Duncan with the USA Army Band (Pershings Own). Travelling by Tuba has recorded three CDs as well as having a series of arrangements published. The group has 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's *Okey Cokey Karioke* programme and in the *Times Educational Supplement*. Chris and Stewart 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 featured on a CD sung by children from the 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 & 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 compact discs with many different artistes including Stephen Mead, Roger Webster, Simone Rebello and Andrew Berryman.

As well as touring Poland, Stewart has appeared at many top venues including the Purcell Room, St David's Hall, Royal Festival Hall and Barbican Centre.

Clare Teal and her Trio

Corn Exchange Newbury Saturday 26th May 7.30pm

Swing's The Thing

Clare Teal	vocals
Jason Rebello	piano
Simon Little	bass
Ben Reynolds	drums

A celebration of popular music from the golden age of song – upbeat and uplifting to the extreme.

As the hotbed of Teal creativity, award-winning jazz vocalist and Radio 2 presenter Clare Teal's concerts with her Trio are constantly evolving and renowned across the country for their fabulous arrangements interspersed with Clare's warm and witty storytelling.

This brand-new show sees Clare and her excellent musicians effortlessly traverse a rich landscape of timeless and sparkling material, with standards from the grand masters of the Great American Song Book, Cole Porter and Rodgers and Hart, to witty and urbane song stylists of the 50's and 60's Cy Coleman, Carolyn Leigh and Dave Brubeck. There's always a nod to more contemporary writers and originals too.

As one of the UK's greatest interpreters of song and much-loved performers, Clare Teal and her Trio promise an evening of inspired music and unbridled entertainment performed by the very best.

Clare Teal



Clare Teal is one of the UK's most celebrated and much-loved singers. With her stunning voice, encyclopaedic knowledge of jazz, swing and big band music, and her innate warmth and wit, Clare is a sought after singer throughout the country as well as a prolific recording artist and popular BBC Radio 2 broadcaster.

After signing to independent label Candid in 2001 and releasing three acclaimed titles, it was Clare's first album for Sony Jazz which became her breakthrough record. Released in 2004, *Don't Talk* topped the Jazz Charts and entered the UK Top 20, garnering extraordinary plaudits and several awards. She has now recorded and released 15 albums to public and critical acclaim, seven of them on her own label, MUD Records. Her most recent album, *Twelve O'Clock Tales*, was released in 2016 and recorded with the Hallé, conducted by Stephen Bell and arranged by world-class trumpet and composer Guy Barker.

Clare continues to surge ahead on her mission to bring big band and swing to music lovers everywhere, to demonstrate that this genre is ever evolving and still relevant in today's world. Clare performs up and down the country throughout the year at festivals and high profile venues including the Royal Albert Hall, Cadogan Hall, Cambridge Arts Theatre, Chichester Festival Theatre, Malvern Theatres, Anvil Arts, Marlborough Festival and Glastonbury Festival, as well as singing with renowned orchestras and big bands including the Hallé, BBC CO and RTÉ CO. Alongside her concerts, Clare presents her own live show on BBC Radio 2 every Sunday

August 2017 saw Clare's third full scale BBC Prom Concert at the Royal Albert Hall. Featuring two roaring big bands led by Guy Barker, Winston Rollins and some very special guests, 'Swing No End', celebrated the triumphs of big band greats from the 30s and 40s and the show was televised on BBC Four and broadcast on BBC Radio 2 and 3.

Other highlights of Clare's live work include collaborating with Sir Van Morrison on his album *Duets: Reworking the Catalogue* resulting in the A-listed radio single *Carrying A Torch*, opening twice for Liza Minnelli at Kenwood House

Clare Teal and her Trio

Corn Exchange Newbury Saturday 26th May 7.30pm

and the Royal Festival Hall, singing with the BBC Big Band at Proms in the Park, headlining the Bourbon Street Tent at Glastonbury Festival, storming the Gateshead International Jazz Festival, and producing, presenting and performing two full-scale concerts for the Proms Season at the Royal Albert Hall: 'The Story of Swing' in 2015 and the 'Battle of the Bands Duke Ellington v Count Basie' in 2014. Both concerts were broadcast on radio and television by the BBC.

Clare won British Jazz Singer of the year in 2005, 2007, 2015 and 2017, and BBC Jazz Singer of the Year in 2006. She was awarded Arts & Entertainment Personality of the Year in 2004 and 2011 Yorkshire Awards, a coveted Gold Badge by BASCA (British Academy of Songwriters, Composers and Authors) in 2011 and an Honorary Degree of Doctor of Music by the University of Wolverhampton in 2015.

Jason Rebello

Jason Rebello has performed with Sting, Jeff Beck, Wayne Shorter, James Moody, Pee Wee Ellis, Bud Shank, Gary Burton and recorded with Peter Gabriel, Phil Collins, Desree and Omar to name but a few. As well as performing at his own concerts and composing on

Grammy award-winning albums he has recorded seven of his own, and he also runs workshops around the country.

Simon Little

Simon Little is a graduate of the Guildhall School of Music & Drama. He joined pop group The Divine Comedy in 2001, touring extensively in Europe and the US, and is still an active member. He has also toured and recorded with a variety of artists, including Maggie Reilly, Chris Difford, Ben Folds and Nick Cave. Simon is a regular performer at the National Theatre, and has released several solo bass albums.

Ben Reynolds

Ben Reynolds is one of the most creative and gifted drummers in the country, and is in constant demand. He has played at venues and festivals across the globe, from New Zealand to Kathmandu to Glastonbury, and is as comfortable playing freeform jazz as he is backing pop artists in the studio. Ben is a founder member of The Horne Section and regularly performs with FRAUD, Joe Stilgoe and the Sam Crockatt Quartet. He is also noted for being one of the few drummers who can sing and play at the same time without dribbling!



