

# MUSIC AT LEAMINGTON HASTINGS

© 2008 David & Valerie Smith



## The Ray Law Concerts

All Saints Church, Leamington Hastings, Warwickshire CV23 8DY

2012



## Music at Leamington Hastings

(Reg Charity No 1121192)

### Concerts 2012

May 12th	7.30pm	John Lill CBE (piano)
June 9th	7.30pm	4 Girls 4 Harps
July 7th	7.30pm	Ashley Wass (piano) and The Navarra String Quartet
Sept 8th	7.30pm	Sitkovetsky Piano Trio
Oct 13th	7.30pm	Fibonacci Sequence - Clarinet & String Quartet
Dec 15th	7.00pm	Armonico Consort (Choir)

### Tickets

All seats are reserved. Our receipts, including donations, go towards the costs of pursuing the charitable aims of the concerts, which include helping to maintain the fabric of the church, and to promote music, especially among the young. We are very grateful that through your generosity we can still make a contribution to the aims of our charity.

<b>Standard</b>	Throughout the church: £8 ticket+ a £8 donation is	£16
<b>Youth</b>	Under 18: 1st £2 ticket + a £8 donation is 2nd (and more) in one party are FREE	£10
<b>Chancel</b>	Standard price, except when there are singers - only Dec £4 ticket + a £8 donation is	£12
<b>Season</b>	6 concerts for less than cost of 5 £38 ticket + a £40 donation is	£78

**All prices are valid at time of printing, but may be subject to review. See our website for latest details.**

### Refreshments

In summer refreshments are served, often in local gardens. Strawberries and cream when available, or a glass of wine or juice is included in the ticket price. In the Autumn & Winter, wine or soft drinks are served in the church, with special festive fare at the Christmas concert.

### PATRON Programme

Please let us know if you are interested in our Patron subscription scheme – influencing the future and helping to preserve this unique place. New members are most welcome.



# Welcome to the 41st Season of Music at Leamington Hastings

Dear Music Lover,

It gives me great pleasure to present the programme for 2012, .

Last year was, I believe a very good year musically, and is reviewed in greater detail toward the end of the brochure. We also managed to generate a surplus that will help us to maintain our standards and to pursue our aims as a charity.

Looking ahead, the season begins on the 12th of May with a piano recital by John Lill. I hope as many of you as possible can be there to welcome our President back to Leamington Hastings and to hear a substantial programme, which I am sure will be performed superbly.

The rest of the annual programme, as you can see from the facing page, provides a varied programme of music, including what I am sure will be a popular return of the Barkham Harp Quartet, now called "4 Girls, 4 Harps". Ashley Wass returns and the Navarra quartet in 2 classics of the piano quintet repertoire, and a Haydn quartet. We then have a piano trio concert, with young ex-Menuhin School players, followed by a varied programme from the well-established "Fibonacci Sequence" including Mozart's clarinet quintet, finishing with Armonico for the Christmas Concert.

The Patrons of Music at Leamington Hastings help us every year (around April) to choose the programme. Patrons play an important role in guiding us in this manner, and their encouragement and support in other ways is valued greatly by all of us who work to organise the concerts.

I would also encourage anyone with a view on future programmes to let me know about it. I have had pleas for more string quartets, wind players, including brass, and for the return of particular artists, and for more young artists who have yet to become established.. We will see what can be done to balance the competing preferences and to have interesting and balanced programmes. However a general rule is that the larger the audiences, the more revenue we generate, the more options we have for engaging artists. So do please try and spread the word about our concerts to friends and acquaintances.

Finally, I would like to give special thanks to all of the people who have contributed so much to the smooth running of the concerts, and who are mentioned overleaf..

Best Wishes

*David*

**Without whom all of this would be impossible.....**

*....and recognising that many of those below actually have multiple roles .....*

Valerie & David Smith and Kay Reeve for photographs,

Sue and John Middleton for strawberries and mulled wine recipe and more,

Martin Jackson for programme notes,

Adrian Allen for auditing accounts and organising the car parking team; Zinnia Allen, Lars Maynard, Steve Gee, Nick Turner, David Turner & Eugene Dixon.

