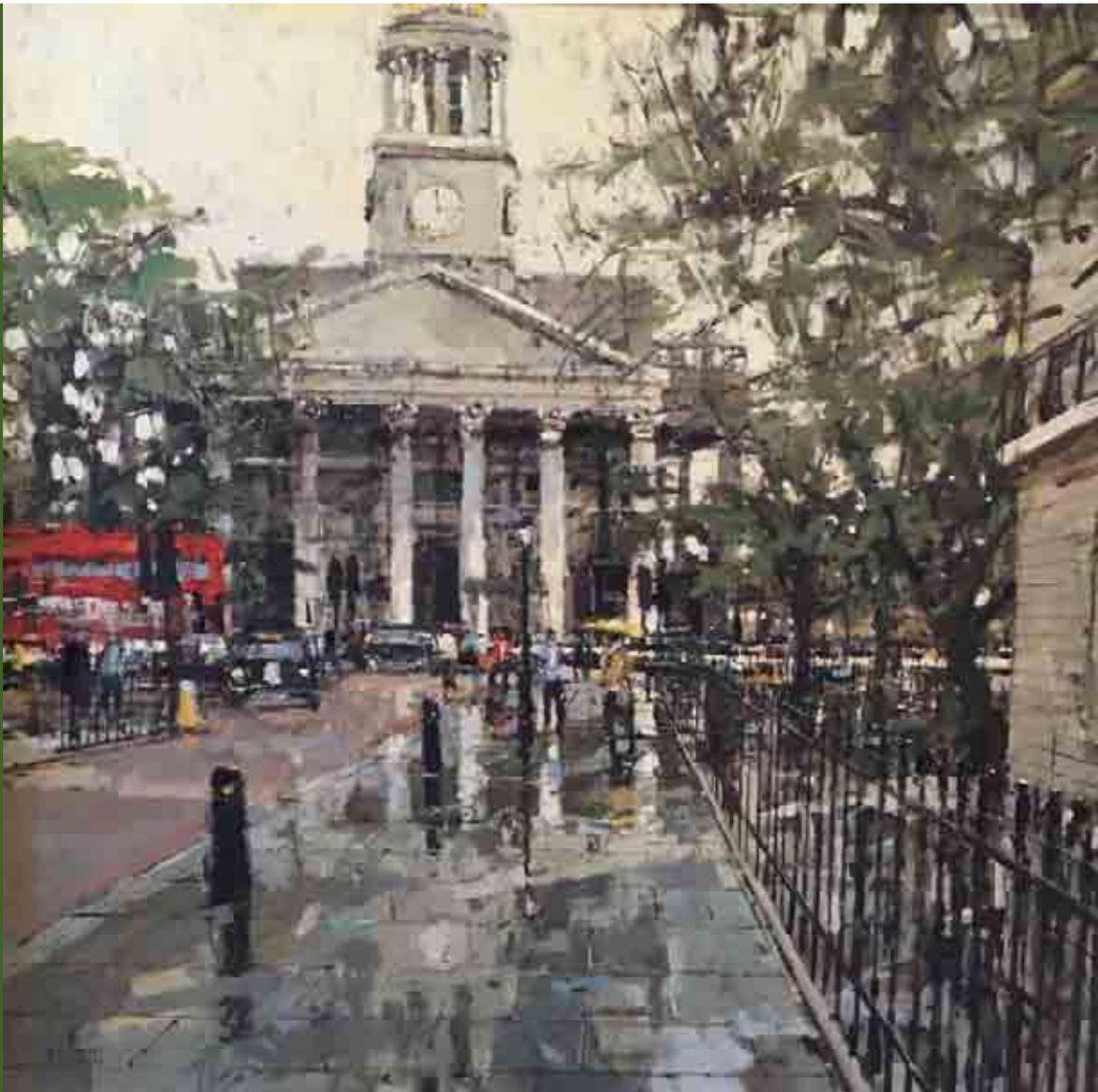




St Marylebone *festival*



20-26 July 2019

St Marylebone Parish Church, London NW1 5LT

Tickets: www.stmarylebonefestival.com

Patron: John Rutter CBE



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The Marylebone Association, 229 Great Portland Street, London W1W 5PN



This is our fourth annual festival, and we continue to present our events in creative and vivid ways. Begin the week by signing up to ‘Come and Sing’ Marylebone resident Sir Karl Jenkins' powerful choral piece, *The Armed Man*, then spend the rest of the week enjoying a wide variety of music, dance and drama, as well as fascinating talks from local experts. There is something of an American flavour to the programme this year. St Marylebone was home to the first American legations first in Great Cumberland Place, and then Park Crescent, where the memorial to John F Kennedy is situated, and is still home to the American Ambassador at Winfield House in Regent’s Park. With this in mind, come and hear the *San Francisco Girls’ Chorus*, or enjoy film music arranged for Organ Duet, or indeed relax at a Jazz Evening in tribute to the great saxophonist, clarinettist and composer, Sidney Bechet. Explore yet more surprising local connections with famous figures such as Judy Garland, Vaslav Nijinsky, Kathleen Ferrier and Ralph Vaughan Williams. You can transport yourself to a Marylebone of the past by listening to (and even dancing to) music from the 18th Century Pleasure Gardens of Old Marylebone, and experience a 1920s Marylebone dinner and soir e on the final evening. Come and help us tell our story!

Gavin Roberts, Director of Music, St Marylebone Parish Church



Welcome back to St Marylebone for the Fourth annual St Marylebone Festival! Last month, it was announced that the *National Lottery Heritage Fund* had made an award of nearly £3 million towards our £9 million St Marylebone *Changing Lives* project which will help the parish church continue to change lives in central London - something it has been doing through ten centuries. This annual festival helps us to share the St Marylebone story with a wide audience, showcasing the music, literature, dance and song associated with the parish. I very much hope that you enjoy this festival week and look forward to welcoming you back in 2020 (18th – 24th July).

The Revd Canon Dr Stephen Evans, Rector of St Marylebone

OUR THANKS

Piano tuning and maintenance:

Markson Pianos

Harpsichord loan:

Malcolm Greenhalgh and The Royal Academy of Music

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The RVW Trust
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Mrs. Ella Prest
Colin and Mary Dix



Cover Painting: *St Marylebone Parish Church from York Gate*, oil painting by Robert E Wells, gifted to the Parish Church by Dr Stephen Gold



*Patrons: The Rt Revd & Rt Hon Dame Sarah Mullally, DBE, The Bishop of London
Dr Tristram Hunt, Director, Victoria and Albert Museum*

St Marylebone: Changing Lives secures National Lottery support



St Marylebone Parish Church in 1740, 1817 and today

In June 2019 St Marylebone Parish Church was awarded a National Lottery Heritage Fund grant of £2.965m towards its £8.6m conservation, repair and improvement project. The grant will help St Marylebone replace its failed Georgian roof and undertake conservation repairs and access improvements which will not only preserve the building but ensure that the parish church continues to change lives after more than 900 years of place naming, place making and serving the community. The grant has been made possible by money raised by National Lottery players and it is hoped that the project will be completed in time for our 2022 Festival.



The St Marylebone School, The Building Crafts' College, A Visiting Orchestra

St Marylebone: Changing Lives will:

- Remove the parish church from the Historic England National Buildings at Risk Register by replacing the roof and stabilising the roof structure.
- Provide fully accessible access and enhanced community spaces.
- Repair and conserve the historic fabric of the parish church.
- Encourage visitors to learn about St Marylebone, “the great city north of Oxford Street”, the area which takes its name from its parish church. And the communities and people who made and make the Marylebone what it is today.
- Fund eight six month placements in partnership with the Building Crafts College and cultural heritage organisations
- Create more than 100 volunteer roles across the project



Some Marylebone people: Robert Browning and Elizabeth Barrett, Kenneth Williams, Dame Barbara Windsor and Sherlock Holmes

The Rector of St Marylebone, the Revd Canon Dr Stephen Evans, writes: *“I am delighted that The National Lottery Heritage Fund will help us to restore our buildings so that we can continue our work of changing lives through building and shaping community, combatting loneliness and isolation in a great world city, working with people living with dementia and visual impairment, offering low-cost and no-cost psychotherapy and resourcing students and young people. The award of £2.965 million will, I hope, help us to attract other funders not least from within the St Marylebone community.”*



St Marylebone Workhouse, Music for the Moment 2019, 19th Century Marylebone Street Criers

Stuart Hobbey, Area Director London & South at The National Lottery Heritage Fund, said: *“London’s streets are rich with heritage, never more so than our places of worship that tell extraordinary stories of the communities who live, work and settled here. Thanks to National Lottery Players, St Marylebone can share its unique history and undertake vital repair work to safeguard this much-loved building and put it at the heart of the community for generations to come.”*

Please help us to raise the money we need to complete this project so that we can continue shaping community and Changing Lives in central London.

To make a donation:

Tap & Give Contactless

Please use the **Contactless Donation Box** to make a donation or ask someone at the welcome desk to help you

Text

Please Text **SMPC001** to **70970** to make a donation of **£5** or to make a donation of **£10** Text **SMPC001** to **70191**

Cash or Cheque

Please use a **Changing Lives Envelope** and pop it into the **Donation Box**

Please remember to **Gift Aid** your donation if you are a UK taxpayer

For more information about how you can help by volunteering or in other ways, please contact:
 rector@stmarylebone.org **or** rachaelchurch@stmarylebone.org **or** activity@stmarylebone.org

SATURDAY 20TH JULY 2-6:30pm

COME AND SING KARL JENKINS' 'THE ARMED MAN'



Joanna Tomlinson, conductor
Helen Semple, soprano soloist
Gavin Roberts, piano accompanist

Come and sing music by Marylebone resident Sir Karl Jenkins, one of the world's most performed composers. Join us for a choral workshop on Jenkins' *The Armed Man: A Mass for Peace* with energetic and inspiring conductor, Joanna Tomlinson. The day will culminate in a short performance to which you can invite your family and friends. Light refreshments and scores will be provided during the afternoon - and the bar will be open after the performance!

2-5pm: Choral Workshop (Tea and refreshments will be served c3:30pm)
5:30pm- 6:30pm: Open performance (Retiring collection after the evening informal performance)

SUNDAY 21ST JULY 11am-12:30pm

FESTIVAL JAZZ EUCHARIST

This service features the professional choir of St Marylebone Parish Church, which sings every Sunday at the 11am Choral Eucharist. In contrast to our usual musical style, all the music will be in jazzy style, accompanied by jazz trio.

Mass setting: Will Todd, *Missa Brevis*
Gradual: Jamie Rogers, *Love Divine*
Communion: Steven Grahl, *Amazing Grace*

SUNDAY 21ST JULY 2-2:45pm

ORGAN DUETS: STARS AND STRIPES FOREVER

Gavin Roberts & Jamie Rogers, organ

St Marylebone's *Rieger* organ was installed in 1987, and is one of the most celebrated and versatile instruments in the UK. Join St Marylebone's organists as they perform American film music arranged for organ solo and duet. Hear favourites from films, as well as other well-known American melodies, played like you've never heard them before!

Theme (Back to the Future)	Alan Silvestri (b. 1950)
The Lady is a Tramp (Babe in Arms)	Richard Rogers (1902-79) arr. Jamie Rogers
Toccata & Fugue in D Minor BWV 565	J S Bach (1685-1750) arr. Gavin Roberts & Jamie Rogers
Dance of the Sugar Plum Fairy	Piotr Tchaikovsky (1840-93) arr. Jonathan Vaughan
Theme (Jurassic Park)	John Williams (b. 1932)
Main Themes (Star Wars)	John Williams (b. 1932) arr. Jamie Rogers
Fantasia on 'O Zion Haste' & 'How Firm a Foundation'	William Bolcom (b. 1938)
The Liberty Bell	John Philip Sousa (1854-1932) arr. Robin Dinda
Stars and Stripes for Ever	John Philip Sousa (1854-1932) arr. Elizabeth & Raymond Chenault

ST MARYLEBONE'S AMERICAN CONNECTIONS



Since 1955, the United States' ambassadors to the Court of St James have lived in **Winfield House**, Regent's Park. Ambassadors Aldrich, Whitney, Bruce, Annenberg, Richardson, Armstrong, Brewster, Louis, Price, Catto, Seltz, Crowe, Lader, Farish, Tuttle, Susman, Barzun and Johnson have had the privilege of occupying the mansion built for Woolworth heiress Barbara Hutton in 1936. The Georgian-style house sits in 12 acres in the north of Regent's Park and has welcomed Presidents Bush, Regan, Obama and Trump among others.



It is not only in recent times, however, that St Marylebone has been home to representatives of the United States; John Adams, the second President of the US, arrived as the first US Minister Plenipotentiary in 1785, living in a house just off Duke Street. At first, the American legation was housed at 58 Great Cumberland Place and then in Portland Place (1863 – 1866). Charles Francis Adams, who was appointed Minister by Abraham Lincoln in 1861, lived in Portland place with his historian son, Henry Brooks Adams, who acted as his secretary. Letters of condolence from the Rector of St Marylebone on

the death of President Lincoln are housed in the Abraham Lincoln Presidential Library and Museum. In 2015, the current Rector was asked to contribute a letter to the library on the 150th anniversary of the president's assassination.

Martin van Buren (1782 – 1862), the eighth U.S. President lived in Stratford Place.



A bust of **John F Kennedy**, the 38th president, sculpted by Jacques Lipchitz was erected in Park Crescent in 1965 following a public subscription which raised £50,000.00. Vandalised in 2017, the bust now sits inside International Students' House.

General Thomas Gage (1721 – 1787), Governor of Massachusetts Bay, Commander of British Forces in North America lived at 41 Portland Place.

Major General Benedict Arnold (1741 - 1801), who lived at 62 Gloucester Place, is infamous in the United States as a traitor who left American lines to support the British during the American Revolutionary Wars. Up until the time of his 'treachery', Arnold had been a tremendously successful combatant, masterminding the defeat of the red coats at New England, thwarting a British invasion of New York in 1776, and was instrumental in the surrender of General John Burgoyne's

and his army at Saratoga. His was the most high-profile betrayal of the American cause. The plaque on his Marylebone house still reads "Major General Benedict Arnold, American patriot".

Another Marylebone resident whose fate was tied up with the American War of Independence, was **the Revd John Vardill** (1749 – 1811), first and last Regius Professor of Divinity of King's College New York (later Columbia University). American loyalist educator, pamphleteer, clergyman (on the staff of Holy Trinity, Wall Street), playwright, poet turned spy for the British, Vardill returned to Marylebone and was buried in the parish church. A splendid monument still remains to his memory.