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THE MILL ON THE FLOSS

By George Eliot
Presented by
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Theatre School

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Bournemouth Symphony Orchestra

St Nicolas Church Newbury Saturday 26th May 7.30pm

Bournemouth Symphony Orchestra

Stephen Barlow	conductor	Mozart	Overture <i>Don Giovanni</i>
Elizabeth Watts	soprano	Mozart	Donna Elvira's Aria 'In quali cessi ... Mi tradi' from Don Giovanni
Rozanna Madylus	mezzo soprano		
James Way	tenor		
James Newby	baritone	Mozart	Symphony No. 40 in G Minor
Newbury Spring Festival Chorus			

Interval

Mozart Mass in C minor

We are delighted that Stephen Barlow returns to conduct the Festival Chorus and Bournemouth Symphony Orchestra, and in its 20th anniversary year the Festival's own Chorus. Elizabeth Watts, one of Britain's finest lyric sopranos, also returns to the Festival where she first appeared as a promising young artist. She is joined by a trio of young singers – Rozanna Madylus, James Way and James Newby – who are also on the threshold of major international careers, and who all feature at other events in this special Ruby Anniversary year.

This evening's all-Mozart programme opens with thrilling extracts from *Don Giovanni* and, in the Spring Festival's 40th year, is followed by his 40th Symphony. The Mass in C minor, one of the greatest expressions of Christian faith in music, is a fitting conclusion to this year's Festival.

Preceding the performance, resident festival artists the Tibetan Monks of Tashi Lhunpo Monastery will bid farewell with a brief taste of traditional Tibetan culture. The Tibetan *Dungchen* – the great long horns – summon all to attend and join the monks in a prayer for peace. The traditional chant of *Shijoe* or *Tashi* is performed at the conclusion of any spiritual activity, in this case the creation of their Medicine Sand Mandala, dedicating any merit which might have been accumulated to a wish for peace, prosperity, good health and universal harmony in the world.

Sponsored by The Adrian Swire Charitable Trust and Mr and Mrs Mark Edwards

WOLFGANG AMADEUS MOZART (1756-91)

Don Giovanni, K527

Don Giovanni was first performed on 29 October 1787 at the Estates Theatre in Prague.

When Mozart arrived at Prague in January 1787 to direct performances of his *Marriage of Figaro*, he wrote back to his Viennese friend Gottfried von Jacquin: 'I looked on with the greatest pleasure while people flew about in sheer delight to the music of my Figaro, arranged for quadrilles and waltzes. For here they talk about nothing but Figaro. No opera is pulling the crowds like Figaro. Nothing, nothing but Figaro. Certainly a great honour for me.' One result of this popularity was that the impresario Pasquale Bondini commissioned a new opera from Mozart. This became *Don Giovanni*, an opera buffa which nevertheless points a serious moral: that of the 'dissolute man punished', as the original title, *Il dissolute punito, ossia Il Don Giovanni*, tells us.

Overture

This was the first operatic overture in which Mozart had used a slow introduction. The overture was written last of all as was his practice, and it displays the two moods and dimensions that pervade the opera. The slow introduction concerns the serious scenes with the Commendatore's

ghost, while the rest of the piece is a bustling *allegro* indicating the vivacity, humour and sheer pace of the drama.

Recitative and aria: 'In quali cessi ... Mi tradi'

For the Viennese premiere of *Don Giovanni*, which took place on 7 May 1788, Mozart made several changes, since there was a new cast. Among these was a new aria in Act II for the soprano Caterina Cavalieri, in the role of Donna Elvira. She continues to pursue Don Giovanni, whose guilt she cannot deny despite still being drawn towards him. Imploring him to change his ways, she interrupts him by the cemetery which contains the tomb of the Commendatore, whom Don Giovanni had killed in a duel. He mocks her, but as she leaves, she suddenly turns back, screaming. Investigating, the servant Leporello also returns in terror, because the statue of the Commendatore has spoken, seeking retribution.

Symphony No. 40 in G minor, K550

Allegro molto
Andante
Menuetto: Allegro
Allegro assai

The date of the first performance of Mozart's G minor Symphony remains unknown. Perhaps it was written

Bournemouth Symphony Orchestra

St Nicolas Church Newbury Saturday 26th May 7.30pm

during the summer of 1788 for a series of subscription concerts that never materialised. The G minor Symphony is the second of the great trilogy which Mozart completed in the summer of 1788. More than its partners, this composition reflects the anguish which the personal and professional disappointments of 1788 must have brought to his life. The home keys he chose always had a fundamental effect on the nature of his compositions, and G minor was a key he always associated with an expression of inward and turbulent feelings, as witnessed in the great String Quintet, K516, composed the previous year.

There is no introduction. Rather the symphony begins with the principal theme, whose restlessness stems in no small measure from the undulating line of the violas' accompaniment. The orchestra is by no means large, as trumpets and drums are omitted. Mozart also left two alternative versions, with and without clarinets. The chosen ensemble has the effect of intensifying the mood in the direction of chamber music. Although the second subject brings some relaxation, its manner tends towards resignation rather than happiness.

The graceful contour of the *Andante* still conveys a mood of sadness and tenderness. The development of this material is a supreme example of Mozart's genius, the climax deriving from the manipulation of a single motif taken from the exposition.

The *Menuetto* is tense and serious in style; for there is little of the courtly dance to be found here. The central trio, on the other hand, brings a complete change of focus, and for the only time in the entire symphony there is a sense of peace.

The finale is dominated by rhythmic activity, and stems entirely from the two themes heard at the outset. Rarely does the pace slacken, because the development is wholly concerned with transformations of the opening theme, resulting in tensions of considerable power. Moreover the closing stages emphasise the impassioned nature of the work, for there is to be no easy triumph.