David Smith and Gordon Smith, Maurice Greenaway and Wallace McCurdie for setting up the church and outside lighting;

Ray & Brenda Law, Gwyn Davy, Ann and Peter Coulson, Jenny and Alan Broadbent, Colin and Ruth Bemrose, David and Patricia Biddle, Rose Hull, Peter and Mary Grace Ogilvie, Karen Hatch, Heather Hemelryk, Gillian Wilson, Sandra & Graham Rice, Di Weaver, Anne Molyneux, Stewart Harris, Fiona Morton and Mary Ballard for their ready help on various fronts;

Jeannie Williamson, and her team for flower arranging.

John and Katie Fisher, and the Middletons again, for use of their fields for parking,

Marie and Melvyn Warren-Smith, for feeding Ex Cathedra, Rev'd Jane Close, and Brian Cooke for help in various matters, and anyone else whom I have not named.

**Many Thanks**

## John Lill CBE (piano)

This year we have the pleasure of John Lill, our President, coming to perform for us again. As usual, there will be a wonderful programme, ending with the Waldstein sonata by Beethoven.

John Lill's concert career spans over fifty years. His rare talent emerged at an early age - he gave his first piano recital at the age of nine. At eighteen he performed Rachmaninov's 3rd Piano Concerto under Sir Adrian Boult, followed by his much-acclaimed London debut playing Beethoven's 'Emperor' Piano Concerto at the Royal Festival Hall. His success was reflected in many prestigious international prizes and awards, and in 1970 he won the most coveted of these, the Moscow International Tchaikovsky Competition, further consolidating his already busy international concert schedule.

Unanimously described as the leading British pianist of his generation, John Lill's career has taken him to over

*"...Brahms's Three Intermezzi, Op.117 returned to the world of the Mozart sonata, a gently glowing performance which held the audience captive. Lill's superlative musicality brought a huge range of colour to these beautiful miniatures, carefully balancing every line in the texture until the piano began to take on the sounds of a group of singers"*  
**Helen Fraser, bachtrack.com, 16th January 2012**

*"No musician is less showy than Lill - and none more rigorous of intellect, more deep and delicate*



### Programme

**HAYDN:** Sonata No 52 in Eb

**SCHUMANN:** 'Carnaval' Op 9

### INTERVAL

**BRAHMS:** 3 Intermezzi, Op 117  
(Eb, Bb minor, C# minor)

**BEETHOVEN:** Sonata in C Op 53. 'Waldstein'

Refreshments will be served in the interval.

*in tone, more precise in detail and more aware of the long view. ...."*

**Mike Allen, The Portsmouth News, 13th January 2012**

*"...mellow and relaxed, fingers caressing more than compressing the keys, one was immediately drawn in by the unforced, unselfconscious beauty of the sound. In a work positively radiating nostalgia, Lill's touch was entirely in character."*

**Edward Seckerson, The Independent**

# Concert 2

---

June 9th / Saturday 7.30pm



## 4 Girls 4 Harps

**Eleanor Turner  
Harriet Adie,  
Keziah Thomas,  
Angharad Wyn Jones**

*“4 Girls 4 Harps” was what it said on the poster, and four girls with four harps was exactly what we saw on stage at the Lichfield Garrick. That was it: no gimmicks, no stunts, no fancy costumes beyond elegant evening wear – just engaging chat and rather lovely music that included arrangements of Handel, Mozart and Khachaturian as well as a brilliantly effective original composition by Turner and – most impressive of all – Adie’s transcription of three movements from Ravel’s “Mother Goose”,.... made the more familiar piano version seem positively drab by comparison.’*

**Lichfield Mercury**

**Strawberries and cream will be served in a local garden during the interval (weather permitting)**

## Programme

### **HANDEL (1685-1759):**

Sarabande and variations in D minor from Suite no.4  
Alla Hornpipe from The Water Music  
(Transcribed by Harriet Adie and Eleanor Turner)