James Smithson (1765 – 1829), illegitimate son of the 1st Duke of Northumberland, scientist and founder of the Smithsonian Institution lived at 9 Bentick Street. Smithson never married and had no children; therefore, when he wrote his will, he left his estate to his nephew, or his nephew's family if his nephew died before Smithson. If his nephew were to die without heirs, however, Smithson's will stipulated that his estate be used "to found in Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men." In 1835, his

nephew died and so could not claim to be the recipient of his estate; therefore, Smithson became the patron of the Smithsonian Institution in Washington, D.C. despite having never visited the United States. Smithson died in Genoa, Italy on 27 June 1829, aged 64 and is buried in Smithsonian Castle, Washington, DC.



Edward R Murrow (1908 – 1965), a pioneer of radio and television news broadcasting lived in flat 5, Weymouth House, Hallam Street between 1938 and 1946. His broadcasts from the roof of the mansion block at the height of the Blitz in were instrumental in shaping the attitude of Americans towards the Second World War. Murrow achieved great celebrity status as a result of his war reports which included two famous catchphrases: "This is London" and "good night, and good luck."

The American School was founded in north Marylebone in 1951 in St John's Wood and has been visited by Presidents Truman, Regan, Clinton and Obama. The School, rated "Outstanding" by Ofsted follows the US curriculum, taking children from 4 all the way to 18.



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SUNDAY 21ST JULY 4:30-6pm

JAZZ IN MARYLEBONE: INSPIRED BY SIDNEY BECHET



Members of The London Dance Orchestra
Madeleine Holmes, jazz vocalist

"There are not many perfect things in jazz, but Sidney Bechet playing the blues could be one of them." So said poet Philip Larkin of the legendary New Orleans saxophonist and clarinetist.

JAZZ COMES TO LONDON

By Andrew Ellinas

In 1919 the Southern Syncopated Orchestra took London and Britain by storm. The SSO was formed by the American composer, Will Marion Cook, and comprised 27 musicians and 19 singers. The musicians came from, New Orleans, New York, Philadelphia, Guyana, Barbados, Antigua and Ghana, among other places.



The Southern Syncopated Orchestra at Brighton Dome

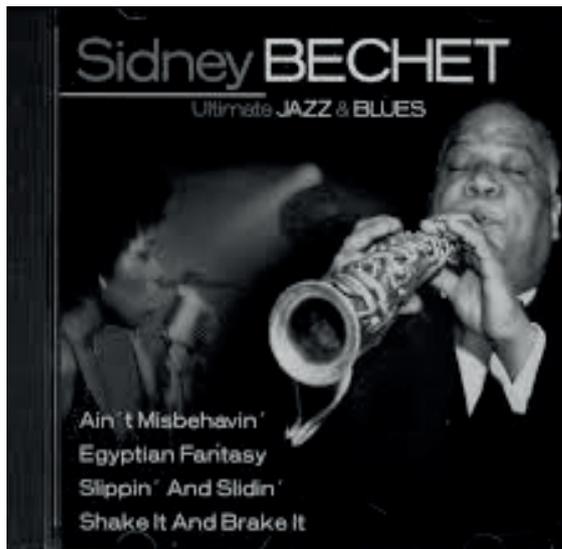
The orchestra had made a deep impression across Europe. It had very quickly become a staple on the London club circuit. So taken were revellers by this new style of syncopated music and the extraordinary talents in its midst that it wasn't long before the Prince of Wales (future King Edward VIII) had invited them to perform on the 19th August 1919 at Buckingham Palace. According to a contemporaneous report in the *Daily Telegraph*, the SSO entertained about 100 guests in a specially drained out lake in the gardens.

On the first anniversary of the armistice a grand ball was held on November 11th 1919 at the Royal Albert Hall. Top of the bill were the jazz band that had helped breathe joy back into Edwardian London. Many of the band members, including Pete Robinson, the drummer, Mope Desmond, pianist, and Frank Bates, a tenor, settled quickly in South London.

The legendary clarinetist turned soprano saxophone virtuoso, Sidney Bechet (1897 - 1959), came to England with the SSO reportedly on the considerable weekly wage of \$60. Bechet helped put the SSO and Jazz on the musical map. He is seen as one of the twin pillars, along with Louis Armstrong, of Modern Jazz. In fact, Bechet only turned to the soprano saxophone after seeing the strange straight instrument in a shop in Wardour Street, Soho. After asking for a double octave key to be added, he began to dazzle audiences with the extra

power this new instrument gave him. His throaty, powerful clarinet and his throbbing soprano are among the most thrilling sounds in early jazz. He went from being a pioneer of jazz in the 1920s to a national hero in France, where he spent the final decade of his life.

In his teens he made his name playing in some of New Orleans's up-and-coming bands and he played there and in Chicago with King Oliver and Freddie Keppard but Bechet travelled widely, living in both London and Paris, though his fiery temper got him into trouble and he was deported from Britain. In the USA he worked with Duke Ellington, and recorded with Louis Armstrong, but he also returned to Europe with bandleader Noble Sissle.



Bechet spent most of the 1930s and 1940s in America, and from his brilliant recordings with his New Orleans Feetwarmers in 1932, to his long series of discs for Victor, he bridged the gap between being at the height of fashion and becoming a figurehead of the 1940s 'revival' of early jazz styles. He played the latter role to the hilt, making splendid discs for Blue Note and for clarinetist Mezz Mezzrow's King Jazz label, and he had a hit with his version of Gershwin's *Summertime*. Once he moved to France he made dozens of popular discs, and became a father figure to European musicians who wanted to play in the 'classic' jazz style.

Much of the latter part of his life, Bechet spent in France. Many of his compositions are inspired by his love for that country, including *Petite Fleur*, *Rue des Champs Elysees*, and *Si tu vois ma mere*. Other Bechet compositions include *Chant in the Night*, *Blues in the*

Air, *Bechet's Fantasy*, and his ode to his Brooklyn home, *Quincy Street Stomp*.

In 2014 a blue plaque was unveiled by Bechet's son, Daniel, at 27 Conway Street, London W1 to commemorate the fact that Bechet lived there in 1922 (when it was called Southampton Street), during which time he was performing at the Rector's Club in Tottenham Court Road.

Sidney Bechet died in Paris, May 14, 1959



Andrew Ellinas founded the estate agency Sandfords in 1985. Prior to that, he had relinquished his career in law to spend two decades as a presenter and producer in the then fledgling commercial radio industry and for two years presented the breakfast show at London's original Jazz FM. He continues with broadcasts at Silverstone and other motor racing events and several local stations.

MONDAY 22ND JULY 1pm-1:50pm

DANCING WITH NIJINSKY

Salvador Benaches, dancer

Matthew Oliver Daw, actor and dancer

Gavin Roberts, piano

The story of iconic Ballets Russes dancer Vaslav Nijinsky in dance, word, and music. Nijinsky died in the neighbouring *London Clinic*. This show uses the dancer's own words, taken from his diaries, as reflections on his former fame and prodigious dancing career combined with dance and music. Nijinsky's diaries are also a rare first account of an artist of the experience of entering psychosis. The performance will feature extracts from the music listed below.

Till Eulenspiegel (opening)

Richard Strauss (1894-1949)

Till Eulenspiegel is a tone poem chronicling the misadventures and pranks of a German peasant folk hero. It was presented as a ballet by Nijinsky in 1916. However, rehearsals did not go well; Nijinsky's poor communication skills meant that he could not explain to dancers what he wanted. He would explode into rages. Conductor Pierre Monteux refused to take part in performances as he did not want to be associated with failure. Nijinsky twisted his ankle, postponing the season's opening for a week.

Waltz op 64 no 2

Frédéric Chopin (1810-49)

This Waltz was included in the short non-narrative 'ballet-blanc' *Les Sylphides*. Its original choreography was by Mikhail Fokine with music by Chopin orchestrated by Glazunov. The ballet, is frequently cited as the first ballet to be simply about mood and dance. *Les Sylphides* consists of several white-clad 'sylphs' dancing in the moonlight with the 'poet' or 'young man' (played by Nijinsky) dressed in white tights and a black tunic.

The Rite of Spring (various excerpts)

Igor Stravinsky (1882-1971)

Stravinsky's *The Rite of Spring* was written for the 1913 Paris *Ballets Russes* season. The strikingly bold choreography was by Nijinsky, with costumes by Nicholas Roerich. When first performed at the *Théâtre des Champs-Élysées* on 29 May 1913, performance caused a sensation and riot. In his 1936 memoirs Stravinsky writes that the decision to employ Nijinsky as choreographer filled him with apprehension; although he admired Nijinsky as a dancer he had no confidence in him as a choreographer: "... the poor boy knew nothing of music. He could neither read it nor play any instrument". Later still, Stravinsky would ridicule Nijinsky's dancing maidens as "knock-kneed and long-braided Lolitas"!

Scheherazade (opening)

Rimsky-Korsakov (1844-1908)

A ballet adaptation of *Scheherazade* premiered on June 4, 1910, at the *Opera Garnier*. This ballet provoked exoticism by showing a masculine Golden Slave, danced by Nijinsky, seducing Zobeide, one of the many wives of the Shah. Nijinsky was painted gold and is said to have represented a phallus and eroticism is highly present in the orgiastic scenes played out in the background. Controversially, this was one of the first instances of a stage full of people simulating sexual activity. Nijinsky was short and androgynous but his dancing was powerful and theatrical. The ballet is centred around sensuous movement in the upper body and the arms. Exotic gestures are used as well as erotic back bends that expose the ribs and highlight the chest.

Petrushka (Second Tableau)

Igor Stravinsky

Nijinsky's portrayal of 'Petrushka' the puppet with a soul, was a remarkable display of his ability to express characters. Stravinsky's music in the second tableau of the ballet 'Petrushka's Room' became an excellent showcase for the talented young dancer. Without introduction, the music begins menacingly. "A foot kicks him onstage; Petrushka falls..." . As Petrushka gradually pulls himself together, we hear a strange arpeggio (The Petrushka Chord). Petrushka gets to his feet (although shakily) to the accompaniment of waves of arpeggios from the piano. The 'Petrushka Chord' returns, now violently scored for trumpets, marked in the score 'Petrushka's Curses', directed at the portrait of the Magician.

Arlequin from 'Carnaval' op 9 no 3

Robert Schumann (1810-56)

In 1910, Nijinsky performed in Fokine's ballet *Carnaval* dancing Harlequin (based on Schumann op 9 no 3). *Carnaval* was created in three spontaneous rehearsals in 1910 for a charity performance Petersburg. The score has musical references to Chopin and Paganini, and *Commedia dell'arte* characters. The libretto has no real plot; rather it is a series of light, humorous, and joyous incidents combined with some moments of poignancy and an undercurrent of satire.

The Nutcracker & Swan Lake (excerpts)

Piotr Tchaikovsky (1840-93)

In his psychiatric biography of Nijinsky, Peter Ostwald speculates that the dancer may have had a genetic predisposition to depression, through his mother - upon being widowed, she had starved herself to death. Ostwald also raises the possibility that Nijinsky may have suffered brain damage as a result of a fall that he took at the age of 12. In any case, it is clear that at least by late adolescence Nijinsky was not like other boys. At 18, during his first season in the Imperial Ballet, he stopped dancing one night in the middle of the Act I pas de trois of *Swan Lake*, and began to take his bows while the orchestra was still playing.

Prélude à l'après-midi d'un faune (opening) Claude Debussy (1862-1918)

The style of Debussy's ballet, in which a young faun (Nijinsky) meets several nymphs, flirts with them and chases them, was deliberately archaic. In the original, the dancers were presented as part of a large tableau, a staging reminiscent of an ancient Greek vase painting. They often moved across the stage in profile as if on a bas relief. It was presented in bare feet and rejected classical formalism. The work had an overtly erotic subtext beneath its façade of Greek antiquity, ending with a scene of graphic sexual desire.

Jeux (opening)

Claude Debussy

Jeux is described as a 'danced poem' by the composer. According to Nijinsky's diaries (which are quoted in this performance), Diaghilev intended the music to describe a homosexual encounter between three young men. However, the final version of the story involved a man, two girls, and a game of tennis!



Nijinsky as 'The Faun' in *l'après-midi d'un faune* (1912)

MONDAY 22ND JULY 3-5pm

FILM SCREENING: THE WIZARD OF OZ



Capitalising on St Marylebone's connection with Judy Garland, and in preparation for our evening performance, a screening of the 1939 American musical fantasy film *The Wizard of Oz*. Considered to be one of the greatest films in cinema history, it is directed primarily by Victor Fleming (who left production to take over the troubled production of *Gone with the Wind*), and the stars Judy Garland as Dorothy Gale alongside Ray Bolger, Jack Haley, Bert Lahr, Frank Morgan, Billie Burke and Margaret Hamilton with Charley Grapewin, Pat Walshe, Clara Blandick, Terry (billed as Toto) and Singer's Midgets as the Munchkins. Legendary for its use of Technicolor, fantasy storytelling, musical score and memorable characters, the film has become an icon of American popular culture.

MONDAY 22ND JULY 7:30-9pm

A JUDY GARLAND TRIBUTE

6:45pm: Pre-Concert Talk, Gary Horrocks

Victoria Nicol, vocalist

James Humpleman, vocalist

Henry Brennan, piano

Victoria Nicol and friends lead us in a tribute to the great lady! Come prepared to sing along! The performance will feature many of Garland's most famous songs including 'Somewhere Over The Rainbow', 'The Man That Got Away', 'Get Happy', and 'The Trolley Song'.

JUDY GARLAND IN LONDON

by Gary Horrocks



On June 22nd 1969 Judy Garland died at home in London, a city she loved. She was tired, wrote her daughter Liza Minnelli, "a flower that gives joy and beauty to the world and then wilts away". On June 27th 1970 the Judy Garland Club (established with Judy's blessing and approval) organised a memorial service in London exactly one year after Judy's funeral in New York. Her close friend, the Reverend Peter Delaney, presided over the service at St Marylebone Parish Church. Dame Anna Neagle, Evelyn Laye, Beatrice Dawson, Hattie Jacques and Danny La Rue were among the celebrities in attendance and Lionel Bart supplied the flowers.

Judy Garland's career spanned five decades. Singer, actress and dancer, she bequeathed an impressive legacy of movies, records, radio broadcasts, concerts and TV shows. The emotion, vulnerability and sincerity of her performances have endured through the years with new generations discovering her work.

Born Frances Ethel Gumm in Minnesota on June 10th 1922, she performed for 45 of her 47 years. During her 15-year tenure at MGM she starred in some of Hollywood's greatest musicals. In September 1950, having made millions for MGM, her contract came to an end. Judy made an insightful prediction: "My best years and my best work lie ahead of me, and I'm going to give them everything I've got." So began an impressive international concert career.