Mass in C minor, K427

Kyrie

Gloria: Gloria in excelsis – Laudamus te – Gratias agimus – Domine Deus – Qui tollis – Quoniam – Jesu Christe – Cum sancto spiritu

Credo: Credo in unum Deum – Et incarnatus est

Sanctus

Benedictus

Mozart wrote no fewer than 15 settings of the Ordinary of the Mass, but the Mass in C minor, K427, is the only example which dates from the last decade of his life, his years in Vienna. There he created a stream of

masterpieces of a richness practically unparalleled in the history of music.

Given that religious choral music had been the staple repertory of Mozart's earlier career in his native Salzburg, the lack of it in Vienna requires explanation. His circumstances as a freelance musician in the city gave him few opportunities in this direction. Moreover the constant feuding between the Emperor Joseph and the Jesuits, and Mozart's own position as a committed freemason, combined to create circumstances which only began to change in the last months of his life, when he composed the short motet *Ave Verum Corpus* and the *Requiem*.

The Mass in C minor, unlike Mozart's previous settings, is a large-scale cantata mass, the treatment of the text determined by musical rather than liturgical priorities, in the tradition of Haydn's *St Cecilia Mass* and Bach's *Mass in B minor*. According to a letter from the composer to his father Leopold, it was intended for performance in Salzburg in the summer of 1783, when he returned there with his new wife, Constanze. A performance probably took place in the Peterskirche on 25 August, with Constanze among the soloists.

Perhaps it was the difficulties experienced at this time that led Mozart to abandon his Mass in an incomplete form, leaving aside the concluding *Agnus Dei* movement. However, he recognised that the music was of high quality, and reworked most of the material in 1785 for an oratorio, the *Davidde penitente*, K469, which he created in support of a pension fund for Viennese musicians.

The music of the Mass in C minor, which many regard as Mozart's masterpiece in the field of religious composition, has a scale and grandeur which recall the great baroque masterpieces of Bach and Handel, works which Mozart was coming to know through his friendship with his fellow freemason Baron Gottfried van Swieten. Swieten had served in Berlin for many years as Austrian ambassador at the Prussia court, and there he had developed an enthusiasm for baroque music which he brought back to Vienna and shared with the members of his circle, including both Mozart and Haydn.

Kyrie: *Andante moderato (chorus with soprano)*

The opening *Kyrie* is a high point of Mozart's choral music. The tone is at once noble and tragic, based upon a recurring motif in the style of a cantus firmus, until with the arrival of the *Christe eleison*, the soaring line of the solo soprano (Constanze herself?) introduces a new note of spirituality.

Gloria

This is an elaborate structure in seven sections:

Gloria in excelsis: Allegro vivace (chorus)

The choral opening is baroque in style and gesture, recalling Handel.

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Laudamus te: Allegro aperto (soprano)

With its coloratura soprano line, the music adopts the lighter character of the style galant, well known through Mozart's early operas and entertainment music.

Gratias: Adagio (chorus)

Though this section is brief, it brings a strong contrast, imposing a serious mood.

Domine Deus: Allegro moderato (two sopranos)

A string orchestra accompanies the 'operatic' duet of the two sopranos.

Qui tollis: Largo (double chorus)

This is gravely powerful music in Mozart's most intensely personal vein, with flowing choral lines heard against the rhythm of the orchestra.

Quoniam: Allegro (two sopranos and tenor)

Lighted orchestral textures and solo voices provide a relaxation of tension.

Jesu Christe – Cum sancto spiritu: Adagio – Alla breve (chorus)

A grandiose choral introduction precedes a strenuous fugue, forming a magnificent conclusion.

Credo

Mozart did not fully complete the introductory section of the *Credo*, though the whole movement is 12 minutes long.

Donna Elvira's aria from Don Giovanni

*In quali eccessi, o Numi,
in quai misfatti orribili, tremendi
è avvolto il sciagurato!
Ah no! non potete tardar l'ira del cielo,
la giustizia tardar.
Sentir già parmi la fatale saetta,
chi gli piomba sul capo!
Aperto veggio il baratro mortal! ...
Misera Elvira! che contrasto d'affetti
in sen ti nasce
Perchè questi sospiri?
e quest'ambascie?*

*Mi tradì quell'alma ingrata,
Infelice, o Dio!, mi fa.
Ma tradita e abbandonata,
Provo ancor per lui pietà.
Quando sento il mio tormento,
Di vendetta il cor favella;
Ma, se guardo il suo cimento,
Palpitando il cor mi va.*

Kyrie

*Kyrie eleison,
Christe eleison,
Kyrie eleison.*

Gloria

*Gloria in excelsis Deo,
Et in terra pax hominibus
Bonae voluntatis.*

Credo: Allegro maestoso (chorus)

Taking its cue from the previous *Cum sancto spiritu*, the opening chorus is at once impressive and majestic.

Et incarnatus est: Andante (soprano)

The lyrical introduction sets the tone for an extended treatment of the text in a florid aria, replete with instrumental obbligati and a long vocal cadenza.

Sanctus: Largo (double chorus)

The *Sanctus* resumes the magnificence of the preceding choral movements, creating an impression of overwhelming splendour, not least because of the brilliant orchestration. With the *Hosanna*, the tempo moves up to *Allegro* for another fugue.

Benedictus: Allegro comodo (soloists and chorus)

The pulse is set by the orchestra, and again the music has a baroque flavour, before the solo voices bring an expressive and personal mood in their extended ensemble. The music builds in scale and stature, until the full chorus makes a final appearance, creating a firm sense of direction and with it a sense of completeness to this unfinished masterpiece, which Mozart described as coming from his 'innermost heart'.

All programme notes © Terry Barfoot

In what excesses, O Heavens,
In what horrible, terrible crimes
The wretch has involved himself!
Ah no! The wrath of Heaven cannot delay, Justice cannot delay.
I already sense the fatal bolt
Which is falling on his head!
I see the mortal abyss open! ...
Unhappy Elvira! what a conflict of feelings Is born in your breast!
Why these sighs?
And these pains?