### **PAUL PATTERSON (B.1947):**

Avian Arabesques (2009)  
-The Hovering Falcon  
- Legend of the Anka  
- Flight of the Phoenix

### **FAURÉ (1845-1924):** Sicilienne (Transcribed by Harriet Adie)

**JAZZ MEDLEY** to include standards  
Summertime, Autumn Leaves and Take Five  
(Eleanor Turner (b.1982): Rambla! (2008))

## INTERVAL

**ASTOR PIAZZOLLA (1921-1992):**  
Milonga del Angel and Libertango  
(Transcribed by Eleanor Turner)

**KHACHATURIAN (1903-1978):** Waltz from  
Masquerade  
Transcribed by Harriet Adie

**HARRIET ADIE (B.1980):** Elemental (2011)

**MANUEL DE FALLA (1876-1946):**  
Spanish Dance No.1 from ‘La Vida Breve’  
(Transcribed by Eleanor Turner)

## Ashley Wass and The Navarra String Quartet

Ashley Wass is firmly established as one of the leading performers of his generation. Only the second British pianist in 20 years to reach the finals of the Leeds Piano Competition (2000), he is also the only British pianist to have won First Prize at the London International Piano Competition (1997). He appeared in the 'Rising Stars' series at the 2001 Ravinia Festival and is also a former BBC Radio 3 New Generation Artist. He has appeared all around the world, and previously at Leamington Hastings as a soloist.

In April 2007, Ashley was appointed Artistic Director of the Lincolnshire International Chamber Music Festival. He enjoys regular collaborations with many leading artists of his generation, including Ilya Gringolts, Daishin Kashimoto, Alexander Chaushian, Matthew Trusler and Alexander Sitkovetsky to name a few.

-----

The Navarra quartet was formed in 2002 at the Royal Northern College of Music under the guidance of the late Dr Christopher Rowland and Alasdair Tait, and latterly as postgraduate students of the Alban Berg Quartet in Cologne, they are now Quartet in Association at the RNCM. In 2007 the Quartet won 2nd Prize at the Melbourne International Competition and in 2005 1st Prize in the Florence International Competition.

Over the last two years the Quartet has increasingly developed their international profile, appearing at major festivals and venues throughout Europe including the Philharmonie in Luxembourg, the Konzerthaus in Berlin, the Schwetzingen, Rheingau and Mecklenburg-Vorpommern Festivals in Germany, the Aix-en-Provence and Bellerive Festivals and the Kattegat and Sandviken Festivals in Sweden. Further afield they have given concerts in Russia, the USA and Bahrain.



*"Make no mistake about it: this boy is special....He doesn't just caress the piano, he probes its soft depths with the utmost consideration"*  
**The Independent**

### Programme

**HAYDN** **String Quartet in G Major  
Op. 76 No.1**

**SCHUMANN** **Piano Quintet in E flat  
major, Op.44**

**INTERVAL**

**FRANCK** **Piano Quintet in F minor  
FWV 7**

**Strawberries and cream will be served in a local garden during the interval (weather permitting)**



*"..They have a warmly-rounded and very expressive sound, perfectly suited to Haydn: on this showing, they are already in the first rank of his music's exponents.."*

**Michael Church, The Independent**

# Concert 4

September 8th / Saturday 7.30pm



## Sitkovetsky Piano Trio

Alexander Sitkovetsky (violin)

Leonard Elschenbroich (‘cello)

Qian Wu (Piano)