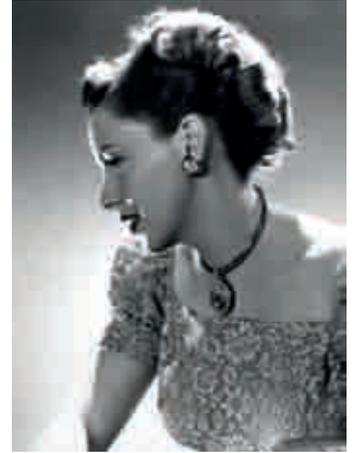
It all started in 1951 in a gloomy, post-war London, when an announcement that "Hollywood's Singing Sweetheart" was visiting generated curiosity and anticipation. British fans had observed Judy growing up, applauding her triumphs, empathising when she was down. They'd heard her songs on the radio. They'd frequented cinemas, experiencing her musicals throughout the 1930s and 40s. Mickey Rooney and Judy epitomised youthful optimism and happy endings. *Over the Rainbow* offered hope and escape from the misery of warfare.



Her debut London Palladium appearances intensified this love affair with British fans. Judy's shows were always special events attracting international celebrities, society's great and good and fans of all ages and walks of life. Garland respected their loyalty, inviting them backstage, to recording sessions and after-show parties.

On April 9th 1951, a trembling Judy was pushed onto the stage of the London Palladium like a shy schoolgirl wearing her heart on her sleeve. After her fourth number she fell flat on her backside. It broke the tension and her self-deprecation and lack of affectation delighted the audience. Adulation, ovations and roaring applause during her four-week season in London restored Judy's optimism and confidence. "I came full of fear; I left full of hope. I have found where I belong - out there under the lime lights singing for my supper."

On October 16th 1957, "Miss Showbusiness" premiered a four-and-a-half-week season at London's Dominion Theatre. "I have to be better than I have ever been tonight. It's a debt I owe. London gave me back my faith in myself." MGM mentor, Roger Edens, wrote her a special new song *It's Lovely to be Back Again in London*. After the show, luminaries including Vera Lynn, Petula Clarke and Alma Cogan, presented her with flowers. Judy was "the essence of real star quality," wrote one observer. On closing night Judy invited fans to an on-stage party. At the Royal Variety Show Queen Elizabeth confided, "We missed you. Don't stay away so long next time."



In November 1959, Judy was hospitalised with life-threatening hepatitis and told she would never work again. In August 1960, rising like a phoenix from the ashes, she launched her first thirty-plus song, two-act solo concert at the London Palladium. *An Evening with Judy Garland* provided the blueprint for a successful tour of England, Europe and the US that included her April 1961 five Grammy award-winning recording at New York's Carnegie Hall.

In 1962 the Palladium and London provided the backdrop to Judy's final, only British movie, *I Could Go On Singing*, co-starring Dirk Bogarde. Her fan club made up a significant proportion of the audience at the theatre during filming. She returned in March 1963 for the world première and debuted her hauntingly beautiful rendition of *Smile* on live television with Bogarde crouched in the orchestra pit offering encouragement.



In November 1964 she proudly performed two sell-out concerts showcasing her daughter, Liza Minnelli, at the Palladium. Close friend Lionel Bart was in the front row when she flubbed the lyrics to one of his songs. "If Judy forgets the words, there must be something wrong with my lyrics." Judy even took time out to attend a fan club meeting, singing and poking fun at her old movies.

On Judy's return to London to perform a five-week run at the Talk of the Town nightclub in December 1968, she was depleted and frail after years of stress, overwork and addiction to the medication she'd been prescribed as a child to keep her camera thin and to induce sleep. There were highs and lows, but audiences and reviewers always found her magnetic and riveting. In January 1969 she appeared on the Palladium stage for the last time singing *I Belong To London*, in homage to her happy, nostalgic, "good luck" theatre and the city she loved.

That same month, anxious to have her relationship with boyfriend Mickey Deans blessed, Judy attended St Marylebone Parish Church for a private religious service of blessing and to hallow the rings to be used in the civil wedding ceremony that took place at Chelsea Registry Office on the King's Road on March 15th. She returned to St Marylebone again on that day for a nuptial blessing before heading off to her wedding reception. St Marylebone's Assistant Curate, the Revd Peter Delaney, presided over both events.

At the June 27th 1970 St Marylebone memorial service, Peter gave thanks for her life in an evocative and eloquent address. He recalled her faith, sense of humour, humility, vulnerability and "immense capacity to love and immense need to be loved." Judy loved London, and London loved her. She regarded her work as her vocation. "When I stand in the wings before a concert and look up into the darkness above the stage, the whole place becomes my church, the lights and wires become arches and I feel I am in my cathedral." Lionel Bart sent a beautiful basket of pink roses to the memorial service. The card read: "For my friend Judy who always flew a happy bluebird. Love, Lionel." Peter Delaney afterwards took the roses to a local London hospital where he was Chaplain - a gesture Judy Garland would have approved of.



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TUESDAY 23RD JULY 1-1:50pm

THE ROSSETTIS IN SONG AND VERSE

Amanda Pitt, soprano

Gillian Pitt, actor

Gavin Roberts, piano

A celebration of Dante Gabriel (1828-82) and Christina Rossetti (1830-94) in word and song. Pre-Raphaelite Poet and painter Dante Gabriel Rossetti was born on Hallam Street, and his sister, the celebrated poet Christina Rossetti, had her youthful poems first published in local periodical *The Bouquet from Marylebone Gardens* during 1851 and 1852. A veritable smorgasbord of songs by many well-known composers as well as some you may not!

O fair to see (Christina Rossetti)

Gerald Finzi (1901-56)

Summer (Christina Rossetti)

A green cornfield (Christina Rossetti)

Michael Head (1900-76)

In an artist's Studio (Christina Rossetti)

From **The House of Life** (Dante Gabriel Rossetti)

- Love Sight
- Silent Noon

Ralph Vaughan Williams
(1872-1958)

Uphill (Christina Rossetti)

A song at parting (Christina Rossetti)

Roger Quilter (1877-1953)

Mirage (Christina Rossetti) *world première*

Muriel Herbert (1897-1984)

Mary's Girlhood (Dante Gabriel Rossetti)

The Blessed Damozel

Claude Debussy (1862-1918)
arr. Ivor Atkins

Song (Christina Rossetti)

From **Mother and Child** (Christina Rossetti)

- Newborn
- Skylark and Nightingale
- Baby
- Death-Parting
- The Garland

John Ireland (1879-1962)

Mix a Pancake (Christina Rossetti)

Ferry me across the water (Christina Rossetti)

If I were a Queen (Christina Rossetti)

Ralph Vaughan Williams

Boy Jonny (Christina Rossetti)

Remember (Christina Rossetti)

When I am dead (Christina Rossetti)

John Ireland

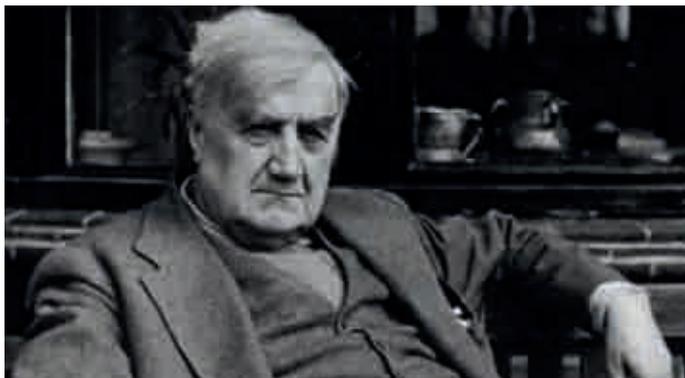
What art thou thinking of? (Christina Rossetti)

A Birthday (Christina Rossetti)

Charles H H Parry (1848-1918)

TUESDAY 23RD JULY 7:30-9pm
ON WENLOCK EDGE:
A VAUGHAN WILLIAMS CELEBRATION

The Joyful Company of Singers
Peter Broadbent, conductor
Christopher Bowen, tenor
Clare Hoskins, oboe
The Bell Quartet
Gavin Roberts, piano



From the time of their marriage in 1953, until his death, aged 85, just five years later in 1958, Ralph Vaughan Williams (1872-1958) and his wife Ursula lived at 10 Hanover Terrace nearby in Regent's Park. The composer's ashes are now interred near the burial plots of Henry Purcell and Charles Villiers Stanford in the north choir aisle of Westminster Abbey. Indeed, Vaughan Williams saw himself as a natural successor to Parry and Stanford, in the post-war era, in keeping alight the torch of English choral music; a musical and poetic lineage dating back to the Elizabethan era. This love of sixteenth century poetry (Shakespeare, Johnson et al.), and indeed the English folk

tradition, the revival of which the composer was heavily involved in his work with Cecil Sharp, is reflected in the choice of poetry for the choral music in this programme.

This concert serves up a musical feast of this most English of composers, creatively interweaving some of his most exquisite choral music with songs from his stirring settings of A E Housman's *A Shropshire Lad* in the song cycle *On Wenlock Edge* for tenor, string and piano, and excerpts from the *Blake Songs* for oboe and tenor, which will interleave the movements of Vaughan Williams' 1921 *Mass in G minor*; a work that is many ways a wistful musical homage to the modal harmonies of bygone eras.

No longer mourn for me: Sonnet 71 (*William Shakespeare*)

On Wenlock Edge No 1 from *On Wenlock Edge* (*A E Housman*)

Echo's lament for Narcissus (*Ben Johnson*)

From far, from eve and morning No 2 from *On Wenlock Edge*

Come away death (*William Shakespeare*)

Is my team ploughing? No 3 from *On Wenlock Edge*

Oh when I was in love with you No 4 from *On Wenlock Edge*

Bushes and Briars (*Folksong*)

Bredon Hill No 5 from *On Wenlock Edge*

Silence and music (*Ursula Vaughan Williams*)

Clun No 5 from *On Wenlock Edge*

INTERVAL

Infant Joy from *Ten Blake Songs*

Kyrie (Mass in G minor)

A Poison Tree from *Ten Blake Songs*

Gloria in excelsis (Mass in G minor)

The Piper from *Ten Blake Songs*

Credo (Mass in G minor)

London from *Ten Blake Songs*

Sanctus & Benedictus (Mass in G minor)

The Lamb from *Ten Blake Songs*

Agnus Dei (Mass in G minor)



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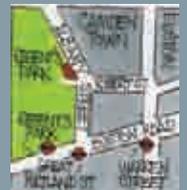
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WEDNESDAY 24TH JULY 1pm-1:50pm
SONGS AND SOUNDS:
CONTEMPORARY COMPOSERS IN CONVERSATION

Donna Lennard, soprano
The Bell Quartet
Gavin Roberts, piano

Conversation and music by composers associated with the neighbouring *Royal Academy of Music*. A unique opportunity to hear direct from the composers themselves and to chat with them in person after hearing their music. We will perform songs by RAM Head of Composition, Philip Cashian; current students Louise Drewett, Freya Waley Cohen and Joseph Howard, as well as alumna Roxanna Panufnik.

Boxing Day (2015) text: *Claire Shaw* Louise Drewett (b. 1989)

The Songs Few Hear (2010) text: *Kathleen Raine* Philip Cashian (b. 1963)

1. On Basalt Organ Pipes
2. Autumn
3. Black Leaves

Little Poisonous Snakes text: *Landays* (Pashto verses) Freya Waley Cohen (b. 1989)

1. Burn
2. Tatoo
3. O Darling
4. Sting
5. Beggar of the World

From **If I don't know** text: *Wendy Cope* Roxanna Panufnik (b. 1968)

2. Being boring
6. By the Round Pond

A Balloon Flight text: *Henry Mayhew* Joseph Howard (b. 1993)



Sponsored by The RVW Trust



WEDNESDAY 24TH JULY 7.30-9pm

San Francisco Girls Chorus



'They appear to be capable of handling any vocal challenge set before them. Beauty of tone, exceptional agility and keen attention to words mark everything the choristers touch.'

Gramophone Magazine

We are delighted to welcome the San Francisco Girls Chorus to London to participate in the St Marylebone Festival to sing a concert of contemporary American choral music.

Established in 1978 by Elizabeth Appling, who served as Artistic Director until her retirement in 1992, the mission of the SFGC is to create outstanding performances, featuring the unique and compelling sound of young women's voices through an exemplary programme, committed to education and visionary leadership in the development of this art form. Stunning vocal range, flexibility, drama and power are among the hallmarks of the San Francisco Girls Chorus Premier Ensemble.

Under the present Artistic Director, Valérie Sainte-Agathe, the SFGS has achieved an incomparable sound that underscores the unique clarity and force of impeccably trained treble voices fused with expressiveness and drama. As a result, the Chorus vibrantly performs 1,000 years of choral masterworks, from plainchant to the most challenging and nuanced contemporary works, created expressly for them in programs that are as intelligently designed as they are enjoyable and revelatory to experience.

In addition to its Premier Ensemble, the San Francisco Girls Chorus organization is renowned as a regional centre for choral music education and performance for girls and young women from ages 5 to 18. Hundreds of singers from 46 San Francisco area cities participate in this internationally-recognized Chorus School, called by the California Arts Council *a model in the country for training girls' voices*. The organization consists of a professional-level performance, recording, and touring ensemble and a six-level Chorus School training program.





The SFGC produces award-winning recordings, concerts and tours, empowering young women in music and other fields, enhancing and expanding the field of music for treble voices and setting the international standard for the highest level of performance and education. Commissions of new works from the leading composers of our time, collaborations with renowned guest artists, and partnerships with other Bay Area and national arts organizations provide the young women of SFGC with

matchless performance experiences among powerful adult role models.

SFGC championed the music of its time since its founding and commissioned more than three dozen works by leading composers including Philip Glass, Richard Danielpour, Aaron Jay Kernis, Gabriel Kahane, Augusta Read Thomas, Lisa Bielawa, and Chen Yi. In August 2017, the Premier Ensemble with the Kronos Quartet recorded works by nine living composers, including Philip Glass, Lisa Bielawa, John Zorn and Gabriel Kahane, for its album, *Final Answer*, which was released on the Orange Mountain Music label in February 2018 to critical acclaim.

In addition to its annual engagements with the San Francisco Opera and San Francisco Symphony, the Chorus has created partnerships with the San Francisco Ballet, San Francisco Film Festival, Opera Parallèle, Kronos Quartet, Philharmonia Baroque Orchestra, New Century Chamber Orchestra, TEDxSanFrancisco, and Paul Miller aka DJ Spooky. SFGC also travels to the East Coast for concert engagements, most recently to Carnegie Hall in February 2018 with the Philip Glass Ensemble, for a sold-out performance that was broadcast around the world by Medici TV.

Touring within the United States and Internationally is an integral part of the mission and vision of the chorus and the current trip to England with performances in Cambridge, Windsor and this unique date in London, followed by further performances in Paris, is an unforgettable educational, artistic, and social experience for the Premier Ensemble choristers.