That ungrateful soul betrayed me,
O God, how unhappy he made me!
But, though betrayed and abandoned,
I still know pity for him.
When I feel my suffering,
My heart speaks of vengeance;
But when I see the danger he's in,
My heart beats for him.

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

Glory be to God on high,
And on earth peace to men
Of goodwill.

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Laudamus Te

*Laudamus te,
Benedicimus te,
Adoramus te,
Glorificamus te.*

We praise Thee,
We bless Thee,
We adore Thee,
We glorify Thee.

Gratias

*Gratias agimus tibi propter
Magnam gloriam tuam.*

We give Thee thanks for
Thy great glory.

Domine Deus

*Domine Deus, Rex coelestic,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe.
Domine deus, Agnus Dei,
Filius Patris.*

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.

Qui Tollis

*Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
Miserere nobis.*

Thou that taketh away the sins of the world,
Have mercy on us.
Thou that taketh away the sins of the world,
Receive our prayer.
Thou that sittest at the right hand of the Father,
Have mercy on us.

Quoniam

*Quoniam tu solus sanctus,
Tu solus Dominus,
Tu solus Altissimus.*

For Thou alone art holy,
Thou alone art the Lord,
Thou alone art the most high.

Jesu Christe – Cum Sancto Spiritu

*Jesu Christe,
Cum Sancto Spiritu,
In Gloria Dei Patris,
Amen.*

Jesus Christ,
With the Holy Ghost,
In the glory of God the Father,
Amen.

Credo

*Credo in unum Deum, Patrem omnipotentem,
Factorem coeli et terrae,
Visibilia omnium et invisibilia.
Credo, 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.
Credo, qui propter nos homines,
Et propter nostram salutem,
Descendit de coelis.*

I believe in one God, the Father Almighty,
Maker of Heaven and Earth,
And of all things visible and invisible.
I believe in one Lord,
Jesus Christ.
The only-begotten Son of God,
Born of the Father before all ages.
God of God; Light of Light,
True God of true God,
Begotten, not made,
Consubstantial with the Father,
By whom all things were made.
I believe, who for us men,
And for our salvation,
Came down from Heaven.

Et Incarnatus

*Et incarnatus est de Spiritu Sancto
Ex Maria Virgine et homo factus est.*

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

Bournemouth Symphony Orchestra

St Nicolas Church Newbury Saturday 26th May 7.30pm

Sanctus

Sanctus, Dominus Deus Sabaoth.

Pleni sunt coeli et terra

Gloria tua.

Osanna in excelsis.

Holy, Lord God of Hosts.

Heaven and earth are full

Of Thy glory.

Hosanna in the highest.

Benedictus

Benedictus, qui venit,

In nomine Domini.

Osanna in excelsis.

Blessed is he that cometh,

In the name of the Lord.

Hosanna in the highest.

Translation: Alan Nelmes

Stephen Barlow



Artistic Director of the Buxton Festival, recent and current projects include *Romeo et Juliette* (Grange Park Opera), *La Cenerentola* (Staatsoper, Stuttgart), *Medeé* and *Koanga* (Wexford Festival); *Les Contes d'Hoffmann* (Beijing), *Macbeth*, *Leonore*, *Lucia di Lammermoor*, *Louise*, *Jacobin*, *La Princesse*

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

Stephen was a boy chorister at Canterbury Cathedral, and studied at King's School, Canterbury; Trinity College, Cambridge (on an Organ Scholarship, where he was Musical Director of the Chamber Orchestra and Chamber Choir, and founder of the Bach Choir) and Guildhall School of Music & Drama, under Vilem Tausky.

He co-founded and was Music Director of Opera 80, and meanwhile was resident conductor at English National Opera, conducted with Scottish Opera, Dublin Grand Opera, Opera North and the Royal Opera (*Turandot* and *Die Zauberflöte*). He was Artistic Director of Opera Northern Ireland from 1996 to 1999. Engagements in the UK include *The Rake's Progress* (Glyndebourne), *The Cunning Little Vixen* (ENO), *La Bohème* (Grange Park), *Idomeneo*, *The Barber of Seville*, *Fidelio* and *Madama Butterfly* (Belfast), *Albert Herring*, *Falstaff*, *The Marriage of Figaro* and *Die Entführung aus dem Serail* (Garsington), *Madama Butterfly* (Opera North) and *Sweeney Todd* with Bryn Terfel (Royal Festival Hall).

Engagements abroad include *The Rake's Progress*, *Madama Butterfly* and *Tosca* (Vancouver Opera), *Capriccio* (San Francisco Opera), *Faust*, *Nabucco*, *La Cenerentola* and *Turandot* (Florida Grand Opera), *Die Zauberflöte*, *Carmen*, *Duke Bluebeard's Castle* and *Romeo et Juliette* (Australia), *Madama Butterfly*, *Don Giovanni* and *Il Trovatore* (Auckland), *Elektra* and *Faust* (Seville), *The Cunning Little Vixen* (Berlin), *The Rake's Progress* (Nationale Reisopera), *Capriccio* and *I Capuletti e I Montecchi* (Sicily), *Rigoletto* (Tirana) and *Il Barbiere di Siviglia* (Riga).

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

Elizabeth Watts



© Marco Borggreve

Elizabeth Watts won the 2007 Rosenblatt Recital Song Prize at the BBC Cardiff Singer of the World competition, the Outstanding Young Artist Award at the Cannes MIDEM Classique Awards, as well as the 2006 Kathleen Ferrier Award. She is a former BBC Radio 3 New Generation Artist and was awarded a Borletti-Buitoni Trust Award in February 2011.

