Concerts at All Saints Church, Leamington Hastings

A View of History using Brochures, Programmes and Photographs.

I have attempted to give an idea how things have changed since the concerts started in 1971, by showing a selection of brochures and programmes over the years. I am indebted to Ray Law who has kept many of the old programmes. Unfortunately we could not find a programme from 1971, so we start in 1973. If anyone out there has the programme for the first concert, or from 1971, please let me know.

I have attempted to be factual, seeking to avoid offering my personal interpretation of events, as the bare facts are themselves quite fascinating. Admittedly I did select which of the many available items were to be shown, but this was done in an almost random manner.

The brochure and programmes shown end in 2007, after which the programmes for each concert are shown in the concert archives section of the website.

I should also mention at this point a booklet written by the Rev John Stevinson, Entitled “The Story of 25 Years of Music-Making in All Saints’ Church Leamington Hastings”, which gives a very readable account of the concerts, and in particular Ray and Brenda Law’s involvement, in just 8 pages of text, plus supporting photographs.

By kind permission of John Stevinson., this will also soon appear on the website under the heading “First 25 Years ".

David Potts

Mar 24 2011
ALL SAINTS CHURCH, LEAMINGTON HASTINGS

SUNDAY, 21st OCTOBER 1973

3.30pm

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A RECITAL BY

THE COLLEGE CHOIR OF MALVERN GIRLS COLLEGE
(incorporating the Jenny Lind Singers)

Choir Leader - Caroline Swainson
Accompanist - Elaine Hugh-Jones
'Cello continuo - Sally Reading
Solo Flute - Anna Fell

Director of Music - ERIC HEMERY
PROGRAMME

STABET MATER

Giovanni Battista Pergolesi
1710 - 1736

Chorus: Nigh the Cross the Mother standeth
Duet: How afflicted, broken-hearted
Chorus: Set my heart aglow within me
Duet: When my body life is yielding
Chorus: Amen

This work, an extraordinary feat for so young a composer, was written for a Good Friday service at the monastery of San Luigi di Polazzo in Naples. Pergolesi was afflicted by his fatal illness while composing it and died a few days after its completion. His use of dissonance—chains of dissonant chords prepared, stated and resolved, each resolution overlapped by a fresh discord—is imaginative and skilful, and lends tension and poignancy to the opening chorus. The two duets possess a simple, tender beauty which is balanced by the vigour and thrust of the second and final choruses. E.H.

SONATA in E Flat FOR FLUTE AND CLAVIER

Johann Sebastian Bach
1685 - 1750

Allegro moderato
Siciliano
Allegro

The perfection of the three-part writing in this work—one for flute and two for clavier—makes it a model of restraint in a period (the Baroque) of excessive ornamentation. The middle movement, Siciliano, has an easy grace (yet not without a sense of sadness) which has gained for it a certain popularity and successful transcription to other media—notably organ and violin, to mention only two. E.H.

CHURCH CANTATA NO. 78: "Jesu, der du meine Seele"

J.S. Bach
("Jesus, my beloved Saviour") BWV 78

Aria: Dein Blut, so meine Schuld durch streicht
Duo Chorus: Wir eilen mit schwachen
Chorale: Herr, ich glaube, hilf mir Schwachen

The soprano and alto parts in Bach's church cantatas were respectively intended for boy and counter-tenor singers, with their tonal and linear clarity. Hence the aptness of young female voices as a medium for their performance. The cantatas contain many musical gems, of which the duo chorus here, with its lilting rhythm and pizzicato cello continuo, is a very attractive one. E.H.
FIVE ENGLISH MADRIGALS

Those sweet delightful lilies
Though Philomela lost her love
See, mine own sweet jewel
Sweet nymph, come
It was a lover and his lass

Weelkes and Morley were among the greatest composers of that superlative art form, the Elizabethan madrigal, in which the interplay between, and individual rhythm of, each part were disciplined by an overall pulse and a touching sensitivity to the lyric. Weelkes was organist successively of Winchester College and Chichester Cathedral: Morley, organist of St Paul's Cathedral, is thought to have been a friend of Shakespeare, for whose plays he composed a number of songs.

CHORALE PRELUDE: "Erbarm' dich mein, O Herr Gott
(Have mercy on me, O Lord God)

Many of the chorale preludes of Bach, tone-poems in their own right, are 'through-composed' works of profound counterpoint. This one, unique among his preludes in consisting of repeated chords supporting the melody, was probably improvised and taken down in shorthand form by a pupil in the organ loft of St Thomas's Leipzig.

TOCCATA in A

This Italian harpsichord player and composer lived in London for a time. His well-known Toccata is equally successful played either upon harpsichord, piano or organ.
FOUR SWEDISH FOLK SONGS

Oh, Warmseland
The Captive Mountain Maid
Neckan's Serenade
Farewell

These beautiful songs were regularly in the repertoire of the great 'Swedish Nightingale,' Jenny Lind, who spent the closing years of her life at Wynds Point House in the Malvern Hills. There, each year on the Saturday nearest October 6th, Jenny's birthday, her home is thrown open to the public, and the Jenny Lind Singers of the College give a short recital of Swedish songs and English madrigals. The singers were founded by Eric Hemery in 1970 especially to take part in the celebrations held in that year to mark the 150th anniversary of the world-famous singer's birth.

The songs are self-explanatory with the exception of the third. This tells of an old Norse legend about the marriage of Freya, goddess of love and beauty, with Neckan, a lesser god. Balder, King of the Gods, was jealous of their happiness and made Neckan King of the Waves (Neptune) and Freya a great star in the heavens. At night, Neckan played his harp to Freya, her face mirrored in the waters about him. With dawn, she faded from the sky and Neckan's music was heard no more.

E.H.

TWO ITALIAN MADRIGALS

The Idle Servants  Steffano Landi  c1590 - 1653
The Bells in the Steeple  G. Sammartini  1698 - c1750

A certain lightness of mood and dance-like character distinguishes the Italian madrigal of this later period from the often tragic and profound works of the English school. They nevertheless possess a harmonic polish which stems from the mastery of their great predecessor, Monteverdi. Landi, a noted singer and composer of dramatic music and madrigals, wrote this entertaining little piece in 1619. Sammartini, like Paradis, spent part of his life in London, the two musicians doubtless becoming acquainted with each other. He was, as well as being a composer, a celebrated oboist.