Praised by *Gramophone Magazine* as a ‘remarkable tapestry of teenage voices’, the Premier Ensemble has received numerous music industry awards, including five GRAMMY Awards, four ASCAP/Chorus America Awards for Adventurous Programming, and the Margaret Hillis Award for Choral Excellence from Chorus America. Additionally, the Ensemble was voted Best Choral Group in the Bay Area in 2017 by the readers of San Francisco Classical Voice; and its June 2018 performances of *Dido and Aeneas* with Voices of Music was voted Best Opera Performance, Best Choral Performance, and Best Early Music/Baroque Performance of the 2017-2018 Bay Area concert season, also by readers of San Francisco Classical Voice.

I lie

David Lang (b. 1957)

O nobilissima viriditas

Frank Ferko (b. 1950)

The Love of Thousands

Reena Esmail (b. 1983)

Herring Run

Carla Kihlstedt (b. 1971)

Father Death Blues

Philip Glass (b. 1937)
arr. P Glass & L Bielawa

I wrote your name from The Syrian Seasons

Eric Banks (b. 1969)

Three Parables

Richard Danielpour (b. 1956)

From **Rags of Time**

Fred Frith (b. 1949)

Carpe Diem
Stitch

Regent's University London is pleased to support the St Marylebone Festival

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REGENT'S UNIVERSITY

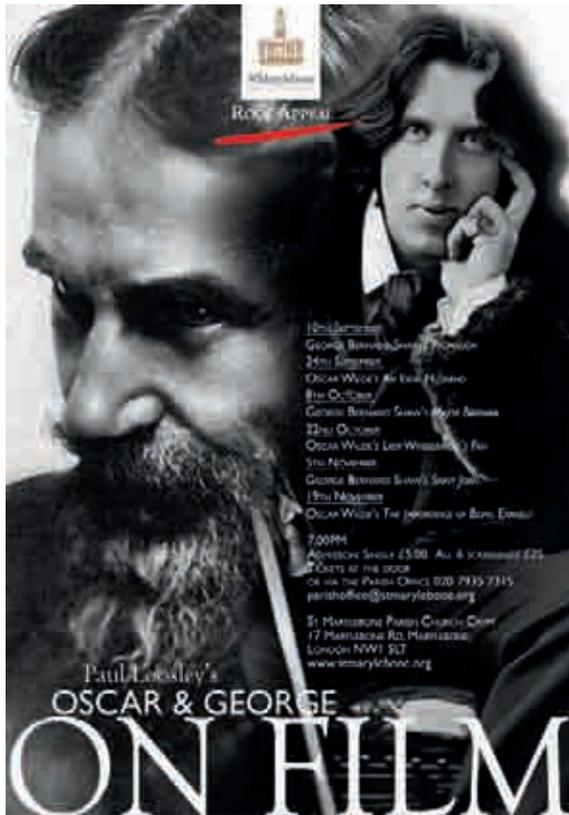
Regent's University London's association with Regent's Park, home to its 11-acre campus, is core to the University's being and celebrated in the institution's name. It is perhaps with the Park that our American associations begin. The Park was developed by George, the Prince Regent (later George IV) in the early 19th century during the reign of his father, George III, who had, of course, overseen the loss of Britain's American colonies in 1776 and the establishment of the United States.

Notwithstanding the ironies of history, the American strand of Regent's DNA has been integral to our identity from the very earliest origins of the institution. Bedford College's merger with Royal Holloway College in 1985 meant that the campus built for Bedford in 1912-13 would need a new occupant. Rockford College (University since 2013) of Rockford, Illinois stepped in, founding Regent's College and, in so doing, established Regent's as one of the longest-standing centres for a US-style Liberal Arts education in London. This 35-year tradition continues to be one of the pillars of the University curriculum today, through the highly successful Liberal Studies programme, our second largest degree programme. Regent's is proud to continue this US tradition, with an extensive network of close partners throughout the United States. Students from the US have always been a significant cultural group within our student body, attracted by the US-style education on offer and charmed by this special part of London. Marylebone, the Park and Regent's University London have formed indelible memories for several generations of American students. This legacy is compounded by our specialist creative arts facilities in the heart of Marylebone, which transferred to us from another American institution in 2013.

The American legacy has even found its echo in the main University campus buildings in Regent's Park. Built as a British university campus in the early 20th century, D. D. Guttenplan, writing for the *New York Times* in 2013, observed how much it resembled 'a liberal arts college somewhere in the wilds of New England' but uniquely, of course, in the heart of London and Old England. This sentiment is echoed by our students. One of our American alumni observes that 'My parents were so pleased that I would be able to experience the classic university-style environment by attending Regent's. It really felt like a campus in a rural town, but with the best of London on the doorstep.'

OSCAR & GEORGE ON FILM

7pm in the Crypt, St Marylebone, starting in September 2019



A series of six films featuring the works of Oscar Wilde and George Bernard Shaw with introductions by Professor Paul Loosley

Paul Loosley examines the broad cinema canon of two fiercely intelligent playwrights; both Dublin-born, but with much to say about London society.

Oscar Wilde was a confirmed aesthete and a lover of all things beautiful. His work reflected both his self-declared wit and was peppered with Lords and Ladies and set in London townhouses.

George Bernard Shaw was a confirmed socialist, pacifist and Christian. Frowning on the disparity between the idle rich and the hard-working poor, Shaw managed to lighten his burdensome political statements with clever metaphor and an equally superlative wit.

Paul will give an introduction of approximately 30 minutes prior to each screening, giving insights into the playwright, the play and the production of the film.

More information: www.stmarylebone.org

Tickets: £5 single film or £25 for all 6 screenings, available on the door or via the parish office

Tel: 020 7935 7315

Email: parishoffice@stmarylebone.org

All proceeds for the Changing Lives roof appeal.



Heavenly Light Icons & Other Religious Works by Gabrielle Boyle

Monday to Friday 9.00 am to 5.00 pm
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16th July – 27th July 2019

Open Workshop Demonstrations



THURSDAY 25TH JULY 10:30am-12noon HIGHLAND DANCE WORKSHOP

All ages welcome; no dance experience or partner required!

Kathleen Gilbert, Highland Dancer
Ensemble Hesperri



Join *Ensemble Hesperri* for a unique dance workshop with Highland dance expert, Kathleen Gilbert. Kathleen will lead participants through a selection of simple dances, teaching some basic steps and introducing everyone to some of the fascinating history of Highland Dance. The workshop will be accompanied by live eighteenth century music from members of the ensemble by Scottish Baroque composers Robert Bremner and John Reid. Highland dancing is a great workout - so wear comfortable shoes and clothing, and bring a bottle of water!

THURSDAY 25TH JULY 1-1:50pm

THE PHEASANT'S EYE

Dancing the music of the Scottish baroque

Ensemble Hesperri:

Mary-Jannet Leith - Recorders

Magdalena Loth-Hill - Baroque Violin

Florence Petit - Baroque Cello

Thomas Allery - Harpsichord

Kathleen Gilbert - Highland Dancer



 *ensemble*
HESPERI

Celebrating St Marylebone's many Scottish connections, *Ensemble Hesperri* explores the music of Baroque Scottish composers such as James Oswald, who were regular visitors to the Pleasure Gardens of Old Marylebone in the 18th Century and composed music for the entertainments there. The music of eighteenth century Scotland has timeless appeal, with simple soaring melodies, and the characteristic fusion of traditional 'Baroque' music, with rhythms and styles inspired by Scottish dance. Supported using public funding by the *National Lottery* through *Arts Council England*, *Ensemble Hesperri* is joined by Highland dancer Kathleen Gilbert to choreograph several parts of the programme.

Born in Crail, a small fishing village in Fife, **James Oswald** is generally considered the most successful of the many Scottish Baroque composers whose music is available for us to perform and enjoy. Having established a name for himself in the burgeoning musical scene of 18th century Edinburgh, Oswald moved to London in 1741 to test his skills in the great metropolis. On arrival in the capital, Oswald began composing music for the increasingly popular pleasure gardens, including Ranelagh and Marylebone Gardens. Particularly around the Jacobite Rebellion of 1745, the 'Scotch style' was very popular with the public and Oswald, along with many other composers, published Scots songs and tunes with great success, not all of them entirely authentic! **'The Highland Laddie'** is one which Oswald published in his incredibly popular 12 volume 'Caledonian Pocket Companion' – it was regularly encored in the public gardens. Oswald's *Airs for the Seasons* is an extraordinary collection of 96 short pieces, published in 2 larger sets of 4 collections (Spring, Summer, Autumn and Winter): each short work is named after a flower which blooms in that season. **The Narcissus** is from his first 'Spring' collection, and displays Oswald's unique 'fusion' style; first, a Scottish air, followed by a lively jig.

After a few years finding his feet in London, Oswald opened his own publishing shop near the Strand. He was clearly influential in the Scottish 'expat' community in London and appears to have favoured many of his Scottish friends, publishing their music under the mysterious banner of *The Society of the Temple of Apollo*.

One of the members of this secret society was **Giuseppe Sammartini**, an Italian oboeist and composer, who shamed English oboe players with his virtuosic performances. This trio sonata is a fantastic example of his operatic and forward-

thinking late Baroque style. Oswald also published the music of the Scottish military general and flautist **John Reid**, who is perhaps now best known for leaving a fortune to found a professorship of music at Edinburgh University. He was not a prolific composer and much of his output was specifically for military use: however, his 12 solo sonatas are charming, and often use Scottish dance forms and styles as sonata movements. Many Italian musicians became familiar with Scottish music through attending the London pleasure gardens and subsequently used it for musical inspiration. **Francesco Geminiani**, for example, wrote several 'variation sonatas' based on Scottish tunes in his *A Treatise of Good Taste in the Art of Musick*. This short trio sonata on 'The Last time I came o'er the moor' is in three movements, with transitional second movement unusually featuring the cello, ending with a faster variation of this traditional tune.

We continue with 3 more airs from James Oswald's *Airs for the Seasons*. '**The Pheasant's Eye**' and '**The Tulip**' again demonstrate the organic synthesis of Baroque style and Scottish trademark features such as the inverted dotted rhythm and the Scotch snap. Both airs are delicate compositions, featuring significant amounts of written-out ornamentation, much of which is reminiscent of the style of ornamentation in 'Pibroch' or Scottish bagpipe music. The third is a short instrumental arrangement of a song which Oswald composed 'for the publick gardens' in 1745 – '**The Adieu**'. It may very well have been written specifically for the Marylebone Gardens, as we know that Oswald was involved in performances there throughout his time in London, at least until 1758, when he co-directed a production of an English version of Pergolesi's *La Serva padrona*. Although not labelled a 'Scots' song, 'The Adieu' is typical of Oswald's reminiscent style. Not everyone, however, approved of the growth of 'Pseudo-Scots songs'; a letter to the Daily Advertiser in 1767 decried the 'Scotchified Namby Pamby of the present Times'!

Thomas Erskine, the **6th Earl of Kellie**, is thought to be another member of Oswald's *Temple of Apollo* society, though he would have been a generation younger than Oswald. His music does not imitate Scottish melodies and rhythms, rather representing the new compositional techniques he learnt in Mannheim on his 'Grand Tour' and he subsequently became known as the leading exponent of this style in 18th century Britain. With the nickname, 'Fiddler Tam', Kellie, who famously enjoyed an eccentric and even dissolute lifestyle, would have been a regular visitor to London's pleasure gardens when he was in town. He was wont to play with local musicians in the streets wherever he travelled, producing compositions on the spot which were there and immediately lost by careless wind players! As a result, very little of his output survives, but this trio sonata, discovered in Kilravock Castle in 1989, is a prime example of his developmental style. We finish with a short set of variations by **Robert Bremner**. Bremner also opened a publishing shop on the Strand and he was also aware of the financial gain to be made from marketing collections of Scots Tunes to the English market. This raucous tune inspires some excellent variations, with the Scottish 'fiddling' style strongly in mind.

The Caledonian Pocket Companion

The Highland Laddie

James Oswald (1710-1769)

Airs for the Seasons – Spring

The Narcissus

James Oswald (1710-1769)

Sonata VI from *12 Trio Sonatas*

Adagio – Allegro – Largo – Allegro

Giuseppe Sammartini (1695-1750)

Solo II (A Second Sett of Six Solos)

Andante – Allegro – Moderato – Giga

John Reid (1721 – 1807)

A Treatise of Good Taste in the Art of Musick

The Last time I came o'er the moor: Andante – Grave – Allegro

Francesco Geminiani (1687 – 1762)

Airs for the Seasons – Spring/Summer

The Pheasant's Eye – The Tulip

James Oswald (1710-1769)

"The Adieu", Sung at the Publick Gardens

James Oswald (1710-1769)
Arr. M-J Leith

Trio Sonata in C

Andante Grazioso – Fuga – Tempo di Minuetto

Earl of Kellie (1732 – 1781)

Variations on a Scots theme

Robert Bremner (1713 – 1789)

THURSDAY 25TH JULY 7:30-9pm

KATHLEEN FERRIER: WHATTALIFE!

Lucy Stevens, contralto
Elizabeth Marcus, piano



Kathleen Ferrier *Whattalife!* tells the story of the great English contralto from her debut as a singer in 1940, through her meteoric rise, to her tragic death in 1953. Professional actress and contralto, Lucy Stevens has researched and created a unique and totally engaging performance, the text is taken straight from Kathleen's letters and diaries. Sung music from her repertoire is woven through the text. *Whattalife!* is the first staged dramatisation of Ferrier's life, evoking the spirit of the war and post war years. Just like Kathleen during her short but full life, the show has a great sense of fun and talks straight from the heart. Ferrier's connections with Marylebone are plentiful; She was a Royal Academy of Music Licentiate; she made many of her iconic recordings at nearby Abbey Road studios; She lived in St John's Wood between April 1953 and her death in October 1953, and of course the Kathleen Ferrier Prize takes place at the Wigmore Hall annually.

FRIDAY 26TH JULY 1-1:50pm

SONGS AND AIRS FROM THE PLEASURE GARDENS

Callum Anderson (Harpsichord)
Maya Colwell (Soprano)
Camilla Morse-Glover (Baroque Cello)
Beth Stone (Baroque Flute)
Christi Park (Baroque Violin)

The Marylebone Gardens were public pleasure gardens situated in the grounds of the old manor house of Marylebone and from the mid 17th century until the late 18th century they became a recognised concert venue. St Marylebone Organ Scholar, Callum Anderson presents a colourful baroque programme containing many of the delights that might have been heard in the Pleasure Gardens of Old Marylebone. Marylebone of the 17th and 18th centuries was just as international as it is today. This concert includes a truly diverse array of composers from all over Europe.