Her critically acclaimed debut recording of Schubert's *Lieder* (Sony) was followed by equally acclaimed discs of

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Bach's *Cantatas* (Harmonia Mundi), Strauss' *Lieder* with Roger Vignoles (Hyperion) and Mozart arias with the Scottish Chamber Orchestra and Christian Baldini (Linn Records); works by Alessandro Scarlatti with the English Concert and Laurence Cummings (Harmonia Mundi); and Couperin's *Leçons de Ténèbres* with La Nuova Musica and David Bates (Harmonia Mundi). Most recently she has recorded works by Vaughan Williams with the BBC Symphony Orchestra and Martyn Brabbins (Hyperion), and Dyson's Choral Symphony with the Bach Choir and David Hill (Naxos).

Plans this season and beyond include Donna Elvira *Don Giovanni* for Welsh National Opera; Bach's *St John Passion* with NDR Hannover and Andrew Manze; Solomon's Queen in Handel's *Solomon* with the SCO and Peter Dijkstra; Rossini's *Petite Messe Solennelle* with the LPO and Gustavo Gimeno; and Britten's Spring Symphony with the LSO and Sir Simon Rattle.

Elizabeth will also return to London's Wigmore Hall to give a solo recital, as well as a concert of Wolf's *Italienisches Lieder* with Roger Vignoles and Roderick Williams.

Recent concerts have included Ligeti's *Le Grand Macabre* with the LSO and Rattle; Bach's *St John Passion* with Blomstedt and the Oslo Philharmonic; Mahler's Symphony no. 4 and Strauss' songs with the Hallé Orchestra and Ryan Wigglesworth; and Mahler's Symphony no. 2 with the BBC Symphony Orchestra and Sakami Oramo for the BBC Proms. She has worked with other conductors including Richard Egarr, Olari Elts, Yannick Nézet-Séguin, Michael Tilson Thomas, Daniel Reuss, Vladimir Ashkenazy, Hans-Christoph Rademan and Ottavio Dantone, and ensembles including the Philharmonia Orchestra, the Scottish Chamber Orchestra, RIAS Kammerchor Berlin, Akademie für Alte Musik, the Netherlands Philharmonic Orchestra, the Stockholm Philharmonic Orchestra, the Bachakademie Stuttgart and the Academy of Ancient Music.

Opera roles have included Zerlina *Don Giovanni* and Marzelline *Fidelio* for the Royal Opera, Covent Garden; Susanna *Le Nozze di Figaro* for Santa Fe Opera and WNO, for whom Elizabeth has also sung Pamina *Die Zauberflöte* and Fiordiligi *Così fan tutte*, and most recently Countess in both Mozart's opera and a sequel *Figaro Gets A Divorce* by Elena Langer; Almirena in Handel's *Rinaldo* for Glyndebourne on Tour and, in concert, Josephine *HMS Pinafore* at the 2015 Edinburgh Festival, and Minerva *Il Ritorno d'Ulisse in Patria* with Academy of Ancient Music.

Elizabeth was a chorister at Norwich Cathedral and studied archaeology at Sheffield University before studying singing at the Royal College of Music in London. She was awarded an Hon DMus by Sheffield in 2013 and became a Fellow of the RCM in 2017.

Rozanna Madylus

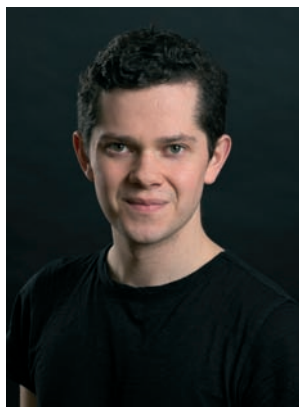


Rozanna was born in Leicestershire, England, of Ukrainian descent. She graduated from Royal Academy Opera in July 2014, where she was recipient of The Karaviotis Scholarship, Sir Charles Mackerras Award and Carr Gregory Trust Award. She attended the Georg Solti Accademia in the summer of 2013 and was awarded

The Karaviotis Prize at Les Azuriales Young Artist Competition, Nice, France, in August 2012. In May 2012 she won a place on the Young Artist Platform at The Oxford Lieder Festival and has since performed at various prestigious recital halls around the UK and abroad, including the Wigmore Hall, the Holywell Music Room, Kings Place, the Prokofiev Hall at the Mariinsky Theatre and the St Petersburg Philharmonic.

Previous roles include Mother Goose *The Rake's Progress* (Cover for Festival d'Aix-en-Provence), Fantasy *Carmen* (excerpts from Bizet's *Carmen* with Silent Opera/Sound Unbound Festival), Second Woman, Second Witch and Dido cover *Dido & Aeneas* (Birmingham Opera Company), Jezebel *Naboth's Vineyard* (Melos Sinfonia), Beggar Woman *Death in Venice* (Garsington Opera), Smeraldina *The Little Green Swallow* (British Youth Opera), the title role in Handel's *Ariodante* (RAO), Madame de la Haltière *Cendrillon* (RAO), Fidalma *The Secret Marriage* (cover for BYO), the title role in Ravel's *L'enfant et les sortilèges* (RAO with the BBC Symphony Orchestra), *Hansel and Gretel* (Sinfonia D'amici) and Maddalena *Rigoletto* (Stanley Opera).

James Way



Born in Sussex, tenor James Way was winner of Second Prize in the 62nd Kathleen Ferrier Awards at the Wigmore Hall. He was awarded the 2016 Simon Sandbach Award from Garsington Opera, the 'most promising singer' award at the Dean and Chadlington Singing Competition, he holds an Independent Opera Voice

Fellowship and is a former Britten-Pears Young Artist.

James studies at the Guildhall School of Music & Drama with Susan Waters, where he is supported by the Guildhall Trust, the Drake Calleja Trust, Countess of Munster Trust,

Bournemouth Symphony Orchestra

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the Behrens Foundation and the Mario Lanza Foundation. He previously graduated with a first class honours degree in music from King's College London.