E.H.
PART SONG: The Snow opus 26, No. 1 Edward Elgar 1857 - 1934
Words by Mrs Alice Elgar

This work is reckoned one of the finest examples of its kind. Written in Malvern in 1894 and dedicated to Mrs E.B. Fitton of that town, it received its first London performance in the Queen’s Hall on 12th March 1904, in the light orchestral-accompaniment version produced subsequently by the composer. E.H.

CAROL: Chanticleer Elaine Hugh-Jones
Words by W.H. Austin 1587-1638

This lively setting of an English carol lyric was composed by a staff member of the College Music Department especially for the College Choir, who performed it at the Christmas Service in 1972. It was later broadcast by the Choir on Radio 3 (on 3rd May last) and is now published by Oxford University Press. E.H.

TWO LATIN MOTETS Arthur Wills

Ave Verum Corpus
O Quam Gloriosum

Two ancient latin prayers inspired Dr Wills, the present organist of Ely Cathedral, to compose these motets for his choristers. In modern idiom, each suits admirably the spirit of the words. The 'cantabile' middle section of the second motet serves to throw into sharp relief the jagged counterpoint and forceful cadence which brings it to a brilliant conclusion. E.H.

BECHSTEIN PIANO KINDLY LENT BY BILTON GRANGE SCHOOL, DUNCHURCH.

Tuesday, 26th March 1974 - Recital in Coventry Cathedral by College Choir of Malvern Girls College.
Young Musicians in Concert

ALL SAINTS,
LEAMINGTON HASTINGS

FRIDAY,
15th SEPTEMBER, 1978
7.30 p.m.
## Programme

<table>
<thead>
<tr>
<th>Piece</th>
<th>Composer</th>
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<tbody>
<tr>
<td>Concertino in D Op. 15</td>
<td>Küchler</td>
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<tr>
<td>Fantasia in G (3 Movements)</td>
<td>J. S. Bach</td>
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<tr>
<td>Fugue in G minor</td>
<td>J. S. Bach</td>
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<td>Intermezzo Op. 116 No. 6</td>
<td>Brahms</td>
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<td>Intermezzo Op. 118 No. 2</td>
<td>Brahms</td>
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<tr>
<td>Sonata No. 3 in B minor (1st Movt.)</td>
<td>Schubert</td>
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<tr>
<td>Seligkeit</td>
<td>Schubert</td>
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<td>Du bist die Ruh</td>
<td>Schubert</td>
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<td>Lachen und Weinen</td>
<td>Schubert</td>
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<td>Mädchenlied</td>
<td>Brahms</td>
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<td>Therese</td>
<td>Brahms</td>
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<td>Wir wandelten</td>
<td>Brahms</td>
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<td>Das Mädchen spricht</td>
<td>Brahms</td>
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<tr>
<td>Sonata in C Major</td>
<td>Loeillet</td>
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<td>Allegro Appassionato Op. 43</td>
<td>Saint-Saëns</td>
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<td>Handel</td>
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<tr>
<td>Two Salonstücke Op. 96 Romance and Waltz</td>
<td>GottERMANN</td>
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<tr>
<td>Voice que le Printemps</td>
<td>Debussy</td>
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NOTES

KATIE BRODIE, who is 10 years old, is at Bawnmore Middle School, Rugby. She is a pupil of Alan Broadbent, of Rugby School, and has been playing the violin for three years having recently passed her Grade V with distinction.

HELEN COLES started her musical career at the age of 12, when she started to learn the oboe. By the time she left school, she was a regular member of many local music societies including the Aylesbury Youth Orchestra of which she was principal oboist for several years. At present she is studying for a B. Ed. Honours Degree at Homerton College Cambridge, where her oboe tutor is Graham Pfaff. She also plays the piano and guitar.

CHARLES HATTRELL started his musical career at the age of 7. He passed his Grade VIII exams at Organ, Piano and Double Bass by the age of 16. He played Double Bass in the National Youth Orchestra in 1976 and 1977, playing in the Proms at the Albert Hall and in Paris under Pierre Boulez. He played the Brahms Piano Concerto No 1 with the Ampleforth School Orchestra at his age of 16. He is, at the moment, studying the piano under John Barstow. He recently gained a Choral Scholarship to New College, Oxford.

FRANCES JACKSON comes from Croydon and her formal musical education began at the age of six, when she started to learn the piano. Some years later she took up the double bass and played in many local orchestras, including the Croydon Symphony Orchestra, conducted by Arthur Davison.

In 1975 she went to read music at Clare College, Cambridge, where she held a Choral Exhibition, and found gradually that singing was taking precedence over the double bass. She has appeared as soloist in many concerts in Cambridge and elsewhere, covering a repertoire ranging from Gilbert and Sullivan to Schoenberg. This month she starts at the Royal Academy of Music, taking the Advanced Course in singing, after which she hopes to make a career as a professional singer.

JULIE LAW studied the piano under Elaine Hugh Jones whilst at Malvern Girls' College. She is now in her second year of her B. Ed. course at Homerton College, Cambridge, where her tutor is Marion Raper. She also plays the 'cello.

MARY McCABE is now studying music at Homerton College, Cambridge where she went last year after leaving Bournemouth School for Girls. She has had 'cello lessons from Florence Hooton and is now studying under Caroline Bosanquet.

JEREMY SAMS also comes from Croydon. Apart from the piano, he also learnt violin, later changing to viola. He read Modern Languages and Music at Magdalene College, Cambridge, and played a leading role in Cambridge as a viola player, accompanist and accordion player. He and Frances also did several recitals together. This month he starts the Accompanists Course at the Guildhall School of Music and Drama.

TIM VENVELL won a scholarship to Magdalen College School, Oxford in 1969, where he remained until 1976. He was a music scholar from 1973, and was school organist in his last 2½ years at the school. He won an Organ scholarship to St. Catharine's College, Cambridge in 1977, where he is at present, having completed the first year of the Music Tripos.

HELEN VERNEY began learning the cello at the age of 9. After school, she went to London where she studied at the Royal College of Music for four years with Anna Shuttleworth and Joan Dickson. While there, she became leader of the first orchestra, won two prizes for recital playing and gained honours in her A.R.C.M. Diploma. On leaving college, she won a Sir James Caird Scholarship to study privately with William Pleeth and has since won the same scholarship for 1979. She has twice been a finalist in the Overseas League Chamber Music Competition and has given many solo and ensemble concerts in and around London.