First-prize-winner of the International Commerzbank Chamber Music Award 2008 and recipients of the NORDMETALL Chamber Music Award at the Mecklenburg Vorpommern Festival 2009, The Sitkovetsky Trio is a collaboration between three young musicians who share a passion for Chamber Music. Having met and worked together at the Yehudi Menuhin School, they founded the trio in 2007 and have emerged as one of the outstanding trios of today, receiving numerous awards and critical acclaim. They have won the Philharmonia-Martin Chamber Music Award, the Kirckman Society Award, the Tillett Trust, and are supported by the Hattori Foundation, the Fidelio Trust, the Music Benevolent Fund and the Swiss Global Artistic Foundation. They held the Junior Fellowship at the Royal Academy of Music 2007-2008, and from 2008-2010, the trio were recipients of the Golubovich Fellowship and the Richard Cairnes Junior Fellowship for Chamber Music at the Trinity college of Music resulting in many performances and educational workshops

## Programme

**MOZART** Piano Trio in C major  
K.548

**BRAHMS** Piano Trio no. 3

*INTERVAL*

**BEETHOVEN** Archduke Trio

A glass of wine or fruit juice will be served to you in your seat during the interval.

*“their performance was reminiscent of the Beaux Arts Trio in its heyday”*

## Independent

*“...There are piano trios that for a long time have been playing well together, but as solo players are not so brilliant. Then three excellent soloists come together and homogeneity is missing. With the Sitkovetsky Trio it is different. The technique of Alexander Sitkovetsky, Qian Wu and Leonard Elschenbroich is on the highest level, the intonation immaculate, the sound full but variable, wonderful precision and transparency even in the most difficult passages. Also the teamwork was perfect, each detail coordinated. The playing was very emotional, even overwhelming, with youthful pathos, long drawn, in one spirit.”* **Randolf Jeschek, Mittelbayerische Zeitung,**

## Fibonacci Sequence



*"The Fibonacci Sequence has been around for 15 years, and their new release can be viewed as a testimony to their current prestige - or as an example of how they've earned it..."*

**The Times**

*"A performance of the utmost integrity... revelatory..."*

**Fanfare USA September 2009**

*"The Fibonacci's played my new work brilliantly. I was so pleased. It's a really tricky piece but the playing was fantastic, caught the feel of the music and the commitment the players gave could not have been better..."*

**Graham Fitkin, May 2009**

*"The Fibonacci Sequence... elegant virtuosity..."* Fiona Maddocks, *Observer*  
**May 2009**

*"The Fibonacci Sequence gave us chamber music at its best, and it was a privilege to be drawn in to their performance as they shared their obvious enjoyment and love of the music with an appreciative audience....."*

**Keswick Reminder May 2009**

## Fibonacci Sequence String Quartet and Clarinet

### Programme

**MOZART** Duo in G  
Violin and Cello

**DVORAK** Terzetto  
2 Violins and Viola

### Interval

**MOZART** Clarinet Quintet

**A glass of wine or fruit juice will be served to you in your seat during the interval.**

# Concert 6

December 15th / Saturday 7.00pm



## Armonico Consort (Choir)

*"Superb !"* **The Times**

*"A Beautiful Sound"* **BBC Radio 3**

*"Quite Stunning"* **Classic FM**

*"With the perfectly formed consort, it was an evening to savour"* **Emma Kirkby**

*"Immaculate intonation coupled with an extraordinary depth of dynamic colouring exalted this fine choir..."*

**Birmingham Post**

*"Armonico Consort have a genuine musical rapport, with each other and the music they are singing"* **Music & Vision**

*"All voices blended to an homogenous whole, with sonorous rounded tone at all times. Every entry was clear and precise, thanks to discreet and ordered direction from inspired conductor Christopher Monks."* **Birmingham Post**

### Director - Christopher Monks

On a snowy night in 2010, this choir fought their way to Leamington Hastings, some abandoning cars along the way, and managed to give us a wonderful performance of Christmas music.

We heartily welcome them back 2 years later, in the sincere hope that the weather is more clement

**Traditional Christmas refreshment, including mulled wine, will be served in the interval.**



### Christopher Monks - Director

As founder and Artistic Director of Armonico Consort, Christopher is a dynamic and innovative conductor and keyboard player. Equally at home with early, classical and modern music, he is the driving force behind Armonico Consort's success, developing the group from its initial inception as a choir and orchestra specialising in skilled and moving interpretations of Renaissance and Baroque and even modern music, to its latest manifestation as an opera company giving ground-breaking performances with a superb cast of professional singers, dancers, actors and musicians, and the internationally acclaimed choral group it has become today.