Future engagements include Jupiter in *Semele* with the Orchestra of the Age of Enlightenment (Wiener Musikverein and Royal Festival Hall), Haydn's *The Creation* also with the OAE (Kings Place), a European tour with Les Arts Florissants as part of *Le Jardin des Voix* conducted by William Christie, Purcell's *King Arthur* and *Fairy Queen* (recordings and tour) with Paul McCreech and the Gabrieli Consort, Beethoven's *Missa solemnis* at Cadogan Hall and Sellem in *The Rakes Progress* conducted by Barbara Hannigan.

In 2016 he made his Proms debut as a soloist in Vaughan Williams' *Serenade to Music* in the Last Night of the Proms with the BBC Symphony Orchestra conducted by Sakari Oramo.

Other concert work includes Bach's *St John Passion* (Evangelist) at Temple Church; a performance as part of Music on the Brink of Destruction at the Wigmore Hall and on BBC Radio 3; Brahms' Liebeslieder Waltzes and Stephen Hough's *Other Love Songs* at the Wigmore Hall; Messiah with Chelmsford Cathedral Choir; Britten's Canticle I (*My Beloved Is Mine*) at the Barbican as part of the LSO Guildhall Artist Platform; Bach's *St Matthew Passion* (aria soloist) with Sir John Eliot Gardiner at Pamplona Baluarte; Lucerne KKL Concert Hall, Amsterdam Royal Concertgebouw and Bozar, Brussels, and Vaughan Williams' *Serenade to Music* with the City of Birmingham Symphony Orchestra.

Opera credits include his debut with the Philharmonia Orchestra and Jakub Hrůša in the role of the Holy Fool (*Boris Godunov*) at the Royal Festival Hall; the Ballad Singer (*Owen Wingrave*) for the Aldeburgh and Edinburgh International Festivals (conducted by Mark Wigglesworth), cover the Governor (*Simplicius Simplicissimus*) for Independent Opera, the role of Davy in Roxanna Panufnik's new opera *Silver Birch*, Gondolier (*Death in Venice*) and cover M. Triquet (*Eugene Onegin*) all for Garsington Opera; Ferrando (*Così fan tutte*) for Garsington Opera's Alvarez young artists programme and Vistola Fiume and Pastore (*La liberazione di Ruggiero*) for the Brighton Early Music Festival.

James was selected by pianist Graham Johnson to be a member of his Song Guild for a performance of Schubert's *Winterreise* at Milton Court and was also selected to study with Peter Schreier as part of the Internationale Mendelssohn- Akademie Leipzig sponsored by the UK Mendelssohn foundation.

James Newby



British baritone James Newby was the winner of the 2016 Kathleen Ferrier Award. That same year he was the recipient of the Wigmore Hall/Independent Opera Voice Fellowship, and in 2015 was awarded the Richard Tauber Prize (for best interpretation of a Schubert Lied) and overall Third Prize at the Wigmore Hall/Kohn International

Song Competition. In 2017 he was awarded the Trinity Gold Medal by the board of Trinity Laban Conservatoire.

After initial studies at Trinity Laban, he joined Glyndebourne Festival Chorus in the summer of 2016 and continues his studies at the Guildhall School of Music & Drama with Robert Dean.

In the 2016/17 season James sang the role of Mercurio in *La Calisto* with La Nuova Musica and David Bates, and made his BBC Proms debut in 2016 singing in Vaughan Williams' *Serenade to Music* conducted by Sakari Oramo. James was a 2017 Jerwood Young Artist at Glyndebourne Festival Opera and appeared in *La Traviata*, *Hamlet*, *La Clemenza di Tito*, and in the role of the notary in *Don Pasquale* during the 2017 Festival, for which he won the prestigious John Christie Award.

James was awarded the Orchestra of the Age of Enlightenment's Rising Stars prize for the 2017/18 season, and will perform regularly with the orchestra as soloist in programmes including the role of Christus in the world premiere of Sally Beamish's *The Judas Passion*; and various Bach Cantatas as part of the OAE's 'Bach, the Universe and Everything' series at Kings Place, London.

His operatic roles include the title roles in *Eugene Onegin* (Brent Opera) and *Don Giovanni* (Moon Little Opera), Aeneas *Dido and Aeneas* (Trinity Laban Chamber Choir), Gobrias *Belshazzar* and Apollo *Orpheus in the Underworld* (Trinity Laban Opera), Papageno *Die Zauberflöte* (Suffolk Opera) and Guglielmo *Così Fan Tutte* (Everybody's Theatre Company).

James enjoys a busy schedule as a recitalist; recent and future highlights include appearances at Leeds Lieder Festival with Joseph Middleton, Oxford Lieder Festival with Eugene Asti and a solo recital at the Wigmore Hall. He also sang in the Perth International Arts Festival, Australia, including a performance of Schubert's *Die Schöne Müllerin*, and performed Schumann's *Dichterliebe* in the Trinity Laban Schumann and Poulenc Project led by Eugene Asti.

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Along with his recital at the Corn Exchange yesterday as part of the Newbury Spring Festival Young Artists scheme, this performance for the Festival is a highlight for James this season; others include Count Almaviva *Le nozze di Figaro* for Nevill Holt Opera, a staged Bach *St John Passion* with the Bilbao Orkestra Sinfonikoa, directed by Calixto Bieito, Mozart's *Coronation Mass* with the Bournemouth Symphony Orchestra, and performances with the Gabrieli Consort, Orchestra of the Eighteenth Century, and for the London Handel Festival.