Trio Sonata no 6 in B-flat major

Adagio - Vivace - Adagio - Affettuoso

William Boyce (1711-1779)

Trio Sonata no 4 in G Minor op 7

Largo - Alla breve - Presto

Willem de Fesch (1687-1762)

From **Six English Songs**

1. The Advice
2. Polly
3. A New Song (When yonder Cooing doves retire)
4. A Song (You bid me fair conceal my love)

Willem de Fesch

Trio Sonata in F Major op 2 no 4

Larghetto - Allegro - Adagio - Allegro - Allegro

G F Handel (1685-1759)

FRIDAY 27TH JULY 6:30pm (dinner) for 7:45-9pm (performance) BETWEEN THE WARS: A ROARING TWENTIES SOIRÉE

Members of The Choir of St Marylebone Parish Church:

Soprano: Celeste Gattai, Clare Hoskins, Amanda Pitt, Helen Semple

Mezzo Soprano: Helen Stanley, Helen Templeton

Tenor: Robin Bailey, James Robinson

Bass: Andrew Copeman, Andrew Davies

Clare Hoskins, oboe

Gavin Roberts, piano

Jamie Rogers, piano & organ

Join us for an 1920s style soirée led by members of the Choir of St Marylebone. Transport yourself to 1920s Marylebone and experience period entertainment from the stylish and jazzy 1920s. Please feel free to come dressed for the occasion!

From **In Windsor Forest**

Ralph Vaughan Williams (1872-1958)

1. The Conspiracy ('Sigh no more Ladies')

3. Falstaff and the Fairies ('Round about, in a fair ring-a')

Shakespeare's Kingdom (Pageant of Empire) Edward Elgar (1857-1934)

It was a lover and his Lass Roger Quilter (1877-1953)

The Turtle Dove Ralph Vaughan Williams

My lady Greensleeves Roger Quilter

My young love said to me Hamilton Harty (1879-1941)

A Little Music from *Humbert Wolfe songs* Gustav Holst (1874-1934)

A Brown Bird Singing Haydn Wood (1882-1959)

Dein ist mein ganzes Herz Franz Lehár (1870-1948)

from *Das Land des Lächelns*

Quando me'n vo' (Musetta's waltz) Giaocomo Puccini (1858-1924)

Love went a-riding Frank Bridge (1879-1941)

INTERVAL

Singing in the Rain Nacio Herb Brown (1896-1964)

Can't help lovin' dat man (Show Boat) Jerome Kern (1885-1945)

Silent Film: *Paper Hanger's Helper* (with Organ Improvisation)

And her mother came too! Ivor Novello (1893-1951)

A room with a view (Cochran's 1928 revue) Noel Coward (1899-1973)

From **The Gershwin Songbook** George Gershwin (1898-1937)

The man I love; O lady be good; S'Wonderful; Somebody loves me; Do it again; I got rhythm

Blue Skies Irving Berlin (1888-1989)

Someone to watch over me George Gershwin

Fascinating Rhythm George Gershwin

THE ROARING TWENTIES!



The 1920s was a decade of contrasts. The First World War had ended in victory; peace had returned and with it, prosperity. For some, the war had proved to be very profitable. Manufacturers and suppliers of goods needed for the war effort had prospered throughout the war years and become very rich. For the 'Bright Young Things' from the aristocracy and wealthier classes, life had never been better. Nightclubs, jazz clubs and cocktail bars flourished in the cities.

The hedonistic lifestyle portrayed in books and films such as *The Great Gatsby* was, perhaps for some, an escape from reality. This generation had largely missed the war, being too young to fight, and perhaps there was a sense of guilt that they had escaped the horrors of war. Perhaps they felt a need to enjoy life to the full, because so many other young lives had been lost on the battlefields of Flanders. P.G. Wodehouse and Nancy Mitford, herself a 'Bright Young Thing', portray the 'Roaring Twenties' in Britain in their novels. Both authors politely poke fun at and satirise the socialites and upper classes but their novels give a good idea of the heady days of the 1920s.

The experiences of war had influenced post-war British society. While the men were fighting overseas, many women had been employed in factories, giving them a wage and, therefore, a degree of independence. In 1918 women over thirty had been given the vote and by 1928 this had been extended to all women over the age of twenty-one. Women felt more confident and empowered and this new independence was reflected in the new fashions; shorter hair, shorter dresses, nylon stockings and made up faces. And women started to smoke, drink and drive motorcars too. The attractive, reckless, independent 'flapper' appeared on the scene, shocking society with her wild behaviour. Girl Power 1920s-style had arrived!

appeared on the scene, shocking society with her wild behaviour. Girl Power 1920s-style had arrived!

The Roaring Twenties was also the vibrant and exciting period that saw a new form of music – Jazz – catch on across the world. The advent of radio was the key to the Jazz Age. Eager listeners across America, Europe and the British Isles tuned in regularly to popular music shows broadcasting the innovative music from the pioneer jazz clubs in New Orleans, Chicago and New York. The craze for Dixieland Jazz, Ragtime and Big Band sounds, the genius of Louis Armstrong and Count Basie, spread rapidly across America, confirmed not just in New York but in London and Paris too by smash-hit movies like *The Jazz Age*.

Dancing was all the rage, from an intimate afternoon tea-dance to a full-dress ball, including strict-time stalwarts like the waltz and the foxtrot alongside twenties innovations like the tango and the quickstep.



'But it don't mean a thing if you ain't got that SWING!'



Modern women with shingled hair and simple, short and loose-fitting dresses, danced frenetically to jazz rhythms. Soon everyone who was anyone was kicking up their heels to the Charleston, the Black Bottom and the Lindy Hop and learning risqué new dance-moves like the Shimmy. Emancipated women, who dressed and danced in this way, were nicknamed Flappers. The guys presented in sharp '20s style suits, or full formal evening dress.



But by the mid 1920s the post-war period of prosperity was well and truly over. The re-introduction of the Gold Standard by Winston Churchill in 1925 kept interest rates high and meant UK exports were expensive. Coal reserves had been depleted during the War and Britain was now importing more coal than it was mining. All this and the lack of investment in the new mass-production techniques required in modern industry led to a period of depression and decline in the UK's economy. Poverty amongst the unemployed contrasted strikingly with the affluence of the middle and upper classes.

Unemployment had risen to over 2 million. In some parts of the north of England and Wales unemployment reached 70%. This led to the Great Strike of 1926 (pictured) and the US Wall Street crash of 1929, the beginning of the Great Depression of the 1930s.



From a decade that started with such a 'boom', the 1920s ended in an almighty bust, the likes of which were not to be seen again for another eighty years.

GRAND FESTIVAL RAFFLE

WILL BE DRAWN AFTER THE ROARING 20s SOIREE ON 26 JULY

By purchasing a £2 ticket you can contribute to the Changing Lives Appeal and give yourself the chance to win one of these marvellous prizes!

- 1ST PRIZE:** **Two Night Stay for Two at the 5-star Westbury Hotel, Dublin**
(donated by The Doyle Collection)
- 2ND PRIZE:** **Dinner with wine for Two at the Royal Lancaster**
(donated by The Royal Lancaster London)
- 3RD PRIZE:** **Bottomless Prosecco Sunday Brunch for Two at The Pickled Hen**
(donated by the London Marriott Hotel)
- 4TH PRIZE:** **Fit session and one gifted piece of your choice**
5TH PRIZE: (donated by Lululemon Marylebone) – 2 prizes
- 6TH PRIZE:** **Tea for Two at The Arch**
(donated by The Arch Hotel)
- 7TH PRIZE:** **A cookery course at La Cucina Caldesi Cookery School Marylebone**
(donated by Signor Giancarlo Caldesi)
- 8TH PRIZE:** **Elemis Signature Collection box**
(donated by Elemis)
- 9TH PRIZE:** **Fine Art Flower Print (unframed)**
(donated by Anne Hamilton)
- 10TH PRIZE:** **Lunch for Two with wine at Orrery**
(donated by Orrery)
- 11TH PRIZE:** **Three-day Guest Experience at Third Space Marylebone**
(donated by Third Space)
- 12TH PRIZE:** **Cookery class for Two at Kitchen Aid Cookery School**
(donated by Kitchen Aid)
- 13TH PRIZE:** **Personalised Consultation at Space NK, Marylebone**
(donated by Space NK)
- 14TH PRIZE:** **Cut & Blow Dry at Keiron Salon**
(donated by Barry Creswell)
- 15TH PRIZE:** **Signed limited edition print of church from York Gate by H E Wells (unframed)** (donated by H E Wells and The Rector)
- 16TH PRIZE:** **Grand Mug Set from Le Creuset**
(donated by Le Creuset)

We wish to thank the businesses and individuals who have so generously donated prizes.

MUSIC AT ST MARYLEBONE & REGULAR GATHERINGS

Rieger Organ Recital Series 2019

Join us on the First Sunday of each month at 4 pm for our series of organ recitals on the famous Rieger organ. The series features performances from a variety of guest artists alongside members of the church's music department. Remaining recitals for 2019 are :-

Sunday August 4th – Jamie Rogers (St Marylebone)

Sunday September 1st – Callum Anderson (St Marylebone)

Sunday October 6th – Chris Paraskevopoulos (German Church of Athens)

Sunday November 3rd – Michael Butterfield (King's College, London)

Sunday December 2nd (Starting at 3.30 pm) – Jeremiah Stephenson (All Saints, Margaret's Street) Advent Meditation

Recitals last approximately 45 minutes after which refreshments are served before the monthly choral healing service at 6 pm. **Admission is free** with a Retiring Collection.

Music for the Moment – with the Royal Academy of Music

On the last Friday of the month, during term time, students from The Royal Academy of Music perform a series of concerts which are specifically designed for those living with dementia, their families and carers, but are open to everyone. From 2.30 pm tea and cakes are served by students from The St Marylebone CE School and the concert begins at 3 pm. Every third concert is performed at the Wigmore Hall, again tea and biscuits from 2.30 pm for a 3 pm concert. Next dates are 27th September, 25th October (at the church) and 29th November (Wigmore Hall). **Admission is free** with a Retiring Collection.

Junior Choir

Our Junior Choir welcomes all children in Years 5 to 11 – No auditions, just come along and sing! Rehearsals take place on Sundays in the Parish Church from 12.30 pm – 1.30 pm and the choir performs monthly during the 11 am Choral Eucharist. The Choir is led by our world-class musicians Jamie McCallum and Callum Anderson. For more information or if you would like your child to join the choir, please contact Jamie Rogers: asstdirectorofmusic@stmarylebone.org

OPEN DOOR

Open Door meets at St Marylebone Parish Church fortnightly on Tuesdays from 2.30 to 4 pm and is an informal gathering over tea and coffee which provides an opportunity for Christian fellowship and discussion. The next gatherings are September 10th and 24th, October 8th and 22nd, November 5th and 19th, December 3rd and 17th. Everyone is welcome.

Please contact parishoffice@stmarylebone.org or 020 7935 7315 for further information.

Age UK Tea and Chat Afternoons

On the third Thursday of the month from 2 – 4 pm the Charity, Age UK, hosts an afternoon at St Marylebone Parish Church offering an opportunity to chat, take part in activities and listen to guest speakers, all while enjoying tea and cakes.



CDs of recordings by our professional St Marylebone Parish Church Choir are available for sale.

Performer Biographies



Callum Anderson is the organ scholar at St. Marylebone Parish Church. Based in Fulham, he is currently studying the harpsichord at the Royal Academy of Music as part of a Masters Degree in Historical Performance. He studies the harpsichord with Carole Cerasi and the organ with David Titterton. He received his BA in Music from University of Bristol, where he began playing the harpsichord and co-directing the Bristol University Baroque Ensemble in his final year. He has worked with many renowned historical performance specialists, such as Laurence Cummings, Rachel Podger, John Butt and Ian Ledingham. Recent performances include the Royal Academy's production of Handel's 'Semele', the 'Bach the European' concert series at the Academy and chamber music concerts at St. James' Sussex Gardens Church and St. Mary's Church, Battersea.

Robin Bailey, received 2nd Prize in the 17th Annual Lotte Lenya Competition hosted by the Kurt Weill Foundation in New York. He trained at the Royal Academy of Music and on the Opera Course at the Guildhall School of Music and Drama. He premiered the Olivier Award winning production of *La Bohème* at the Soho theatre, and helped put on a prisoner-led production of *West Side Story* with Pimlico Opera at Erlestoke prison, in which he played Tony. Other roles include Alfredo (*La Traviata*) Nanki-Poo (*Mikado*) Marco (*The Gondoliers*). He has also performed at *Latitude* and *Wilderness Festivals* with Gareth Malone's *Voices* and *The Vocal Orchestra*. Robin has also sung with *The BBC Singers*, *The Gabrieli Consort* and *Polyphony*. He has also sung at the opening of the RBS VI nations match between England and France live, to an audience of 82,000 at Twickenham stadium. Robin's voice can also be heard on a number of film soundtracks including *How To Train Your Dragon 2*, *Prometheus*, *Puss' in Boots* and *The Great Gatsby* with *Metro Voices*. He was also a soloist on a *Sacla* advert which flash-mobbed a Waitrose store, which currently has more than 5.7 million views on Youtube. Most recently Robin was cast in ENO's production of *Chess*.



The Bell Quartet was established in 2018 by four postgraduate students at the Royal Academy of Music. Sisters Rebecca and Hannah Bell quickly formed a strong musical and social bond with violist Erik Fauss (from California) and cellist Joseph Keenan (from Wales), and their shared passion for chamber music led to the formation of the Bell Quartet. Within a few weeks of establishing the quartet, the ensemble was successful in winning one of six places on the Royal Academy of Music's prestigious Frost ASSET (Advanced Specialist String Ensemble Training) scheme, coached by Garfield Jackson of the Endellion Quartet. Since then, the Bell Quartet has given debut recitals in London, Newcastle and at Eton College, and has taken part in masterclasses with the renowned Doric Quartet and Natalie Clein, as well as coaching with Jo Cole, Mats Lidström, and Martin Outram. The quartet rehearses intensively and is fully committed to growing together as musicians and as an ensemble, taking advantage of opportunities to receive coaching from world-renowned chamber musicians, and to perform to diverse audiences. The Bell Quartet were recently awarded first prize at the Wolfe Wolfensohn String Quartet Competition, performing Brahms' quartet in A minor.



Salvador Lopez Benaches, Spanish dancer graduated in 2018 from 'Conservatorio Profesional de Danza de Valencia' (Spain). Professionally he has performed with 'Valencia Dancing Forward' between seasons 2016 and 2017 material of Marcos Morau ('Spanish Dance Award' in 2013), Joan Crespo, Laura Bruña (Ex-soloist with 'ENB') and Asun Noales ('Otra Danza'). As well, he has worked with 'Vienna Festival Ballet' performing 'Coppélia' and 'Nutcracker' in the Winter Season as cover dancer. The last company with who he has worked is 'E33 Dance Company' dancing in the 'Wandsworth Arts Fringe 2019' a piece of ballet technique and capoeira. For next season he got a place for the 'Dancer's Course' with the company 'BalletBoyz'.