# 2012 LEAMINGTON MUSIC FESTIVAL WEEKEND

## Royal Pump Rooms, Leamington Spa



The week before our season starts, there is a feast of chamber music in Leamington Spa. This year, the theme is music from Russian and French composers, with a compelling programme for devotees of that repertoire, including a concert aimed at children aged 7-11

### Friday 4 May 730

#### **Fitzwilliam String Quartet**

Borodin Quartet No 1  
Les Vendredis, Sokolov/Liadov selection  
Tchaikovsky Quartet No 3

### Saturday 5 May 12 noon

#### **Jean-Michel Dayez piano**

Ravel Sonata  
Stravinsky The Firebird excerpts  
Mussorgski Pictures at an Exhibition

### Saturday 5 May 730pm

#### **Badke String Quartet**

#### **Simon Crawford Phillips piano**

Borodin Quartet No 2  
Ravel Quartet in F  
Franck Piano Quintet in F minor

### Sunday 6 May 12 noon

#### **Erato Piano Trio**

Rachmaninov Piano Trio in G minor  
Faure Piano Trio in D minor Op 120  
Saint-Saens Piano Trio in E minor Op 92

### Sunday 6 May 3 00pm

#### **Jean-Michel Dayez piano,**

#### **Hannah Medlam narrator**

Family Concert, to include Poulenc's History of Babar the Elephant

### Sunday 6 May 7 30pm

#### **Elias String Quartet**

#### **Malin Broman violin, Simon Crawford**

#### **Phillips piano**

Chausson Concerto  
Franck Violin Sonata in A  
Faure Piano Quintet in C minor Op 115

### Monday 7 May 12 30pm

#### **Jonathan Lemalu baritone &**

#### **Joseph Middleton piano**

Faure L'Horizon Chimérique  
Duparc La vague et la cloche  
Mussorgski Songs and Dances of Death  
Glinka I have seen Death  
Rachmaninov On the Death of a Siskin  
Rachmaninov We shall rest

### Monday 7 May 730

#### **Erringden Ensemble**

Paul Barritt/Ronald Birks - violins  
David Aspin/Louise Williams - violas,  
Helen Thatcher/Hannah Roberts - cellos  
Rimski-Korsakov String Sextet in A  
Borodin Sextet in D minor Op post  
Tchaikovsky Souvenirs de Florence in D minor Op 70

### Tuesday 8 May 12 noon

#### **Ensemble 360**

Rachmaninov Cello Sonata in G minor Op 19  
Rachmaninov Piano Trio in D minor Op 9

### Tuesday 8 May 730

#### **Ensemble 360**

Saint-Saens Caprice sur des Airs Danois et Russe  
Nielsen Wind Quintet  
Glinka Trio Pathétique  
Rimski-Korsakov Quintet for Piano and Winds

## BOOKINGS

Book online  
Telephone  
email

[www.bridgehousetheatre.co.uk](http://www.bridgehousetheatre.co.uk)  
01926 776438  
[boxoffice@bridgehousetheatre.co.uk](mailto:boxoffice@bridgehousetheatre.co.uk)

In person at

Bridge House Theatre Box Office  
10.00am – 5.00pm Monday to Friday and

## Donations and Gift Aid

Music at Leamington Hastings is a charity and your donations are greatly appreciated. We do appreciate your generosity in this matter, and through your generosity we can afford to generate surpluses to pursue our charitable aims. The good state of repair of the church is one example of how we can help, and keep on sustaining our efforts without, as yet, increasing ticket prices, despite the increasingly difficult economic conditions.

We can also claim tax-relief on donations made. So please, if this applies to you, complete the relevant section of the order form. This also applies if you book by phone. You only need to fill the form in once, as long as you keep us informed of change of address and tell us if you cease to pay enough tax in a year to cover your donation. It is important that you do inform us if this is the case.