Programme Design MARGARET HARKIN

Chairs kindly lent by Rugby School
CHORAL SCHOLARS

from

KING'S COLLEGE, CAMBRIDGE

ALL SAINTS CHURCH, LEAMINGTON HASTINGS
SATURDAY, 13th SEPTEMBER 1980 - 7.30pm
PROGRAMME

Part 1

The Golden Age of Choral Music

Dixit Maria  Hans Leo Hassler (1564-1612)
Regina Coeli  Robert Whyte (1535-1574)
O Lord, in thy wrath  Orlando Gibbons (1583-1625)
Vigilate  William Byrd (1542-1623)

Organ

Fugue in d minor  Antonio Vivaldi arr. J. Bach (1685-1750)
See, the Word is incarnate  Orlando Gibbons (1583-1625)
Allons gai bergères  Costeley (1531-1606)
Mother I will have a husband  Thomas Vautor (early 17th century)
Baïsez moi  Josquin des Pres (1445-1521)
I love, alas  Thomas Morley (1557-1603)
Hark, all ye lovely saints above  Thomas Weelkes (1575-1626)

INTERVAL

Part 2

Three Partsongs for Mens' Voices and Piano  Franz Schubert (1797-1828)

Der gondelfahrer  
Ständchen  
Trinklied  

Quatre petites prières de St François d'Assise  

Organ

Toccata-Prelude upon Vom Himmel Hoch  Garth Edmundson (b. 1895)

POPULAR SONGS ARRANGED IN CLOSE HARMONY
THE CHORAL SCHOLARS ARE
Simon Gay Counter Tenor
Simon Halsey Counter Tenor
David Lowe Tenor
John Hall Tenor
Colin Hawke Baritone
James Ottaway Bass

THE ORGAN SCHOLAR IS
Thomas Trotter

NOTES
The group making its third appearance at Leamington Hastings this evening first met at King's four years ago as undergraduates. Like generations of Choral Scholars before them, they inherited a repertoire of popular songs arranged in the medium as 'close harmony'. They soon began travelling the country, outside of university terms, giving concerts in churches, schools, art centres, tythe barns, stately homes, (in fact, almost anywhere!) in a wide variety of musical styles but always including some of these popular songs. Every member of the group has now graduated, and, is, in fact, a former choral scholar. Concerts together are limited by other commitments but still prove to be enjoyable both musically and socially for the group, and, it is hoped for those who attend their concerts. Their careers, to date, are outlined below.

SIMON GAY was educated at The Grammar School, High Wycombe, and read Mathematics at King's. Since leaving King's, he has embarked on a professional singing career. He appears regularly as a member of the Richard Hickox Singers and Monteverdi Choir and, with John and James, is in the highly successful singing group 'The Light Blues'.

SIMON HALSEY was educated at Winchester College, having been a chorister at New College, Oxford. After a year's postgraduate training at The Royal College of Music, where he studied with Norman del Mar, he is now a professional conductor working with The Scottish Opera Touring Company and the Milton Keynes Chorale. He has recently formed his own choir, 'The Benjamin Britten Singers' and directs The Cambridge Opera Group.
All Saints
Leamington Hastings

Yehudi Menuhin School

SATURDAY 9th OCTOBER 1982
7.30pm
All Saints
Leamington Hastings

Yehudi Menuhin School

SATURDAY 9th OCTOBER 1982
7.30pm
PROGRAMME

SONATA in G Minor

Largo: Corrente - Allegro: Adagio: Allegro Vivace

SOPHIE RENSHAW (Viola)
MARY WU (Pianoforte)

ADAGIO

SOPHIE RENSHAW (Viola)
MARY WU (Pianoforte)

BARCAROLLE Op. 60

KENNETH BRADSHAW (Pianoforte)

CONCERTSTUCK

SOPHIE RENSHAW (Viola)
MARY WU (Pianoforte)

INTERVAL

FRENCH SUITE No 5 in G Major

Allemande: Courante: Sarabande: Gavotte:
Bourree I & II: Gigue

MARY WU (Pianoforte)

SONATA No 3

Slow: Andante scherzando: Lento - con moto

TASMIN LITTLE (Violin)
KENNETH BRADSHAW (Pianoforte)

INTRODUCTION and RONDO CAPRICCIOSO

TASMIN LITTLE (Violin)
MARY WU (Pianoforte)
BIOGRAPHIES

KENNETH BRADSHAW (17) was accepted as a pupil at the Yehudi Menuhin School at the age of nine, where he now studies with Simon Nicholls and Louis Kentner. Kenneth has performed in many concerts since being at the school including ones in the Petworth Festival, Malvern, Herne Bay, Portsmouth, Guildford and other music clubs. Kenneth used to learn the 'cello and now plays the double bass in the school orchestra, and is interested in composition.

TASMIN LITTLE (17) was accepted as a pupil at the Yehudi Menuhin School at the age of eight, where she now studies with Pauline Scott. In 1980 she was one of the soloists in a performance of the Vivaldi Four Violin Concerto in an Ernest Read Children's Concert at the Royal Festival Hall. Tasmin has taken part in many concerts including performances in the Windsor and Gstaad Festivals and in Rotterdam. She has twice participated in Master Classes given by Pinchas Zuckerman at the Purcell Room, London. In 1982 Tasmin won Second Prize in the Shell LSO Competition and Third Prize in the String Section of the BBC 'Young Musician of the Year' Competition.

SOPHIE RENSHAW (17) entered the Yehudi Menuhin School in 1976 where she studies with Margaret Norris. In 1980 she was in the National Finals of the BBC 'Young Musician of the Year' Competition playing the violin and in 1982 playing the viola, having won the Manchester regional finals. Sophie has also played in the BBC Radio Series 'Young Music Makers'. In 1981 she was successful on the viola in the Royal Over-Seas League Music Festival winning the Goddard Prize and the Society of Women Musician's Prize. Sophie has been a member of the National Youth Orchestra.

MARY WU (17) was born in Hong Kong and in 1976 she joined the Yehudi Menuhin School where she studies with Peter Norris and Louis Kentner. Her home is now in England. Mary has performed in many concerts both as soloist and accompanist including ones at the Wigmore Hall, Queen Elizabeth Hall, Windsor Festival, as well as in France, Holland and Switzerland. She has played Beethoven's 'Spring' Sonata with Yehudi Menuhin in several concerts in 1981. In 1978 Mary won the Hong Kong Prize at the Royal Over-Seas League Music Festival and in 1982 the Third Prize in the Piano Class of the BBC 'Young Musician of the Year' Competition.
Yehudi Menuhin founded his school in 1963 with the intention of creating the ideal conditions in which musically talented children might realise their potential to the full. The school comprises 47 highly committed boys and girls ranging from 8 to 18 years of age. About 5 new places are available each year and in the selection process the emphasis, especially in the case of the youngest children, is on musical potential rather than achievement.