Tenor, **Christopher Bowen** has performed a broad array of music, from the role of Daniel in the 12th Century *Play of Daniel* to creating the role of Rawley Beaunes in Alasdair Nicolson's *The Iris Murder*. His diverse concert appearances include Elgar's *Dream of Gerontius* (RNCM Concert Hall), Britten's *War Requiem* (Airforce Museum of New Zealand), Mozart's *Requiem* (St Magnus Festival - Norwegian Radio Orchestra), Orff's *Carmina Burana* (Albert Hall) and the title role in Charpentier's *Acteon*. Christopher's first love is for the baroque and he has an extensive repertoire of Bach and Handel cantatas and oratorios. He has a particular talent for the story telling of evangelist roles. Recent performances have included the *Christmas Oratorio* with the Academy of Ancient Music and *John Passion* in Auckland. He was the tenor evangelist in the Radio 3 broadcast of Schütz's *Weihnachtshistorie*, in the UK premiere of the *Johannespassion* by Gottfried Homilius, and in a "Patchwork Passion" at the BBC Proms. Christopher has shown a commitment to new music over ten years in the BBC Singers and in performance with groups such as The Birmingham Contemporary Music Group, Theatre of Voices and the Hebrides Ensemble. Christopher recently recorded songcycles by Scottish New Zealand composer Lyell Cresswell for *The Art of Black and White*. Other CD appearances include the world premiere recording of Vaughan Williams' *A Cambridge Mass* (New Queens Hall Orchestra - Tongue), Delius' *Song of the High Hills* (BBCSO - Davis), The Youngest Son in Weir's *The Vanishing Bridegroom* (BBCSO - Brabbins) and a Poet in Janáček's *The Travels of Mr Broucek* (BBCSO - Bělohávek).



Henry Brennan Henry is a classically trained pianist from Australia. He was recently nominated for an Off-West End Award for Best Musical Direction for Brass. Musical Director: Telly Leung: Sing Happy (Crazy Coqs), Elegies for Angels, Punks, and Raging Queens (Union Theatre), Maggie May (Finborough Theatre), Crazy Coqs Presents (Crazy Coqs at Zedel), Jack and the Beanstalk (The Maltings, Ely), Brass (Union Theatre), With One Look (Harlow Playhouse), Around the World in 80 Days (Union Theatre), Twang!! (Union Theatre), Stand Up and Sing (Phoenix Artist Club), Ordinary Days (Ye Olde Rose and Crown), And the Award Goes To...! (Water Rats/Theatre Royal Stratford East), Outset: A Night on the Barge (Battersea Barge), Philanthropy (Koha Bar). Assistant Musical Director: Something Old, Something New (Bernie Grant Arts Centre), Mother Goose (Bernie Grant Arts Centre), Dangerous Daughters (Bridewell Theatre). Other credits include: West End Wendies (Toulouse Lautrec Jazz Club), The Audition Sessions (RyCa Creative, YouTube), Carmen 1808 (Union Theatre), Little Shop of Horrors (Hampton Hill Theatre), Le Tabou (Barbican Theatre, Plymouth). Twitter: @HBPianist



Peter Broadbent, the founder conductor of the Joyful Company of Singers, is one of Britain's leading choral conductors. He has conducted the London Mozart Players, Divertimenti Chamber Orchestra, the English Chamber Orchestra, the City of London Sinfonia, the Royal Philharmonic Orchestra, the Southern Sinfonia, the Guildford Philharmonic Orchestra, Apollo Voices and the BBC Singers, broadcasting frequently on BBC Radio 3 and Classic FM. Guest engagements outside the UK include concerts with the Debrecen Philharmonic Orchestra and Kodály Chorus in Debrecen (Hungary), a broadcast concert with the National Chamber Choir in Dublin and a European tour with the World Youth Choir. Next year he will make his Bulgarian debut conducting the Sofia Philharmonic Choir. Broadbent gives workshops and master classes throughout Europe and was the first Director of Training for the Association of British Choral Directors. In 2007 he was presented with the Pro Cultura Hungarica Award by the Hungarian Ministry of Culture for his services to Anglo-Hungarian musical relations, and in 2017 was presented with the Knight's Cross of the Hungarian Order of Merit.



Phillip Cashian is Head of Composition at the Royal Academy of Music. He studied at Cardiff University and the Guildhall School of Music and Drama with Oliver Knussen and Simon Bainbridge. In 1990 he was the Benjamin Britten fellow at Tanglewood where he studied with Lukas Foss. He was awarded the Britten Prize in 1991, the Mendelssohn Scholarship in 1992 and the PRS Composition Prize in 1994. His fast paced style of music has been described as "an uncompromising reflection of the modern world". Cashian has collaborated and worked with many leading musicians, ensembles and orchestras. Performances include the St. Paul Chamber Orchestra, London Symphony Orchestra, BBC National Orchestra of Wales, BBC Symphony Orchestra, Britten Sinfonia, Royal Northern Sinfonia, Riga Sinfonietta, Ensemble Profil (Romania), Arctic Philharmonic, the Esprit Orchestra (Toronto), Birmingham Contemporary Music Group, London Sinfonietta, Ergon Ensemble (Athens), Festival de Música de Alicante, Bergen Festival, Aspen Music Festival, Ojai Festival (California), Musikmonat (Basle), Moscow Autumn Festival, Aldeburgh Festival, Spitalfields Festival, Huddersfield Contemporary Music Festival and the BBC Proms as well as recent performances in Germany, France, Austria, Hungary, Holland, Norway, Spain, Denmark, Sweden, Italy, Australia, New Zealand and China.



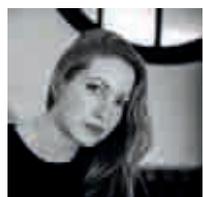
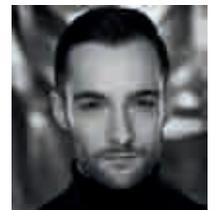
Andrew Copeman studied singing at the Guildhall with Fabian Smith and Arthur Reckless while training as a physical education teacher. He sang with Chelsea Opera Group, Morley College Opera and the Monteverdi Choir alongside lieder recitals, church and madrigal projects. While singing with many ensembles specialising in Renaissance and Baroque music, he followed a full time teaching career. As well as leading workshops for amateur singers in Monteverdi madrigals and polychoral music, he co-directed, for many years, a festival that celebrated Passion Week and Easter. Andrew restarted a bass-baritone solo career under the tutelage of Helga Mott and Timothy Penrose. Concert work with many choral societies followed, the music ranging from the Bach Passions, Handel oratorios, many liturgical masses and requiems, through Elijah to Carmina Burana. He has valued St Marylebone Parish Church for the last twenty five years as place to work and worship.

British-Belgian mezzo-soprano, **Maya Colwell** has been praised in Opera for performances that "delight with her vivacity". She holds a First Class BA in Music from the University of Bristol and currently studies at the Royal Academy of Music with Alexander Ashworth and Matthew Fletcher. She has been lucky enough to receive the continued mentorship and support of Angela Hickey since her time at Bristol. Operatic roles to date include: Zerlina in Don Giovanni, Dido in Dido and Aeneas, Fortuna/Valetto in L'Incoronazione di Poppea, Mercedes in Carmen, Despina in Cosi Fan Tutte, Zita in Gianni Schicchi and Die Hexe in Hansel and Gretel. Upcoming work includes reprising the role of Zerlina with Rogue Opera in November, and the title role in the premiere of Oliver Bowes' The Picture of Dorian Gray with Love Opera this coming September.



Andrew Davies read music at Clare College, Cambridge, also singing at St John's College, and studied singing at the Royal Academy of Music. Andrew has worked on the operatic stage as a soloist at Berlin Staatsoper, Paris Opera Comique, Glyndebourne, Aix-en-Provence Festival, BAM New York and Innsbruck Festwoche among others, with conductors including Rene Jacobs, William Christie, Christian Curnyn and Laurence Cummings. Other roles include Dandini Cenerentola (OperaUpClose), Giuseppe The Gondoliers (Surrey Opera), Argante Rinaldo, Neto The Yellow Sofa, Hunter Rusalka (Cover, Glyndebourne), Dancairo Carmen (Cover, Royal Albert Hall), Ned Keene Peter Grimes and Aeneas Dido and Aeneas. An experienced concert artist, Andrew has worked extensively in London and across the United Kingdom, as well as in Europe. He recently sang Messiah for New College Oxford and Oxford Philomusica at the Sheldonian Theatre

Matthew Oliver Daw has worked extensively as an actor, singer and dancer in opera, musical theatre, and television. Credits: Opera: Actor / Dancer *Faust* (Royal Opera House); Television: Green Eye Synth, *Humans* (Kudos, Dan O'Neill); Feature Film: Paralegal in *Denial* (BBC Films, Mick Jackson); Opera: Dancer, *Marnie* (English National Opera, Michael Mayer / Lynne Page); Feature Film: Motion Capture Artist, *Ready Player One* (Warner Brothers Pictures, Stephen Spielberg); Musical: Ensemble / Understudy, Prince Gabriel & King Eric in *Sleeping Beauty* (Hackney Empire, Susie McKenna); Feature Film: Lindy Hop Dancer, *Avengers: Age Of Ultron* (Marvel Studios, Joss Whedon / Francesca Jaynes); Dance: Backing Dancer *Will Young* (Holly Blakey); Feature Film: Featured Dancer, *Muppets Most Wanted* (More Muppets Productions Ltd, James Bobin/Francesca Jaynes); Musical: Ensemble, *Once Upon A Mattress* (Union Theatre, Kirk Jameson); Dance: Dancer, *Le Fil's '24/7'* (Hackney Showrooms, Le Fil); Music Video: Featured Dancer, *Thomas Dutronc's - "Allongés Dans L'herbe"* (Holly Blakey); Musical: Lee Harvey Oswald, *Assassins* (Urdang Academy, Michael Howcroft); Musical, Federico, *Cafe Carriad* (National Youth Theatre of Wales, Greg Cullen). Future plans include a tour Japan with the *Royal Opera House* this autumn as an actor and dancer in *Faust* and *Otello*.



Louise Drewett is a London-based composer, performer and teacher. Louise writes music for a variety of contexts. She co-directs *Singhealthy* a group of community choirs in Berkshire, and, as well as accompanying the choirs, has written and arranged many pieces for them. Since 2012 she has collaborated with theatre company *Arbonauts* most recently for productions at Inside Out Dorset and Latitude festivals. She has also collaborated with poet Clare Shaw, writing songs for solo voices and for choir. Their song 'Light a Candle', written for The Children's Society, has been performed across the UK, including in services at Westminster Abbey and Salisbury Cathedral. Louise is currently studying towards a PhD in composition with Philip Cashian on a scholarship at the Royal Academy of Music. She gained an MMus with Distinction at the same institution, supported by the Countess of Munster Musical Trust and a Vaughan Williams Bursary from the

RVW Trust, and was awarded the 2018 Charles Lucas Composition Prize. Louise is also on the current Panufnik Composers Scheme, writing for the London Symphony Orchestra. Previously, she studied composition with Giles Swayne, and has studied with Michael Finnis as a Britten-Pears Young Artist at Aldeburgh Music, and on the Advanced Composition course at Dartington International Summer School.

Ensemble Hesperis is a dynamic and innovative London-based Early Music ensemble, dedicated to showcasing the infectious charm and dazzling virtuosity of eighteenth century Scottish music through imaginative programming and collaboration with other art forms. In 2019, the ensemble embarked on a unique project, 'The Pheasant's Eye', featuring Highland dancer Kathleen Gilbert, supported by a Lottery grant from Arts Council England. This project will also create educational resources based on Scottish composer James Oswald's 'Airs for the Seasons', a collection of 96 floral airs, each named after a flower or plant. In February 2019, the ensemble was featured by Classical Music Magazine and recorded in studio for Classic FM; they were also selected as Britten Pears Young Artists for 2020 on the 'Chamber Music in Residence' programme. Ensemble Hesperis performs regularly for those who have no opportunity to hear live classical music through the prestigious outreach scheme 'Live Music Now'. The ensemble has also developed a strong relationship with Chelsea and Westminster Hospital's charity, CW+: they were honoured to be invited to present two Handel Concerti Grossi at the celebration service for the Tercentenary of the hospital in May 2019 at Westminster Abbey. For more information, please visit our website: www.ensemblehesperi.com





Joseph Howard's work has been performed across the UK and internationally. Recent highlights have included the premiere of *A Balloon Flight* at Kings Place, performed by soprano Helen Semple and soloists from the London Mozart Players, commissioned by the London Arts Society to commemorate their 50th Anniversary; working on the British-Armenian 'cultural bridge' project towards a concert in Yerevan; a Fanfare for London Metropolitan Brass quintet to mark the 500th Anniversary of the Royal College of Physicians. In 2018, his piano concertante *Drift* was premiered by soloist George Fu and the Royal Academy of Music Manson Ensemble — Joseph's second work for that ensemble following the 2016 piece *Fever*, which was conducted by Oliver Knussen. He was also the winner of the Moonlight Symphony Orchestra's 2018 Composition Competition for his piece *Helsinki Dances*. Joseph attended the 2017-18 Britten-Pears Composition Course, where he wrote the chamber ensemble piece *Painkiller* which was subsequently performed at the Aldeburgh Festival. Previously, *Movement (for Wind Ensemble)* was premiered in Stockholm by the Bläsarsymfonikerna, and subsequently conducted by Pascal Tortelier at the Royal Academy of Music. In 2016 he participated in the prestigious 'Creative Dialogue' course in Santa Fe, New Mexico and has also had pieces performed at Cheltenham Festival, Bath International Music Festival, Ryedale Festival and York Late Music Festival. He was the 2013 winner of the National Centre for Early Music's Young Composers Competition. Joseph studied as an undergraduate at the University of Birmingham before completing a masters course at The Royal Academy of Music, graduating with distinction. He was the Manson Fellow of Composition 2016-17 at the Royal Academy, where he is currently working towards a PhD under the tutelage of Philip Cashian. He was the 2018 Music Fellow at Rambert Dance Company.

James Humpleman graduated from Laine Theatre Arts in 2018, where he trained for 3 years on the diploma course. Whilst there he performed the role of "Robert" in *Company* in his third year, was part of the ensemble for *The Hired Man In Concert* at Cadogan Hall, and took on roles from *Singin in the Rain*, *Jersey Boys*, and *Sweeney Todd* in his graduate year show. He has recently completed a tour of Europe as an ensemble Singer/Dancer with *The Andrew Lloyd Webber Gala*. James also sings Jazz and Swing and occasionally sings for events, most recently supporting two events in aid of charity.