## First Time Visitors

For those of you who are visiting us for the first time: Welcome to Leamington Hastings.

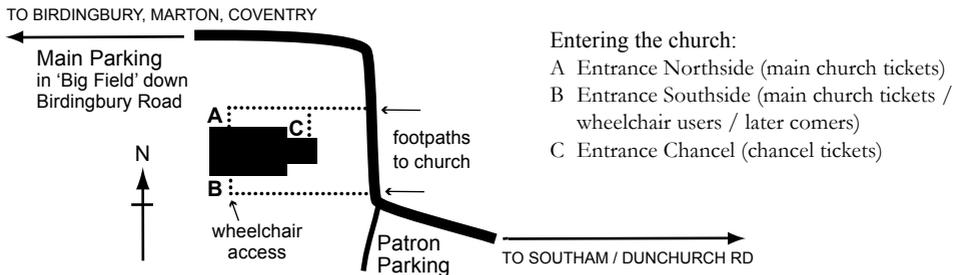
## Booking Seats

You can order using the form in this brochure (or print one from our website). You can also phone and book using a credit card or debit card. Often, if you have particular requirements, it's best to phone. Some seats are better than others, and there is usually a rush to get ones in the front and the centre. Other than when there are singers, the chancel is considered by many as an excellent place to sit. The acoustics are good, and since most ensembles often face each other, and pianists sit side-on, the view of the artist is as good from that side as from the Nave.

Many of our seats are booked within a few weeks of the brochure going out, so please try to book early. We do not normally send out tickets, but ask you to retain your acknowledgement letter instead. If you would like separate tickets to pass on to guests, please mention this on the phone or in the booking form.

## Getting To The Church

Once you get to the village of Leamington Hastings, the church is located as shown below.



### Entering the church:

- A Entrance Northside (main church tickets)
- B Entrance Southside (main church tickets / wheelchair users / later comers)
- C Entrance Chancel (chancel tickets)

### Main Parking

This is off-road in a field. This is the country side so bring suitable footwear as the weather dictates. When it is very wet we do the best we can, but parking requires care.

### Patron and Disabled Parking

This is closer to the church. It is a short walk, but the comments about bad weather still apply. You need a pass, a 'disabled' badge, or prior permission to park here.

### Arriving in Time

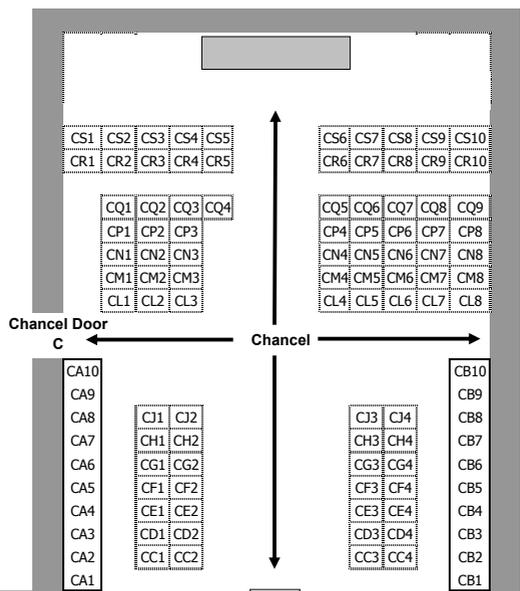
There is a 5 minute walk from the car-park to the church. It is best to aim to park around 15 minutes before the concert starts. If you happen to be late, go to Door B, where there will be someone inside to help.