In character the school is residential, cosmopolitan and inter-racial. At its heart it recognises the importance of human relationships and thus it manages to foster a relaxed, open, family atmosphere, which is flexible and supportive enough to satisfy individual needs. The quality of the psychological and moral climate is considered vital to the general and musical development of each child. Although the school is characterised by its distinctive commitment to music, the primary goal is the all-round, educated artist rather than the narrow technician. Great care is taken to provide a balanced curriculum which does full justice to the musical and general education of each student. Basic areas of study are English language and literature, foreign languages, mathematics and the physical and human sciences; these are supported by environmental studies, history, philosophy, social studies, drama, art and crafts. Results in O and A level examinations have been encouraging with some students passing in areas pursued entirely on their own initiative - e.g. astronomy, Chinese, Welsh and Hebrew.

The instruments taught at the school are violin, viola, 'cello and piano. Each child has two hours of instrumental lessons a week together with some additional supervised practice. All the students do choral singing and there are weekly classes in such General Music activities as composition, aural training, harmony and analysis. In addition to playing in the orchestra, the string players receive weekly tuition in chamber music and on the piano, whilst the pianists are coached in the accompaniments they provide for all the school concerts as well as in sonatas with string players.

About half of each day is devoted to music. The children receive intensive weekly tuition from their regular teacher. Yehudi Menuhin comes to the school as often as possible to give lessons to all the violinists and violists; the 'cellists and pianists have monthly instruction from William Pleeth and Louis Kentner respectively, whilst Hans Keller works regularly on quartets with all the string players.

(Continued on slip of paper in middle of programme)
In addition the children have the opportunity of working with celebrated artists from different countries, particularly Vlado Perlemuter, Felix Andrievsky, Maurice Gendron, Donald McInnes and Irena Zaritskaya. Instead of internal music exams, concerts are given at music societies, festivals, schools, colleges and universities throughout the country. The proceeds of these concerts often go to different charities. From time to time, groups of pupils have travelled abroad, giving concerts in France, Holland, Switzerland and the U.S.A. In order to extend their social horizons, pupils have given concerts in Old Peoples' Homes, in schools for physically handicapped children, in those for educationally subnormal children, in a borstal, a rehabilitation centre, a mental hospital, and a hospice for terminal cancer patients. Several competitions have been won by students whilst still at school and those who have completed their studies have an impressive record of scholarships to music colleges, conservatoires and universities in this country and abroad.

In 1971 our neighbour, Sir Ronald Harris, provided us with a magnificently restored barn as a concert hall. Generous gifts from the Gulbenkian, Rayne and Wolfson Foundations also enabled us in 1973 to expand our accommodation and put up a recital room, music teaching studies and a laboratory, which was equipped by The Pilgrim Trust. From 1971 regular support has also been provided by The Friends of the School who organise a flourishing Concert Society with concerts taking place mainly in Slyfield Barn. New members are always welcome and further information can be obtained from the Society of the Friends of the School.

A turning point in the history of the school came in 1973 when it was accorded a special status as a centre of education for the performing arts, with a grant made direct from the Department of Education and Science. This has enabled those students whose parents are normally resident in this country to receive financial support in accordance with a means test, whilst for overseas pupils we are heavily dependent on donations to the school. We are now in a position to look to the future with confidence. We hope that our community will continue to work together in a spirit of co-operation and build upon its uniquely facilitating environment, which provides a setting worthy of its founders' aspirations.

We welcome very warmly Sophie, Tasmin, Mary and Kenneth to Leamington Hastings and trust that they will enjoy their time with us. PROGRAMME DESIGN BY MARGARET HARKIN
Marisa Robles
Harp Ensemble

Ruth Faber
Rachel Masters
Gillian Tingay

Marisa Robles

All Saints
Leamington Hastings
Friday 6th May 1983
7.30pm
PROGRAMME

Four Harps:

HANDEL
HARRIER
SOLANO
ROBLES

Solo Harp:

NADERMAN
HAUSMAN
HASSELMANS

Four Harps:

ROBLES

Solo Harp:

TOURNIER
GURIDI
GURIDI
SALZEDO

Four Harps:

Arr. ROBLES
GRANADOS

Third Movement from Harp Concerto in B flat
Duo No 1
Moderato
Rondo-Allegro
Sonatine No 6
Allegro
Rondo
La Source
Narnia Suite
Narnia's Theme : Lucy's Theme
Edmund's Theme : Peter's Theme
Susan's Theme : Jadis
Aslam : The Timeless Narnia

INTERVAL

Two Preludes
Tranquillo
Lent
Three Basque Melodies
Viejo Zortzico
Song in the Night
Irish Suite for Four Harps
Jota
NOTES

MARISA ROBLES comes from a musical family and represents the third generation of outstanding harp players. Born in Madrid, she started her musical training when she was seven and had eight years of intensive study at the Royal Conservatoire. Miss Robles' career was well established at an early age with the leading Spanish orchestras. Almost every contemporary Spanish composer has written for her - solo pieces, chamber works and concertos - which has added considerably to the harp repertoire of the twentieth century.

At the age of 21, Miss Robles was appointed Professor of Harp at Madrid Conservatoire, succeeding her aunt and only teacher, Luisa Menarguez. Two years later she married an Englishman and left her country to start a new career in England.

Since her London debut at the Royal Festival Hall in 1962 with the London Mozart Players, Marisa Robles has become a familiar name to all concert goers. She frequently plays with James Galway, with whom she recorded the Mozart Flute and Harp Concerto. They toured the United States together in 1979 and when Miss Robles made her New York debut at the Lincoln Center at the prestigious 'Mostly Mozart Festival', the New York Times acclaimed her 'the perfect harpist'.

Marisa Robles has made many recordings of solo and chamber recitals, mostly on the Argo label. Her release of 18th century Harp Concertos by Handel, Boieldieu and Dittersdorf with the Academy of St Martin-in-the-Fields, directed by Iona Brown, was hailed by critics as among the best recordings of 1980. Miss Robles makes frequent television appearances, the most recent notable success being a series of Masterclasses for BBC 2.

In addition to her concert work, Marisa Robles is devoted to her teaching and is both harp tutor to the National Youth Orchestra and Professor of Harp at the Royal College of Music.