Bournemouth Symphony Orchestra



The BSO has remained at the forefront of the UK orchestral scene since its foundation in 1893. A cultural beacon, it serves communities across the South and South West and extends its influence across the whole of the UK and internationally with regular festival appearances, an extensive catalogue of recordings and live broadcasts on BBC Radio 3. Taking its lead from founder Sir Dan Godfrey, the BSO is one of the UK's most dynamic and innovative symphony orchestras. He established a world-class ensemble and during his tenure not only did the Orchestra work with such illustrious figures as Bartók, Sibelius, Holst, Stravinsky, Elgar and Vaughan Williams, Bournemouth was also the first orchestra to have performed all the Tchaikovsky symphonies in the UK and gave more premieres than any other orchestra at the time. More recently composers who have worked with the BSO include Sir Michael Tippett, Sir John Tavener, Sir Peter Maxwell Davies, Rodion Shchedrin, David Matthews and Mark Anthony Turnage. The BSO has a continuing relationship with Stephen McNeff and James MacMillan. Kirill Karabits is the BSO's Chief Conductor – a role which sees him lead the Orchestra to its 125th Anniversary in 2018 and beyond. He continues the fine pedigree of esteemed past Principal Conductors including Sir Charles Groves, Constantin Silvestri, Rudolf Schwarz, Paavo Berglund, Andrew Litton, Yakov Kreizberg and Marin Alsop.

Each year the BSO performs upwards of 140 public performances in its home region of over 10,000 square miles – from full symphonic concerts from its home base

at Lighthouse, Poole to Bournemouth, Portsmouth, Exeter, Bristol, Basingstoke, Cheltenham, Brighton, Truro, Torquay, Guildford and Winchester to a variety of ensembles, including Kokoro, the BSO's new music group, which perform at smaller and more unusual venues across Cornwall, Devon, Dorset, Somerset, Wiltshire, Gloucestershire and Hampshire. The Orchestra also plays the length and breadth of the UK, regularly appearing at venues in Birmingham, Cardiff, Leeds and London, including regular appearances at the BBC Proms at the Royal Albert Hall. The BSO has toured worldwide, having played at Carnegie Hall and the Lincoln Center, New York; Concertgebouw, Amsterdam; Musikverein and Konzerthaus, Vienna; Rudolfinum, Prague; and Philharmonie, Berlin. Recent visits have included performances in Hong Kong, Hamburg, Bremen and Wilhelmshaven and future plans include return trips to Dublin and Amsterdam.

Taking music beyond the concert hall lies at the heart of the BSO's commitment to giving back to the community. BSO musicians take part in an extensive portfolio of learning and community projects, from national curriculum based workshops in schools, through to tea dances for the elderly, performing alongside enthusiastic amateur players, pioneering work involving people living with dementia and 18 Music Education Hubs across the region.

The BSO has over 300 recordings to its name since pioneering beginnings in 1914. Recent releases of Bernstein, Vaughan Williams, Finzi, Howells, Dvořák, Bartók, Weill, Mussorgsky, Tchaikovsky and Khachaturian have all been highly acclaimed. The project recording all the symphonies of Prokofiev with Kirill has received rave reviews and has been followed by a CD of the two Walton symphonies. The BSO also partnered Nicola Benedetti in her CD *The Silver Violin* which was the top-selling classical recording of 2012, whilst her recording of the Shostakovich and Glazunov violin concertos was released last year.

Newbury Spring Festival Chorus



For biographical details about Newbury Spring Festival Chorus, please see page 77.

Education & Community Programme

Free Events for Young People and the Community

Newbury Spring Festival is committed to music education, particularly for young people. Each year the Festival benefits some 1,300 local children and students who are given an opportunity to join in with a variety of performances



Travelling by Tuba

20 April

Kintbury, Inkpen and Chilton Foliat Primary Schools

Travelling by Tuba's Chris Cranham and Stewart Death visited these three local primary schools, demonstrating the fun to be had with a range of musical instruments. Following their warm welcome at the Festival in 2017, Travelling by Tuba returns to the Corn Exchange by popular demand on 26 May with their family-friendly show, with all seats just £5.



Hannah Kendall, composer

24 April / 12 May

Trinity School, Newbury

Hannah is the composer of the Newbury Spring Festival Commission to celebrate the 40th anniversary, being performed by the Philharmonia Orchestra at St Nicolas Church on the opening night, 12 May. Previous to that, on 24 April she held a workshop with senior music GCSE students in the Music Department of Trinity School, giving tips, inspiration and generating discussion about music composition and harmony. On the day of the premier of her commissioned work, the students have been invited to the afternoon rehearsal at St Nics.



Mugenkyo Taiko Drummers

15 May

Corn Exchange

Prior to Mugenkyo Taiko Drummers' evening performance, local schools have been invited to the Corn Exchange for a special hour-long demonstration of this thrilling Japanese performance art, plus the students have a chance to learn about the drummers' amazing instruments.



© Alex Moldovan

Kabantu

16 May

Downs School, Compton

Kabantu means 'of the people' and this quintet celebrates music and different cultures from around the globe. Kabantu looks to inspire young musicians and with this in mind they are performing a workshop in this local secondary school prior to their evening performance at Donnington Priory.



Free Tickets for Under 25s

This scheme offers the chance for those aged 15–25 who have a passion for the arts to attend a Newbury Spring Festival event free of charge, simply by booking a ticket at the Corn Exchange Box Office. See www.newburyspringfestival.org.uk for terms and conditions.

Education & Community Programme

and workshops completely free of charge, some of which are open to people of all ages within the community. We are delighted to have been able to invite participation in the following pre-arranged events during 2018, some prior to and some during Festival fortnight.



YolanDa Brown Jazz Workshop

19 May

Corn Exchange

Everyone is invited to join the UK's premier female saxophonist YolanDa Brown at the Corn Exchange as she and saxophone students from Berkshire Maestros and Hogan Academy experiment with jazz. YolanDa performs her show at the Corn Exchange the night before.



Festival Evensong

19 May

St Nicolas Church

All are welcome to this special service, starting at 3.30pm, as part of the celebrations for the Festival's 40th anniversary.