## Intervals

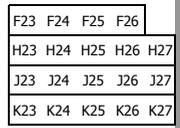
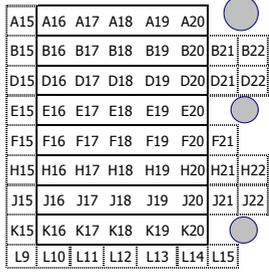
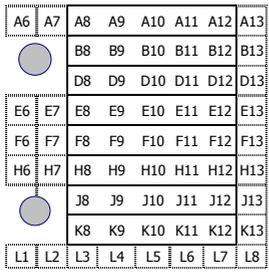
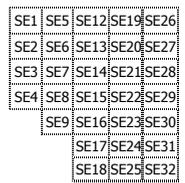
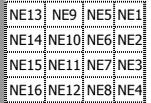
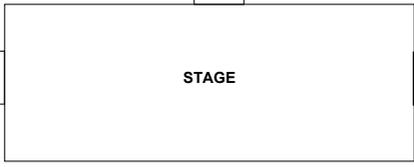
Depending on the weather we go to a nearby garden, thanks to generous neighbours, or we stay in the church. There is always some refreshment provided by our volunteers - see each concert for details.

**All Saints Church**  
**Layout of Seats for Concerts**

← North

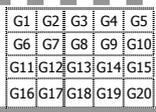
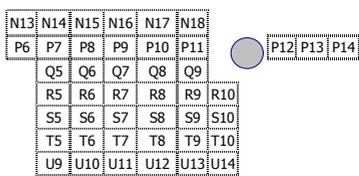
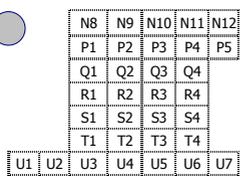
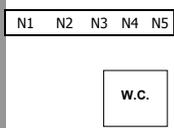


- = bench seating
- = plastic seat
- = pillar or other obstruction



North Door  
A

South Door  
B



Gallery - Up Spiral Stairs

# Patrons of Music at Leamington Hastings

Registered Charity No 1121192

## President John Lill CBE



2011 was a year of new beginnings with the concert series back in its spiritual home. It was also quite a sad year for me personally and for many others too, that saw the deaths of Muriel Houldin and Rosamond Peirson, who were two stalwarts and keen supporters of Music at Leamington Hastings. Both had contributed actively from very early on in the history of the concerts, in promoting the concerts, and in Rosamond's case playing in them too.

The year began with a recital by Cedric Tiberghien of the highest quality of Beethoven, Schumann, Debussy and Ravel, and then followed Red Priest, as ebullient and popular as ever, with mainly baroque music having a piratical (if sometimes amusingly and tenuously so) connection. The Yehudi Menuhin School Orchestra gave the final concert in the first half of the year, including the famous Bach double violin concerto, but also the Malcolm Arnold concerto for 2 violins which was both a rarity and a wonderful piece. We also had the pleasure of the composer's daughter, Katharine Arnold, attending the concert. She sent a very complimentary letter following the concert, saying how much she enjoyed it.

September saw the arrival of the Cepicky, Rosefield Dussek trio, who had never played at the church before. They proved to be a piano trio of the very highest calibre playing trios by Schumann, Mendelssohn and Dvorak with great conviction and musicianship. Then the London Concertante treated us to a superb programme culminating in Schubert's Wind Octet, before we closed out the year with another demonstration by ex Cathedra that they are one of the best choirs in the world.

As this programme shows, we have another year of high quality music ahead., beginning with John Lill. The programmes for 2013 and also 2014 are now being planned and I look forward to discussing them at the next patrons meeting..

We would like to express our gratitude to all our patrons for their continuing support, including:

Dr & Mrs Backhouse	Mr & Mrs C Johnson-Ferguson	Mr & Mrs Michael Rayner
Mr & Mrs Alan Buckle	Lord & Lady Judge	Mr & Mrs David Smith
Mrs E J Burton	Mr & Mrs P Kander	Mr Brian Southern
Mr & Mrs Peter Coulson	Mr & Mrs Kenworthy-Browne	Mrs Hazel Steven
Miss Helen Forster	Mr & Mrs Ray Law	Mrs Mary Swainson
Mr & Mrs Peter Galliford	Mr Charles McLeod	Mrs Patricia Wakeford
Mrs K Gibson	Dr Christine O'Brien	Mr & Mrs P Watts
John & Sharon Hancock	Mr & Mrs Peter Ogilvie	Mrs Di Weaver
Mrs S A Haswell	Mr & Mrs Tom Pedrick	Major Westby
Mr & Mrs Roy Hatch	Mr John Peirson	Mr B W Young
Mrs Helen Hogarth	Gillian & David Potts	