RACHEL MASTERS began playing the harp when she was 11 years old and at the age of 14 was a member of the National Youth Orchestra and was principal harpist for two years. In 1970 she gained a Junior Exhibition to the Guildhall School of Music where she studied under Sidonie Goossens and in 1976 she was awarded a scholarship to the Royal College of Music to study under Marisa Robles. Since then she has taken part in a master class at the Purcell Room and has given numerous concerts, including one in the Temple Speech Room in Rugby in the spring of 1982.
GILLIAN TINGAY was born in 1959 and began learning the harp at the age of 11 with Tina Bonifacio. She was a member of the National Youth Orchestra and at the age of 15 won a foundation scholarship to the Royal College of Music where she studied with Marisa Robles, gaining her ARCM with honours. She was a finalist in the first BBC 'Young Musician of the Year' Competition and has appeared on television several times in this country and abroad. Last year she gave a very successful Purcell Room recital and a debut recital at the Wigmore Hall and she appeared at the Purcell Room again earlier this year.

RUTH FABER started playing the harp at the age of 13. She won a Junior Exhibition Award to the Guildhall School of Music where she studied for three years. She was a member of the National Youth Orchestra for three years and principal harpist in her last year. She was awarded a scholarship to the Royal College of Music where she studied with Marisa Robles and she was joint winner of the Douglas Whittaker Chamber Music Prize.

WE ARE EXTREMELY GRATEFUL TO I.B.M. WHO HAVE PARTIALLY SPONSORED THIS CONCERT.

M.B. Sutton, Location Manager of I.B.M. Warwick, writes: I.B.M. United Kingdom Ltd believes that business should contribute to the community in which it operates and, with offices in Birmingham and Warwick, we have supported artistic events in this area. This support includes the fully professional Arts bodies, such as the City of Birmingham Symphony Orchestra, the Worcester Three Choirs Festival and the Royal Shakespeare Theatre at Stratford, but also recognises the importance of Community Arts and we therefore try to assist local Arts Societies such as 'Music at Leamington Hastings'. We wish everybody associated with tonight's concert every success and feel sure that it will be a memorable evening.

PROGRAMME DESIGN BY MARGARET HARKIN
All Saints Church
Leamington Hastings

The Friends Of
Leamington Hastings

Sunday 16th November 1986
3.15 p.m.
PROGRAMME

Oboe Concerto in Bb (2 movements)  
HANDEL

Piece
IBERT

Rhapsodie in G minor
R. PEIRSON

MARGARET PEIRSON (Oboe)  ROSAMOND PEIRSON (Viola)

JOHN PEIRSON (Pianoforte & Flute)

Ländliches Lied
MARGARET PEIRSON
SCHUMANN

Das Glück

Sommerruh

An die Nachtigall

Puisqu'ici bas
FAURÉ

La Regata Veneziana
ROSSINI

FIONA DAZELEY (Soprano)  ANGELA YOUNGMAN (Mezzo Soprano)

ALEXANDER YOUNGMAN (Pianoforte)

Trio in B flat, Op. 11
BEETHOVEN

Allegro con brio - Adagio - Allegretto

The Op. 11 Trio, though enjoyable enough, is hardly
Beethoven at his best; not does it capture the special qualities
of the clarinet to full advantage. That said, however, the themes
of the first movement are attractive and melodious, and the
design easy to follow, and the Adagio makes some effective
excursions with somewhat flimsy material. The Finale consists of
nine variations on a theme whose bouncing energy can hardly
conceal its triviality and lack of distinction. The first
variation is for piano only, after which the pianist is allowed
a respite to listen to a duet for clarinet and cello. There are
two minor key variations, the second of which carries brisk
dotted rhythms. Variation 9 introduces a rather self-conscious
 canon; trills on the piano lead to a coda and an unexpected
G major digression in six-eight. Despite the novelty of this
surprise tactic, it is barely sufficient to revive interest in
what seems, at this stage, to be a lost cause! Nevertheless,
despite its obvious shortcomings, this Trio has enough
redeeming features to rescue it from oblivion, and it is
certainly good to give it an airing from the resourceful team

/cont.
appropriate to do so. After all, if it has been written by Beethoven's friend and exact contemporary, Anton Reicha, whose prolific chamber music has recently been enjoying quite a vogue, it would doubtless be praised as one of his best compositions!

HELEN DEAKIN (Clarinet)  FELICITY WHITE (Pianoforte)  MICHAEL MARTIN (Violoncello)

INTERVAL

Terzetto Op. 74

DVOŘÁK

Allegro ma non troppo - Scherzo and Trio: Vivace

Tema con variazioni

String Trios are rare, and those with a viola bass practically non-existent. Dvořák's delightful Terzetto owes its conception to domestic chance: a chemistry student lodging with Dvořák's mother-in-law, and having violin lessons from a member of the theatre orchestra. Dvořák, a violist himself, had the idea of adding a viola to the duets which the pair played, and the Terzetto was born. It is the work of an experienced composer nearing the age of fifty. But it makes no concessions to its amateur origins, is technically brilliant and demanding, and it seems that the original players found it daunting! It is fortunate that the Broadbents have been able to accept the challenge to present this splendid, rarely heard work. Moreover, they are omitting, for reasons of length, the Larghetto second movement, easily the least demanding of the four! The Romantic opening to the first movement has a deceptive simplicity, and vigorous semiquavers soon inject a sense of urgency. The A minor Scherzo is typically Slavonic in its strong rhythms; its Trio is a delicate contrast in the major, with the lilt of a Ländler (or bucolic waltz!). The Finale is masterly: its theme is derived from the opening of the first movement, but dramatically transformed with shifting chromatic modulations and the majestic tread of an 18th century French Overture. The Variations, though subtly linked, adhere strictly to the striking harmonic basis of the theme, and convey a variety of emotions. There is poignant tension at times (the first violin's recitative over powerful tremolando double-stopping is positively tragic) and the ending has driving energy and little relaxation of tension.

GILES & RALPH BROADBENT (Violins)  ALAN BROADBENT (Viola)
Dolly Suite, Op. 56

Berceuse - Mi-a-ou - Le jardin de Dolly - Kitty-Valse
Tendresse - Le pas Espagnole

The singer Emma Bardac, who eventually became Debussy's second wife after each of them had divorced their first partners, had a daughter, Dolly, and it was for her that Fauré wrote the well-known suite (the Berceuse, at least, will be a nostalgic memory for those who used to enjoy 'Listen with Mother' on radio!). All the pieces have an easy charm, and successfully walk the tight-rope between sophistication and banality which Fauré always negotiated so well: his fastidious French good taste always seems to prevent him, however narrowly, from toppling over the brink into vulgarity. Except for the first, all the movements are in triple time, though Mi-a-ou contains ingenious cross-rhythms, and the middle section of Kitty-Valse obstinately suspends the waltz metre, finishing with graceful use of hemiola. Le jardin de Dolly suggests a gentle ramble, swaying between A flat and E majors, into which Fauré unobtrusively places a self-quotation from his violin sonata. Subtle key changes also provide much of the interest in Tendresse: a feature of Fauré's style is to reach distant points and then to return home by the shortest and most unexpected route, a process which Koechlin likened to 'the unfailing grace of a cat falling on its feet': an apt simile, for more than one title in this suite suggests Fauré's empathy with cats! As for the final swirling dance, even the addition of castanets could hardly make it more evocative of Spain.