After having originally studied the piano, the Brazilian soprano **Celeste Gattai** studied singing and graduated at UNESP - University of São Paulo State. In 1998 she was granted a scholarship by the Brazilian Foundation CAPES to study at the Royal Academy of Music. In June 2000 she obtained the DipRam for her final recital in the Postgraduate Performance Course and was awarded the Shinn Fellowship for the Academic year 2000/01. Her concert performances include: Haydn's *Missa Sancti Nicolai*, Mozart's *Exultate Jubilate* and *Vesperae solennes de Domenica* (K321) Bach's *A-Dur Mass* BWV 234, *B-Minor Mass* BWV 232 *Cantata* BWV 78, John Rutter's *Requiem*, Carl Orff's *Catulli Carmina* and Brahms's *Requiem* and *Les Noces* by Stravinsky at the Royal Opera House. As a soloist and member of the Brasilessentia Vocal Group she has made many recordings of Brazilian Colonial music and toured Italy in 1996 and 1997. Her operatic appearances include *Mélisande* and *Princess (L'Enfant et les Sortilèges)* with the Lymburgs Symphonie Orkest under Ed Spanjaard, *Tebaldo (D. Carlo)* at the Municipal Theatre in São Paulo, Brazil and *Musetta* and *Zerlina* at the Osuna Opera Festival in Spain. She has given recitals in Japan, Sweden and Germany. She has been a regular member of the Saint Marylebone Parish Church choir since 2003. In addition, she has appeared in numerous productions at the Royal Opera House as an extra-chorister.

Madeleine Holmes studied French and Italian at Cambridge and on ENO's 'Knack' programme for young singers and has since played *Mimi* and *Musetta (La Bohème)*, *Tatyana (Eugene Onegin)*, *Giorgetta (Il Tabarro)*, *Romilda (Xerxes)* and *Naiad (Ariadne auf Naxos)*, and, most recently, *Massenet's Manon* in masterclass as a Crear scholar with Malcolm Martineau. She has also appeared in Musical Theatre as *Mrs Lovett (Dartington International Festival)*, and *Beggar Woman (Huddersfield Town Hall)* in a staged production of *Sondheim's Sweeney Todd*. In contemporary opera Madeleine created *Eve* and *Dragonfly* in new operas for *Tete-a-Tete* and the *Arcola*, and gave the world premiere of *Julian Philips' dramatic monologue Life Lessons* at the Wigmore Hall. Madeleine received a travel scholarship from the Finzi Trust to begin research into the little-performed 20th century Italian repertoire and performs regularly in recital with pianist Gavin Roberts (*Song in the City*, LSO St Lukes, ROH Clore 'New Dots' Symposium). Recent oratorio appearances include *Mozart Requiem (St Martin-in-the-Fields)*, *Orff Carmina Burana* and *Haydn Creation (St John's Waterloo)* and *Mozart Coronation Mass (Anghiari Festival)*. Madeleine also works as a vocal tutor at Morley College and The Actors' Richmond Centre.



Clare Hoskins read music at Trinity College, Cambridge, where she was a choral exhibitioner. Having then trained and worked as a primary school teacher, she left teaching to become a post-graduate student at the Royal Academy of Music, where she studied the oboe with Tess Miller and the cor anglais with Christine Pendrill for two years. Clare has worked extensively as a freelance player, including many years with Glyndebourne Touring Opera, Garsington Opera, and the Brighton Philharmonic Orchestra, as well as performing as an extra player with English National Opera, the orchestra of the Royal Opera House, the BBC Concert Orchestra, the Royal Philharmonic Orchestra, City of London Sinfonia, the London Mozart Players and the City of Birmingham Symphony Orchestra. Clare still works in education, teaching for Camden and Haringey Music Services and taking part in music workshops and outreach projects for orchestras with which she plays, and for Create Arts, a charity which aims to transform the lives of disadvantaged people through the creative arts. Clare lives in

Cricklewood with her husband – the conductor Paul Hoskins – and their three children, who are all musicians, too.

One of Europe's most prominent chamber choirs, the **Joyful Company of Singers** is known for its virtuosity and intensity of spirit, as well as for an astoundingly wide repertoire, ranging from the 16th Century to the present day, including many first performances. Formed in 1988, the choir first came to prominence when it won the Sainsbury's Choir of the Year competition in 1990. Since then it has maintained its profile in the music world, winning an impressive list of national and international competitions leading to many invitations to perform. Concert appearances include most of the leading UK festivals and regular concert tours in Europe, broadcasting in many countries as well as on BBC and Classic FM. A discography of over 25 CDs includes Rachmaninov's *All-night Vigil* on Nimbus – 'beautifully characterized and shaped by Peter Broadbent' (International Record Review). The JCS has also instituted a Youth Fund to encourage the development of young choral conductors, singers and composers. The first composition competition was won by young Australian composer Chris Williams and in 2016 the JCS co-commissioned the major work *Dancing Star* from Toby Young along with Bristol Choir Exultate and Strathclyde University Chamber Choir. In addition, we have funded four Fellowships for young conductors to work with the choir.





Donna Lennard grew up in Bedford, and completed a Masters degree at the GSMD with Distinction in 2012. She continued her education on the ENO Opera Works course. Donna is a keen advocate for contemporary music, and has premiered many new works by living composers. Her operatic roles include **Frog/Ensemble** in *How the Whale Became* (Philips, ROH), **Selene** in *Tycho's Dream* (Styles, Glyndebourne), **Alice** in *Airborne* (McDowall, Nova Music Opera), **The Scientist** in *Unsung Heroes of the Planet* (Dodds, Gestalt Arts), **Yellow** in *The Anatomy of Melancholy* (Tassie/Beames, bodycorps), and **Catfish** in *The Catfish Conundrum* (Lambert, The Music Troupe for Tête à Tête. In concert, Donna has performed Judith Weir's *Natural History* with the Kensington Symphony Orchestra at St John's Smith Square, Barber's *Knoxville: Summer of 1915* with Bushey Symphony Orchestra, as a soloist in Jocelyn Pook's *Anxiety Fanfare and Variations* for Tête à Tête, and performed excerpts from Edward Loder's opera *Raymond and Agnes* with the Bath Philharmonia at the Bath Assembly Rooms. She has

also premiered Liz Lane's *Silver Rose* with the Lydbrook Band, as well as song cycle *Cracked Voices* by Jenni Pinnock. Other stage work includes performing as Madame Viardot in *Salon Musical*, a project initiated by pianist Marc Verter, and covering and performing the role of Edna Krabappel in *Mr Burns* by Anne Washburn at the Almeida. Donna works regularly with Protein Dance and is currently touring with their production of *The Little Prince*.

The London Dance Orchestra began life in Wilton's Music Hall in Whitechapel, London, and were quickly acknowledged for their ability to execute a style of rhythmic playing which supported the dancers on the floor and has kept the band highly in demand ever since. The musicians have performed with an exceptional selection of talented artists including Van Morrison, Tom Jones, Emile Sande, Jools Holland, Bryan Ferry, Paloma Faith and more. The LDO give sensational performances that always leave the audience begging for more. All the musicians are top flight professionals who work across TV, Theatre and Film and perform in Europe's leading venues. Along side Robin, the band has fantastic featured singers which includes world renowned vocalist Iain Mackenzie (Ronnie Scott's Principle Singer) Zara Macfarlane (Mobo Jazz Award Winner) Sara Dowling, Kate Mullins (Puppini Sisters) and more. The band in full formation comprises 11 musicians who make up the traditional line up of an early 1930's big band sound. Trumpets, Trombone, Saxes, Clarinet, Drums, Guitar, Double Bass and Piano. We can also be seen in smaller line-ups such as in this festival event.



Elizabeth Marcus studied at the Guildhall School, where she won the Raymond Russell Competition for harpsichord, the Dove Memorial Prize for the years top Graduate and the Carl Meyer Memorial Prize. Elizabeth has performed at the Wigmore Hall, Purcell Room, Queen Elizabeth Hall, the Floral Hall at the Royal Opera House and St. John Smith Square and appeared in concert with Alastair Miles, Janice Watson, Sally Matthews, Robert Hayward and Claire Rutter. She has broadcast on BBC Radio 3 and 4, Classic FM, BBC 2 TV, Channel 4 and French National Radio. She has been official accompanist for the Peter Pears, the Richard Tauber and the Kathleen Ferrier competitions. Elizabeth is a founder member of the Tzigane Piano Trio and has released a disc of the complete music for Piano Trio by Cecile Chaminade. She has also released a disc of South American songs with the tenor Luciano Botelho and recorded Ethel Smyth 'The March of the Women' which includes music from 'Grasp the Nettle'. Elizabeth works at Guildhall School as a vocal coach, staff accompanist and

tutor of harpsichord and has recently been made a Fellow of Guildhall School of Music and Drama.

Camilla Morse-Glover is completing her Professional Diploma at The Royal Academy of Music, and is very grateful to have been supported by the Jenny-Ward Clark, Enlightenment and San Martino Scholarships for her three years of Masters and post-masters study. As a recipient of the Ann and Peter Law award for The Orchestra of the Age of Enlightenment Experience Scheme 2018, Camilla has taken part in a variety of OAE concerts and education projects. She is also a Britten-Pears Young Artist, 2016/18. Camilla has a particular interest in performing with singers and has been privileged to accompany most notably, James Bowman, Mark Padmore and Emma Kirkby. She is passionate about Early Opera and has enjoyed projects with Rob Howarth, James Halliday, Christian Curnyn, Michael Chance and Christopher Rousset. She regularly plays Principal cello in the Academy's Bach Cantata concerts (formally the Kohn Foundation Bach Cantata series) and other performances with the RAM Baroque Soloists. The hugely popular Bach concerts have been under the direction of leading baroque specialists such as Rachel Podger, Margaret Faultless, Iain Leedingham, Jane Glover, Laurence Cummings, Philippe Herreweghe, Ton Koopman and John Butt. Camilla's professional engagements include performances with many of the UK's leading period instrument ensembles including The Orchestra of The Age of Enlightenment, The Orchestra of the Sixteen, Eboracum Baroque, Music for Awhile, L'istante and Charivari Agréable.



Victoria Nicol was born in Inverness, Scotland and trained in Musical Theatre at Laine Theatre Arts. Most recently Swing in Salad Days (UK Tour), Lady Elphaba in the revival of Lionel Bart's Twang!! (Union Theatre, London). Victoria has also worked as a lead production singer for Disney Tokyo over the past 7 years in their "Big Band Beat" musical. Including many special events and recording the voice of Ariel for Disney Records. Other credits include - Althea Royce in Merrily We Roll Along (Edinburgh Festival), Mrs Andrews in Earthquakes in London (The Broadway Theatre, Catford), Spirit of the Dance (European Tour), Give My Regards to Broadway, There'll Always be an England (Brick Lane Music Hall), Nina in The Bay City Molars (Leicester Square Theatre), Ensemble in La Boheme (Soho Theatre), Princess Aurora in Sleeping Beauty (Leatherhead Theatre) Several contracts as lead vocalist for Holland America Cruise Line. Twitter @queenvicnic

Roxanna Panufnik GRSM(hons), LRAM studied composition at the Royal Academy of Music and, since then, has written a wide range of pieces – opera, ballet, music theatre, choral works, orchestral and chamber compositions, and music for film and television – which are performed all over the world. She has a great love of music from a huge variety of cultures and different faiths, whose influence she uses liberally through out her compositions. 2018, Roxanna's 50th Birthday year, saw some exciting commissions and premieres for the BBC Last Night of the Proms and a co-commissioned oratorio "Faithful Journey – a Mass for Poland" for City of Birmingham Symphony Orchestra and National Radio Symphony Orchestra of Poland, marking Poland's centenary as an independent state. In 2019, she will have a new commission for two conductors and two choirs, premiered by Marin Alsop and Valentina Peleggi with the Baltimore Symphony Orchestra and she is currently writing a 10 choir + symphony orchestra work for the Rundfunk Chor Berlin's 2020 Beethoven anniversary celebrations. Her works are published by Peter's Edition Ltd and recorded on many labels including Signum, Warner Classics, Chandos, and EMI Classics. Further details can be found at www.roxannapanufnik.com



Originally from the United States, **Christi Park** is a rising Baroque violinist currently based in London and Paris. Graduating in 2018 from Indiana University, she holds a Bachelor of Music and a Performer Diploma in Solo Performance, under the tutelage of renowned pedagogues, Ik-Hwan Bae and Mauricio Fuks, and early music specialist, Stanley Ritchie. Subsequently, she is currently completing her Masters of Music at the Royal Academy of Music, studying Historical Performance with Pavlo Beznosiuk and Simon Standage. Most recently selected for Arts Flo Juniors, she currently works and performs with the members of Les Arts Florissants directed by William Christie. She has also worked

with a wide range of renowned professional musicians in the US and abroad, including John Butt, Trevor Pinnock, Philippe Herreweghe, as well as performing alongside Elizabeth Wallfisch, Rachel Podger, Bojan Čičić, and Elizabeth Blumenstock. She has performed in venues such as the Chicago Symphony Center, Jay Pritzker Pavilion, Cité de la Musique Paris, and the Rudolfinum Prague. Christi continues to perform in both the United States and the United Kingdom. She frequently performs in Bach Cantata performances held at the Royal Academy of Music, as well as with her ensemble, Ensemble Falconieri. She currently plays on a Jason Viseltar Baroque violin crafted in 2017

Amanda Pitt performs a wide range of repertoire from opera to contemporary music. She has sung at many of the major London venues and around the world, collaborating with the pianists David Owen Norris and Gavin Roberts. A Sunday Times review of a recital using Clara Schumann's piano said "...Pitt put [Frauenliebe und leben] across with simplicity and conviction, her husky vibrato a natural throb of passion." Amanda's solo recordings include music by Lili Boulanger and Janáček for Hyperion, Ruth Crawford Seeger for Deutsche Grammophon, Roger Quilter's folksong arrangements for Naxos, songs by Edward Elgar on Avie ("Sea Pictures is given in Elgar's piano version in the original high keys, which Pitt manages splendidly"), music by Trevor Hold with David Wilson-Johnson and Entertaining Miss Austen, newly discovered music from Jane Austen's family collection. In opera, favourite roles have included Mrs Ford in Salieri's Falstaff, Hyacinth in Apollo and Hyacinth and Virtue in The Choice of Hercules. A Mozartian comic opera show, 2 Murders & a Marriage, toured to Edinburgh, Dorset, the Stour Music Festival, the Buxton Music Festival, the Oslo Chamber Festival and the Turner Sims Concert Hall. Recitals have complemented art exhibitions: women artists in Nottingham and Newcastle, both the Constable and Turner exhibitions at the National Gallery, Washington DC and the 200th Birthday of G F Watts. Amanda marked Elgar's sesquicentennial with A Hawk Dreaming Poetry, the story of Elgar's lost love in venues all over the country with the Bridgewater Hall performance being broadcast on Radio 3. Other recent programmes have included song settings of Robert and Elizabeth Barrett Browning, Lord Byron and settings of the Pre-Raphaelites and Christina Rossetti. www.amandapitt.com

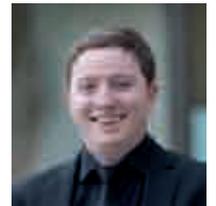


Gillian Pitt's hope is that you all will find as much pleasure in this programme of words and music as she has in compiling its presentation with Amanda and Gavin. It has been a joy to discover some of the many faceted aspects of Christina and Dante Gabriel Rossetti's creative works. Much of Gillian's professional life has been spent teaching and performing the "Spoken Word."