New patrons would be most welcome. If you would like to become a patron please contact me, David Potts, on 07966 584 328 or email [dpotts@MusicAtLeamingtonHastings.co.uk](mailto:dpotts@MusicAtLeamingtonHastings.co.uk).

# History of Music at Leamington Hastings

## The Concerts

The 'Ray Law' concerts began in 1971, as a personal project of the Law family. By 1980 the concerts had become well established, and 1982 saw the first visit of the Yehudi Menuhin School Orchestra, leading to a long and happy association. Over the next 20 odd years Ray built up the reputation of the concerts, and today Leamington Hastings is well known as a popular venue by many leading musicians. After managing the concerts for over 33 years, Ray Law retired and Mary-Grace and Peter Ogilvie carried on his traditions till 2010. Now David Potts aims to carry this on from 2011, with support from others, in the village and beyond.

John Lill has been one of our most regular and popular performers, and we are honoured to have him as our President. In 2007 we became a registered charity, seeking to promote music in Leamington Hastings, to give young people the opportunity to experience world class music, and to give talented young musicians opportunities to perform. Quite a few of the major 'stars' who have played for us over the years first visited Leamington Hastings as pupils of the Yehudi Menuhin School.

## The Church

‘There belongeth to the said parish of Leamington Hastings three towns standing all upon manors and great farms of husbandry. Leamington, the parish town, where the church standeth, and the Parsonage house with all other edifices most fair and beautiful. These belongeth to the same church, and a great village of husbandry called Broadwell, and another husbandry called Hill; another village of most fruitful soil called Kites Hardwick, where the parson hath one hundred acres of glebe land ... of most fruitful arable and pasture grounds.’

This beautiful church dates from the 12th century. The two features that stand out most, as far as the concerts are concerned, are the excellent acoustics, and the very long chancel (behind the stage).

The acoustics have aroused favourable comments from many musicians, being ideally suited to chamber music. We believe that the main factor influencing this is the oak-paneled ceiling in the nave, which was installed during a refurbishment by Giles Gilbert Scott in the late 19th century. The long early English chancel is believed to have originally been built in the 13th century for the 'Black Canons', who came from the Augustinian Priory of St Oswald's in Yorkshire. The chancel was completely destroyed in the mid 17th century, thought to be the work of the roundheads after a battle at Southam, around the time of the Battle of Edgehill. It was rebuilt again some 30 years later, and has been a feature of the church ever since.

A substantial refurbishment of the tower and all the parapets and high level stonework was completed prior to the Fire at the end of 2009. English Heritage gave a small amount towards the £125,000 cost, but most of the funds have come from other sources, and everyone involved with the church is immensely grateful to the Patrons and the concertgoers of Music at Leamington Hastings for the substantial contributions they have made. In 2010, following the fire, the church has been repaired and refurbished, and in 2011 we returned gratefully to concerts in the church..

The population of Leamington Hastings is about the same size as that recorded in the Domesday Book, and planning restraints mean that it is unlikely to grow – it is likely to remain a peaceful rural place, heavily dependent on visitors to support these concerts.





## TICKETS & ENQUIRIES

Music at Leamington Hastings

David Potts

1 Bawnmore Road

Bilton, Rugby

CV22 7QH

[dpotts@MusicAtLeamingtonHastings.co.uk](mailto:dpotts@MusicAtLeamingtonHastings.co.uk)

07966 584 328

[www.MusicAtLeamingtonHastings.co.uk](http://www.MusicAtLeamingtonHastings.co.uk)

Design: [www.nutsandboltsdesign.co.uk](http://www.nutsandboltsdesign.co.uk)