ALISON AND PETER BULLETT (Pianoforte)

The Ships of Arcady
The Song of The Shadows
Five Eyes
Ghosts In The Belfry
Oft In The Stilly Night
The Girl With The Buckle On Her Shoes

MICHAEL HEAD
ARMSTRONG GIBBS
HAVELOCK NELSON
HAVELOCK NELSON

THE CLIFTON SINGERS

Conductor - Beatrice Long

PROGRAMME NOTES BY ALEXANDER YOUNGMAN

PROGRAMME DESIGN BY MARGARET HARKIN
BIOGRAPHIES

The Peirson Ensemble consists of John, who teaches at Rugby School and plays flute, viola, piano and guitar, Rosamond who gained her LRAM on the violin after studying with Alfred de Reyghere and has played and sung in many concerts in this area, and Margaret who plays the oboe and sings in many concerts in the Bristol area. Unfortunately Richard cannot be with us today as he is very busy with his studies at Cambridge University.

Alexander and Angela Youngman are the husband and wife team who have performed in numerous concerts together in the past twenty years in this area. Alexander was Director of Music at both Monkton Combe and Rugby Schools and, in recent years, has been an examiner for the Associated Board of the Royal Schools of Music and his duties have taken him to many parts of the world. He has made many appearances in concertos and solo recitals, including playing the complete cycle of Beethoven piano sonatas in a series of ten lecture-recitals. Angela had her first singing lessons with Marcus Beresford and later studied with David Johnston. Apart from her numerous singing engagements, Angela has founded a Steel Band at St Andrews School, and recently has become Director of Music at Rugby High School for Girls. Fiona Dazeley studied singing at the Royal College of Music and, after qualifying as ARCM, she came to Rugby. In recent years, Fiona has been responsible for running the Kilsby Singers. Fiona and Angela have sung together on numerous occasions.

Helen Deakin attended the Royal Academy of Music and gained an ARCM diploma in clarinet and an LRAM diploma in piano as well as a first class degree. She is the Director of the Rugby Senior Wind Ensemble (not Wind Band Ensemble as stated in Music at All Saints Leamington Hastings 1986 brochure) and she has played in many concerts since coming to the Rugby area. Michael Martin studied music at the International Cello Centre in Scotland after leaving school - he then went to the U.S.A. for three years, studying and teaching at the Wisconsin Conservatory of Music in Milwaukee. Since 1982, he has been teaching the 'cello at Rugby School. Felicity White studied at the Royal College of Music. After a period as a soloist and accompanist, Felicity married and lived in Peru. Since living in Rugby, she has devoted herself mainly to teaching.
The Broadbent Trio consists of Alan, who is one of the leading string teachers in the country and is conductor of the highly successful Rugby Sinfonia, and his two sons, Giles (13) and Ralph (11). Both boys passed Grade 8 Violin at the age of 10 - they also learn the piano with Felicity White and have oral training and theory with Martin Jackson. They are both members of the Rugby Sinfonia and both played at St John Smiths Square in the Prizewinners Concert of the "Chamber Music Competition for Schools". Giles has been having violin lessons with Stephen Broadbent for the past two years and he is now a member of the exciting National Youth Orchestra of Great Britain.

The husband and wife piano duo, Alison and Peter Bullett have been playing duets together since they met in 1976! Peter gained his ARCM in piano performing at the age of 16. In 1979 he moved to Rugby where he has taken part in a wide variety of musical performances as soloist, accompanist, organist, continuo player and conductor of the Rugby Rococo Players. Since her move to Rugby in 1981, Alison has gained her ARCO and LRAM (teachers) diplomas, and teaches the piano privately and at two schools in the area.

The Clifton Singers were formed in October 1983 as an Adult Education Class. The aims of the class were to develop good vocal skills through part song singing and to encourage interest in our choral heritage. The Ensemble has undertaken a wide variety of music in order than it can entertain in many places in the Rugby area. The Clifton Singers were formed by their conductor, Beatrice Long.

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TONIGHT - 10.30pm - I.T.V. CENTRAL

A 90 minute film entitled 'MAKING IT' will be shown at 10.30pm tonight on I.T.V. Central. The documentary follows three young musicians (Amanda Hurton, Clare MacFarlane and Joanna MacGregor) throughout their first year as professional musicians. Amanda and Clare, both ex-Yehudi Menuhin School, have already made two appearances in our church, and they will open our 1987 season on Saturday, 2nd May next, so this film should be of special interest to music lovers at Leamington Hastings, so do try and stay awake and watch this interesting film! If you take the I.T.V. Times, you will see a picture of Clare and Amanda on Page 5.
Golden Moments of 1989

Malcolm Allison and Rebecca Shaw (Violins) rehearsing the Bach Double Concerto with the Yehudi Menuhin School Orchestra for their July concert.

Some of our first ever audience of 500 music lovers taking their places for the Yehudi Menuhin School concert in July.

The Darlington Piano Trio pictured in the Law's garden just before their May concert.

Glyns Radford and James Green, two members of "The Tapestry of Music" enjoying their supper during the interval of their December concert.

Clare MacFarlane (Violin), Leland Chen (Violin) and Mary Wu (Pianoforte) pictured in the vestry before their September concert.

"The Age of Gold" JoAnn Bond (Harpichord), Virginia Radford (Soprano) and Joann Dixon (Recorder) rehearsing their "Pastoral Pleasures" programme before their concert in November.

Evelyn Glennie (Tingant/Percussion) and Philip Smith (Pianoforte) relaxing in the Law's garden before their opening concert in April.

Jose Feghali (Pianoforte) rehearsing in church before his June recital.
MUSIC AT ALL SAINTS LEAMINGTON HASTINGS 1990
Dear Music Lover,

Leamington Hastings resounds to glorious music once more this year — a very warm welcome awaits you in our ancient Parish church set in the depths of the glorious Warwickshire countryside.