Gavin Roberts enjoys a varied career as a Piano Accompanist. He is Artistic Director of the recital series SONG in the CITY, and has partnered singers in recital at The Wigmore Hall, The Barbican Hall and The Royal Festival Hall, The Oxford Lieder Festival. Recent and current engagements have included Brahms' *Liebesliederwalzer* as a duet partner to Graham Johnson, and *A Soldier and a Maker* directed by Iain Burnside. Alongside soprano Lucy Hall, he was the winner of the 2012 *Oxford Lieder* Young Artist Platform. He plays regularly for The BBC Singers, The Joyful Company of Singers and Constanza Chorus. Gavin studied with Andrew West and Eugene Asti at the Guildhall School of Music & Drama where he is now a professor. Gavin is Director of Music at St Marylebone Parish Church. More details at www.gavinroberts.org

James Robinson has just graduated from the Masters Course at the Guildhall School of Music and Drama, having done his undergraduate degree in music at Gonville and Caius College, Cambridge. Whilst at Guildhall he was commended in the 2014 English Song Prize, and received distinction in his final recital. He was named one of Tenebrae's Associate Artists for 2016/17, as well as singing with numerous other professional ensembles in London. Recent projects include work with the Britten Sinfonia, Ex Cathedra, Siglo de Oro, The Hannover Band, and The Gabrieli Consort. His recent solo work has included Bach's *B Minor Mass* at the St Endellion Easter Festival, Mozart's *Requiem*, Handel's *Messiah*, and Bach's *St Matthew Passion*. His operatic roles include Acis in Handel's *Acis and Galatea*, Schoolmaster in Janáček's *Cunning Little Vixen*, Male Chorus in Britten's *Rape of Lucretia*, and The Madwoman in Britten's *Curlow River*. He recently undertook a role in Peter Maxwell-Davies' last opera *The Hogboon* with the LSO at the Barbican Concert Hall, under the baton of Sir Simon Rattle. He has recently given recitals at St Martin-in-the-Fields, The Liberal Jewish Synagogue and at Milton Court Concert Hall.



Jamie Rogers is an Organist, Pianist and Conductor currently undertaking Postgraduate studies in Performance at the Royal Academy of Music, London, supported by a grant from the Countess Munster Derek Butler award. Raised in the town of Deal, he was educated at Christ Church University, studying piano with David Rees-Williams and Organ with Paul Stubbings. During Jamie's time at Christ Church University, he was Organist and Director of Music of the University Chapel, working as a recitalist and accompanist for various ensembles. From 2013-2017 he held the post as Organist and Music Teacher at St Lawrence College, Ramsgate, where he maintained a performance profile, featuring as part of a regular recital series. Jamie is also a professional Church Musician. He is Assistant Director of Music at St Marylebone Parish Church, London and Second Assistant Organist at Canterbury Cathedral. Recent performances include, Canterbury Cathedral, St Omer Cathedral, St Andrea della Valle Basilica, and St. Peter's Basilica.

Valérie Sainte-Agathe has prepared and conducted the San Francisco Girls Chorus since 2013—including performances with renowned artists such as Jon Nakamatsu, Deborah Voigt, Frederica von Stade, Gustavo Dudamel, The New Century Chamber Orchestra, Kronos Quartet, Philip Glass, and Aaron Jay Kernis. In June 2016, she conducted the SFGC alongside The Knights Orchestra and Brooklyn Youth Chorus for the New York Philharmonic Biennial Festival at Lincoln Center, New York. She collaborated again with The Knights for the SHIFT Festival at the Kennedy Center in Washington, DC, in April 2017. A native of Martinique, Ms. Sainte-Agathe received her Bachelor of Music degree in Choral Conducting from Université Paul Valéry in Montpellier, France, and her Diplôme d'Études Musicales in Piano, Chamber Music, and Theory from the Montpellier Conservatory. She holds a Master's Degree in Management from the University of Montpellier and has also studied Piano Performance at Colorado State University in Fort Collins, Colorado. She joined Junior Opera in 1997 and participated in numerous productions of the Opéra National de Montpellier and Opera Junior, first as a vocal coach and then as a choirmaster. In 2000, she was appointed as Artistic Coordinator and Music Director, where she trained young singers between 6 and 25 years old and prepared choirs for the Orchestre National de Montpellier, the Radio France Festival, and the Festival Presence in Paris. In 2005, she served as Choir Director for the 2nd Biennial of Vocal Arts in Paris and the Festival de Radio France. She also produced the world premiere of *Libertad!*, a jazz opera written by Didier Lockwood, at the Opéra Comédie in Montpellier. In 2010, she participated in les Victoires de la Musique, an annual French award ceremony, where her group performed *Pavane* by Fauré, accompanied by the Orchestra of Montpellier, and *Amahl and the Night Visitors*. The performances were broadcast on national French television. In 2012, she received her Master's degree in Cultural Project Management from the Paul Valéry University and led the university choir Ecume. Ms. Sainte-Agathe participated in eight recordings with the Orchestre National de Montpellier and the Festival de Radio France. She is a recipient of *Victoires de la musique* and she is a two-time recipient of the Orphée d'Or award for Honneger's *Jeanne d'Arc au bûcher* and d'Indy's *l'Etranger*.





Helen Stanley was born in Edinburgh and studied at Trinity College of Music and the Royal Academy of Music, where the JC Findlay Foundation and the Josephine Baker Trust supported her. In opera, Helen's previous roles have included the title role in Savitri, Dido (Dido and Aeneas), Isabella (L'Italiana in Algeri), Dorabella (Cosi fan tutte), Mrs Herring (Albert Herring), Olga (Eugene Onegin), Leocasta (Giustino) and Hyale (Actéon). She has appeared in several seasons in the chorus at Grange Park Opera, and covered the role of Filipyevna in their Eugene Onegin. In scenes she has played Carmen, Hata (The Bartered Bride), Lady Essex (Gloriana), Witch (Hansel and Gretel), Angelina (La Cenerentola) and Lucretia (The Rape of Lucretia). In January 2016 she performed as Mistress Quickly in scenes from Falstaff as part of the Wales Theatre Awards and again in February at Buckingham Palace for HRH The Prince of Wales. Helen is especially interested in contemporary opera, and has taken part in performances of new works at the Grimeborn Festival, Tête à Tête Opera Festival and Edinburgh Fringe

Festival. Most recently, she created the roles of Hildigunnr in Red as Blood by Joel Rust and Bellisant in Bare by Philip Ashworth, which were performed in venues across the country including the Rose Theatre in Kingston and The Sage, Gateshead. Helen's concert performances have included Elgar The Music Makers at Watford Colosseum, Handel Dixit Dominus with both the Southbank Sinfonia and Swansea Philharmonic, Haydn Nelson Mass conducted by Sir David Willcocks and Daniel-Lesur Cantique des Cantiques with the BBC Symphony Chorus, as part of the BBC Proms.

Lucy Stevens studied voice at the Royal Welsh College of Music & Drama after completing a degree in acting at Rose Bruford College of Speech & Drama. Singing credits; *Gotterdammerung* (Flosshilde) at Longborough Festival Opera, *Die Fledermaus* (Orlovsky) at Opera Holland Park and *Oedipus Rex* (Jocasta) at the ICA. Acting credits; UK premier of Bernhart's *The Ignoramus and the Maniac* (Queen of the Night), *The Wizard of Oz* (Wicked Witch) at Liverpool Playhouse and *The House of the Spirits* (Ferula) at West Yorkshire Playhouse. New writing; *Wellspring Songs* by Sam Paechter (written for Lucy) Opera North New Composers' Forum; *Silver Swan* by Paul Clark, Clod Ensemble in the Turbine Hall, Tate Modern and the Linbury Studio, ROH; *Arcane* by Paul Clark, Opera Circus at the Lilian Baylis Studio, Sadler's Wells; *Unborn in America* by Luke Styles at the Vaults Festival; *Amelia and the Mapmaker* (Amelia Earhart) for 19th Step and *Behind Closed Doors: Shakespeare Reimagined* (Helena's Spirit) at the Old Vic. At BAC Tom Morris directed Lucy in *Newsnight The Opera* (Kate Adie) by Tansy Davies. Richard Thomas's *Jerry Springer the Opera* (Andrea) and *Tourette's Diva* (Daughter Diva). Currently Lucy is touring the UK with 'Grasp the Nettle' (Ethel Smyth) & *Kathleen Ferrier Whattalife!* (Kathleen Ferrier).



Beth Stone started playing flute at the age of six, studying at Chetham's School of Music from age eleven with Rachel Forgiveve. In 2015, an interest in baroque flute blossomed and she started learning with Dr Martyn Shaw as well as being part of many baroque chamber groups & projects including performing Telemann's Concerto for Flute and Recorder with orchestra. She also has performed numerous times at the annual Greenwich International Early Music Festival. Currently studying at the Royal College of Music, Beth is an undergraduate on the joint principal study course studying baroque flute with Rachel Brown and modern flute with Gitte Marcussen. She has had the opportunity of learning renaissance and classical flute there and has been a part of several chamber and orchestral projects. She has

aspirations to pursue a career in both instruments and to gain experience, knowledge and understanding of the vast music she plays.

Helen Templeton studied music at the City of Belfast School of Music, York University and Trinity College of Music, London. She combines her professional singing career, as a choir member and soloist, with a busy teaching and examining schedule. She has coached many pupils to places and scholarships at the UK's conservatoires, Music Theatre schools and Oxbridge. She provides singing lessons for the girls of The St Albans Abbey Girls' Choir, the choristers of Peterborough Cathedral, is a Lead Teacher in Voice for the award-winning Hertfordshire Music Service and a singing teacher for the National Youth Choirs of Great Britain. Helen has made recordings with Harry Christophers, Richard Hickox and Steuart Bedford, and regularly records film soundtracks such as *Lord of the Rings*, *Harry Potter*, *Pirates of the Caribbean* and *Shrek*. She has broad operatic experience including taking part in the première of 'Gawain' (Birtwistle) at Covent Garden, 'The Trojans' (Berlioz) and 'Semele' (Handel) with English National Opera, 'La Passion de Simone' (Saariaho) in New York and 'Peter Grimes' (Britten) in Beijing. She has been a member of St Marylebone Parish Church Choir since 1989 and has worked with the Choir of the Enlightenment, The Sixteen, Aurora Nova, Metro Voices and London Voices. Helen also works as an accompanist and répétiteur and is an examiner for Trinity College, London.



Joanna Tomlinson is the Director of Constanza Chorus, the Whitehall Choir and the internationally renowned Farnham Youth Choir. She is also on the tutor panel for the Association of British Choral Directors. She has conducted Constanza Chorus with the Orchestra of the Age of Enlightenment and London Mozart Players and has conducted at venues including Cadogan Hall, St John's Smith Square, St Peter's Basilica, Rome, Notre Dame, Paris and Thomaskirche, Leipzig. She has worked with some of the UK's top choirs including BBC Symphony Chorus, London Symphony Chorus, Joyful Company of Singers, Royal College of Music Chorus and Epiphoni. She was chorus-master for a community chorus for Glyndebourne in the Brighton Festival this year. Workshops have included sessions for UK Choir Festival, ABCD, and the Gabrieli Consort "Roar" and Philharmonia Orchestra education schemes. She has taught on singing courses for both Lacock and Helicon singing holidays. Joanna has studied conducting with Neil Ferris and Peter Hanke. She studied singing at the Royal College of Music, where she gained the post-graduate diploma in singing with Distinction. She has appeared as soprano soloist in much of the core oratorio repertoire. As a choral singer, Joanna works with BBC Singers, Philharmonia Voices, Gabrieli Consort and Sonoro. Joanna was the co-editor for OUP's upper-voice collection *As You Sing*. She teaches singing and conducting and works as an adjudicator.

'At once intimate and visionary' (BBC Music Magazine), **Freya Waley-Cohen's** music has been commissioned and performed by ensembles and institutions such as the Los Angeles Philharmonic, the Philharmonia Orchestra, the Aldeburgh, Cheltenham and Ryedale Festivals, CHROMA Ensemble, the Hermes Experiment, and Nonclassical, and released on Signum, Nimbus, Nonclassical and NMC. Winner of a 2017 RPS Composition Prize, Freya was associate composer of NonClassical 2016-18 and is associate composer of St. David's Hall's Nightmusic. Freya held an Open Space Residency at Snape Maltings from 2015-2017 during which she collaborated with architectural designers Finbarr O'Dempsey and Andrew Skulina & her sister violinist Tamsin Waley-Cohen to create *Permutations*, an architectural performance artwork launched at the 2017 Aldeburgh Festival. Freya studied composition with Giles Swayne at the University of Cambridge and at the Royal Academy of Music with Simon Bainbridge during her masters, and with Oliver Knussen during her PhD. In the 2019/20 season Freya will be the Wigmore Hall's associate composer and her upcoming commissions include works for the BBC Proms at Cadogan Hall, the Presteigne Festival, the Phillips Collection, the Wigmore Hall, and the Britten Sinfonia. In 2012 Freya founded Listenpony along with composers Josephine Stephenson and William Marsey. Listenpony is a concert series and record label that has commissioned over 50 new works from young and early-career composers.



St Marylebone Parish Church Directory

The Revd Canon Dr Stephen Evans, Rector

17 Marylebone Road, London NW1 5LT

E-mail: parishoffice@stmarylebone.org - Website: www.stmarylebone.org - Tel: 020 7935 7315
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SUNDAY SERVICES

Holy Eucharist – 8.30 am

Choral Eucharist and Young Church – 11 am

Choral Evening Prayers with Prayers for Healing (*first Sunday of every month*) - 6 pm

WEEKLY SERVICES & PRAYERS

Holy Eucharist – Wednesday at 1.10 pm and Friday at 9.30 am

Morning Prayer – Monday to Wednesday at 9.30 am

Evening Prayer – Monday to Wednesday and Friday at 5 pm

(All services take place in the Crypt Chapels)

MUSIC STAFF

Director of Music: Gavin Roberts MA (Cantab), MMus, MPerf, FRCO

Assistant Director of Music: Jamie Rogers BMus (Hons), MA, FRSM

Organ Scholar: Callum Anderson BA, ARCO

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