Tashi Lhunpo Monks

22-26 May

Corn Exchange and West Berkshire Museum

On 22 May local schools are invited to the Corn Exchange to meet the Monks and discover how prayer, spirituality and dance inspire their daily lives. The Monks perform at the Corn Exchange that evening, but are also in residency at West Berkshire Museum, Newbury 23-26 May. Everyone is welcome to visit the Monks at the Museum as they create a beautiful sand mandala. In particular, local schools are invited there each morning to meet the Monks and see them at work. Their Festival Residency culminates on 26 May at 2.00pm with the destruction of the mandala, a wonderful spiritual ceremony, rich in history and remarkable to witness.



Ballet Central Open Dress Rehearsal

24 May

Corn Exchange

Graduates from the Central School of Ballet (touring their 2018 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 Matthew Bourne, Wayne McGregor, Kenneth MacMillan, Christopher Gable and former English National Ballet's Jenna Lee, whose brand new creation *Black Swan* is a special feature this year.

In addition, those in that age group who also enjoy writing can develop their critical writing skills and enhance their CV for university applications by submitting a review of their experience. At the end of the Festival, professional judges from the worlds of media and music select three winners to receive cash prizes, with the overall winner receiving £100 and two runners up each receiving £50. Tickets are limited to one per person and are subject to availability. Proof of age is required when tickets are collected. Full details and application form at www.newburyspringfestival.org.uk.

These schemes are possible thanks to the generous support of Greenham 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 which take place at the Corn Exchange and include a recital by the 2018 winner of The Sheepdrove Piano Competition. This is a fantastic opportunity to experience six outstanding young artists in the early stages of their international careers.

© Aga Tomaszek



Misha Mullov-Abbado Group

Monday 14 May (see page 32)

The Misha Mullov-Abbado Group is made up of some of the finest multi-award-winning musicians in London. The group is led by Misha Mullov-Abbado who is much in demand as a band leader, bass player, composer and arranger. Amongst many other credits, Misha was a 2017 BBC Radio 3 New Generation Artist.

© Gabriel Mara Isserlis



Flauti d'écho

Wednesday 16 May (see page 43)

Flauti d'écho is formed of recorder players Tabea Debus and Olwen Foulkes who have been at the heart of this flexible chamber music ensemble since 2015. Encompassing music from the 14th century to freshly-penned compositions, Flauti d'écho creates repertoire for the recorder through their own arrangements and new commissions.



Barbican Quartet

Friday 18 May (see page 66)

The Barbican Quartet consists of young musicians who have studied at the Guildhall School of Music & Drama. The four regularly perform in the UK and Europe in such venues as the Barbican Hall, Milton Court Hall, Casa de Musica (Porto) and the Ashmolean Museum. In 2017 the Barbican Quartet made its Wigmore Hall debut and had a residency at Aldeburgh Festival.



The Sheepdrove Piano Competition Winner

Monday 21 May (see page 97)

Following the competition held at Sheepdrove Eco Conference Centre on Sunday 20 May, the Festival is delighted to welcome the winner of the 10th Sheepdrove Piano Competition to the Corn Exchange. The performance includes works by Schubert (pictured) whose music provided the focus for this year's competition.

Education & Community Programme

© Kaupo Kikkas



Timothy Ridout

Wednesday 23 May (see page 108)

One of the most outstanding viola players to have emerged in recent years, Timothy Ridout became the first-ever

British winner of the Lionel Tertis International Viola Competition in 2016. He is joined at Newbury by Jâms Coleman, 2015 winner of the Brenda Webb Award for Accompanists at the Royal Academy of Music.

© Ben McKee



James Newby

Friday 25 May (see page 127)

Amongst other achievements, in 2016 James won the Kathleen Ferrier Award and was the recipient of the Wigmore

Hall/Independent Opera Voice Fellowship. In 2017 he received the Trinity Gold Medal from the board of Trinity Laban Conservatoire and the Orchestra of the Age of Enlightenment's Rising Stars prize for the 2017/18 season.

Elstree School congratulate the Newbury Spring Festival on their 40th Anniversary

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Elstree School



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Art in Music & Open Studios

Visual Responses to Music and Musicians at the Corn Exchange

Open Studios West Berkshire and North Hampshire is celebrating its 30th year and the partnership between Open Studios and Newbury Spring Festival continues. In 2017, eleven Open Studios artists worked on location at the Corn Exchange during rehearsals and concerts. You are invited to see the exciting artworks produced as responses to the music, inspired by what the artists heard and saw, during Festival fortnight at the Corn Exchange.

INSIGHT at Arlington Arts Centre

This year Open Studios' flagship exhibition INSIGHT takes place at Arlington Arts Centre at Snelsmore Common where work from each of the 123 accredited Open Studios artists is on display.

Exquisite porcelain, fine landscapes and still-life paintings rub shoulders with aluminium prints, funky collages, knitwear, confectionery, jewellery, absorbing abstracts and electrifying sculptures – all of which are beautiful and sometimes provocative reflections on the world.

This free exhibition takes place **Saturday 12 May to Sunday 3 June** and will normally be open in conjunction with performances in the auditorium. Visit www.openstudios.org.uk for details and opening times.

INSIGHT Guided Tour

A free hour-long guided tour of INSIGHT on **Thursday 24 May (11.00am and 2.00pm)** offers the opportunity to view the exhibition through the eyes of the curators. No ticket required.

Open Studios 2018

Satellite Open Studios exhibitions throughout May, at Festival concert venues and other locations around West Berkshire and North Hampshire, hint at the wonderful treasures to be discovered.

Pick up a copy of the Open Studios directory at Festival events or the Corn Exchange to use as a guide to visit studios in May, and even join in the creativity yourself by enrolling on one of the free hands-on workshops it lists.

A full list of artists participating in Open Studios 2018 can be found in the Open Studios brochure.





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