1989 was our most successful year to date with record numbers of people (including our first audience of 500 people) coming to our concerts from many parts of the country — as in previous years, the superb acoustics of the church, the flower arrangements and the happy informal atmosphere continue to be remarked upon by both performers and audience alike. Once again, many of you sent us Christmas cards saying how much you had enjoyed the concerts — thank you so much for your words of encouragement, which are much appreciated.

As you read through the brochure and note the musicians coming to our little church in the coming months, we feel sure that you will agree that we have our strongest "line-up" to date with each of the seven concerts being of the highest possible quality: 1. What more exciting opening concert could we have than THE CHORAL SCHOLARS OF KING'S COLLEGE, CAMBRIDGE — this will be the fifth visit of members of this world famous choir, with the added delight and privilege of The Scholars singing the Eucharist in the church on Sunday, 25th March at 10.30 am. 2. What a joy and privilege it will be to welcome back for the third successive year EVELYN GLENNIE (Timpani/Percussion) and PHILIP SMITH (Pianoforte). Evelyn is now truly "at home" in the world concert platform. While at the Royal Academy of Music, her tutor, the much loved and distinguished percussionist, James Blades, said of her: "She will make history" — little did he realise that his pronouncement would come true so quickly! Evelyn and Philip made history and received a standing ovation at the end of their Prom. Concert in July last (the first ever Percussion Prom. concert) and another highlight during a very busy and exciting year was her fascinating hour long South Bank show on ITV in November last. 1990 sees the simultaneous publication of her biography and the release of her first record in London on May 5th. The performance of Ross Edwards' 'Marimba Dances' in the second half of her performance here will be the U.K. première. 3. TASMIN LITTLE now ranks as one of Europe's most exciting young violinists, and, in the course of 1990, she will be playing nine different Violin Concertos with some of the world's leading orchestras. Tasmin has visited our church on many occasions since her 'tender years' at the Yehudi Menuhin School and it is always a very special occasion to welcome her back. It will be worth travelling a long way to hear her play unaccompanied Bach! A warm welcome too for pianist VANESSA LATARCHE, paying her second visit to L.H. church — some of you will remember her playing Franck's 'Prelude, Chorale and Fugue' on her previous visit. 4. Six distinguished string players, led by international cellist Moray Welsh, make up THE ARIENSKI ENSEMBLE, whom we warmly welcome on their first visit to L.H. This concert is a "must" for chamber music lovers, with the Dvorak Quintet Op. 97 and the Brahms Sextet Op. 18 being the highlights of a superb programme. This will be a special occasion as it will be the first time that a Sextet have performed in our church. 5. A very warm welcome to THE SCHUBERT ENSEMBLE OF LONDON on their first visit to L.H. This very talented Ensemble provide another 'must' for chamber music enthusiasts with a 'mouth-watering' programme which includes Brahms Piano Quartet in G minor, Op. 25 and Schubert's masterpiece, 'The Trout' Quintet. They must rank as one of the most exciting Ensembles in the 'classical music field' today with their very distinct and lively performances. 6. We are so pleased to welcome to our church for the first time two very distinguished musicians in MALCOLM MESSITER (Oboe) and SIONED WILLIAMS (Harp). The combination of oboe and harp will be a 'real delight'. Malcolm Messiter is recognised as one of the world's leading oboists and Sioned Williams is one of our leading harpists, so the chance to see and hear this delightful combination is not to be missed! 7. What better way to end this series of concerts than to welcome back to our church three firm L.H. favourites — JAN CADDY (Bass-Baritone), MARY HEGARTY (Soprano) and ALLAN SCHILLER (Pianoforte). The two song recitals that Ian and Mary have given have been "a sheer joy" and it is an added bonus that they will be accompanied by one of this country's leading pianists Allan Schiller, who will also be playing two piano solos in the course of the concert.

FINANCE — We continue to be very proud of the fact that we promote these concerts without any financial help from outside sources — we do not seek sponsorship, grants etc and consider it only right that we 'stand on our own two financial feet'! This, of course, has only been possible because we have had such splendid support from so many music loving friends — long may it continue! It is hoped that as many people as possible will again purchase Subscription (or Season) Tickets. This is the first time that a Subscription Ticket will cover 7 concerts (it has always been 6 concerts in previous years). The cost of a Subscription Ticket will be £33.00 each, with individual tickets being priced at £5.50, with tickets for Young People under 20 being available at £4.50. The average cost per concert for those purchasing a Subscription Ticket is £4.71, which, of course, includes strawberries and cream in four or five of the concerts. The strawberries and cream is included in the price of the ticket on all occasions. Purchasing a Subscription Ticket gives you a reduction of about 80p per concert and saves you having to purchase tickets for each individual concert. If you cannot come to a concert for any reason, we are quite happy for you to transfer your Subscription Ticket to a friend, rather than waste it. We consider our tickets to be very reasonably priced when one looks at the superb "line-up" this year and also when looking at the prices of tickets in other classical music venues. On the Box Office 'front', please can you continue to give us Ray Law names and addresses of music lovers who may have just moved into your area and do not know about our concerts — it is such a help, and a quick word or phone call will soon have one of our brochures "speeding" on its way to them! Last season well over 2,300 envelopes containing letters, tickets, brochures etc were posted from Draycote!
RECORDS, CASSETTES, C.D'S — As we have such a distinguished 'line-up' of musicians appearing at Leamington Hastings this season, we shall have their records, cassettes and C.D's available for sale, on most occasions, on the day of their concert here.

PIANO — We shall again have the use of a Steinway Boudoir Grand Piano in Concerts 2, 3, 5 and 7. (See Page 13). We are very grateful to Russell Acott of Oxford for their continuing support with this piano and also to Peter Wills of Banbury for tuning the piano before each concert.

PARKING — The parking of cars seems to have continued to 'go well' and we are very grateful to you all for being so patient and sensible about the problem. Thanks to Mr. and Mrs. G. Gardner, we shall again have the use of a field near the Almshouses for use as a car park. If it is too wet to park in the field, please continue to park sensibly in the village, i.e. NOT in front of residents' drives or on their soft green verges! If you have any problems with wheelchairs, infirm or elderly people, please contact Ray Law — we can usually make special arrangements.

TRANSPORT — If you wish to come to the concerts and have no transport, please contact Ray Law — we can often arrange a lift with someone who lives near you, who is already coming to the concert. For those who do not know where Leamington Hastings is situated, it is just off the A426 road, half way between Dunchurch and Southam.

We are very proud to be presenting concerts of such excellence and look forward to meeting all our old and also many new friends in the course of the coming season. We look forward to seeing you all at Leamington Hastings in the coming months — a warm welcome awaits you all!

ALL ENQUIRES TO: RAY LAW,
"MEADOWS",
DRAYCOTE,
NEAR RUGBY, WARWICKSHIRE CV23 9RB
TEL: MARTON (0926) 632510

CALENDAR FOR 1990

1. Sat 24th March  CHORAL SCHOLARS OF KING'S COLLEGE, CAMBRIDGE  7.30 pm

2. Sat 21st April  EVELYN GLENNIE  (Timpani/Percussion)
PHILIP SMITH  (Pianoforte)  7.00 pm

3. Sat 12th May  TASMIN LITTLE  (Violin)
VANESSA LATARCHE  (Pianoforte)  7.30 pm

4. Sat 9th June  THE ARIENSKI ENSEMBLE  7.30 pm

5. Sat 7th July  THE SCHUBERT ENSEMBLE OF LONDON  7.30 pm

6. Sat 22nd Sept.  MALCOLM MESSETER  (Oboe)
SIONED WILLIAMS  (Harp)  7.30 pm

7. Sat 13th Oct.  IAN CADDY  (Bass-Baritone)
MARY HEGARTY  (Soprano)
ALLAN SCHILLER  (Pianoforte)  7.00 pm

N.B. Concerts 2 and 7 commence at 7.00 pm and not the usual time of 7.30 pm.
Dear Friends,

These concerts at Leamington Hastings seem almost miraculous, with international performers flying in from Warsaw and Copenhagen en route for New York. I have just been studying the 1990 programme; it is like looking at the menu for a sumptuous meal out, only better, not least because I don’t have to make a choice: I can have the lot! This will be my third concert season, so I find myself anticipating the pleasure of meeting some old friends, as well as making new ones.

Jo and I count it a privilege to be associated with these concerts not only because of the quality and variety of the programme, but because we have become aware of a special quality peculiar to them.

Last year one of the performers remarked after a concert: “We love coming to play here. It’s not just the excellent acoustics and the beautiful buildings, but the audience. Tonight, walking forward to play, I could sense already a feeling of expectancy and attention. Then sitting down, there was no feeling of me and them, which is often the case, but that we were there to make music together”.

The generous hospitality that we all enjoy, performers and audience alike, is an essential ingredient, helping to make these concerts such rich human and spiritual occasions. We owe Ray and Brenda Law, and all who assist them, a great debt of gratitude.

I look forward to enjoying your company in “making music together” in 1990.

With best wishes,

John Stevinson

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**ALSO AT ALL SAINTS, LEAMINGTON HASTINGS**

**ALL** are invited to come and sing in "MESSIAH FROM SCRATCH" on **FRIDAY, 21st DECEMBER 1990** at 7.30 pm. Application Forms for singing will be available from Ray Law from November 1st next. (Tel: Marton (0926) 632510).

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**LEAMINGTON HASTINGS GALLERIES**

Lessingham House, Leamington Hastings,
Near Rugby, Warwickshire CV23 8DY
Phone — Marton (0926) 632754

The Galleries offer a wide range of contemporary British craft products in all media — wood, leather, textiles, ceramics, glass, jewellery and basketry.
Craft workshops adjoin the Galleries in the former Coach House.
Visitors are welcome to see the workshops and to relax in the gardens of Lessingham House.
Open — Wednesdays to Sundays from 1st April to 94th December 2 — 6 pm
OPEN UNTIL 7 pm ON CONCERT DAYS 3,4,5,6.
OPEN UNTIL 6.30 pm ON CONCERT DAYS 2,7
CONCERT NO. 1 SATURDAY, 24th MARCH at 7.30 p.m.

CHORAL SCHOLARS OF KING'S COLLEGE, CAMBRIDGE

Peter Barley (Organ Scholar) Simon Williams (Tenor) Robin Tyson (Alto) Philip Gates (Alto).
Paul Robinson (Bass) Joseph Houghton (Bass) Jonathan Wix (Bass) Martin Eastwood (Tenor)

We welcome back to Leamington Hastings the Choral Scholars of King's College, Cambridge, members of one of the world's most famous choirs, for our opening concert of the 1990 Season. They have made four previous appearances here — in 1978, 1979, 1980 and 1985. Collegium Regale, as they now call themselves, is a unique choral group consisting of the 14 present Choral Scholars of the choir plus the two Organ Scholars. The performers in this concert represent one half of Collegium Regale, the other half being presently engaged on a similar tour of the South of England. These tours were first begun by the Choral Scholars in the early sixties (although their exact beginning is shrouded in mystery and folklore!) and have taken place ever since. The choir members are drawn from all three University years, although very few have been 'up north' before!

The fame of the King's College choir has steadily grown since the early 1930's through regular broadcasting of services and recitals. The well-known Festival of Nine Lessons and Carols on Christmas Eve was first broadcast in 1928, and, with the exception of 1929, has been broadcast annually. With the advent of L.P. records in the 1950's, the work of the choir became still more widely known in all parts of the world. In addition to recordings of Matins, Evensong and Carol Services, a wide range of Sacred Music from Taverner to Britten is available on disc. The choir has taken part in gramophone recordings and T.V. and radio performances with all the leading orchestras.

The music to be performed in this concert follows in the tradition of previous concerts by dividing into two: a first half of serious music both sacred and secular, mostly from the sixteenth century, and a second half made up of a selection of our repertoire of light-hearted songs usually arranged by members of the choir past and present.

On Sunday, 25th March at 10.30 am, the Parish of Leamington Hastings will have the privilege of the Eucharist being sung by the Choral Scholars of King's College — a warm welcome is extended to all to attend this service.

PROGRAMME

Alphonso Ferrabosco
Mesandro Grandi
Thomas Tallis
Claudio Monteverdi
Clement Jannequin
John Bennett

Vocem Mear Audisti
Missa Sine Nomine
Organ Interlude
The Lamentations of Jeremiah
Lasciate Mi Morire
Le Chant des Oiseaux
Weep, Oh Mine Eyes

Strawberries and Cream may possibly be served in the INTERVAL in the church.

A Selection of Folk Songs and Negro Spirituals
Organ Interlude
Close Harmony Arrangements

Tickets £5.50 Young People under 20 £4.50
EVELYN GLENNIE & PHILIP SMITH

Evelyn Glennie was born in Aberdeen in 1965. She studied Timpani and Percussion from the age of 12 and entered the Royal Academy of Music in London in 1982 to study Timpani/Percussion and Piano where she gained an Honours Degree and her L.R.A.M. She was awarded many prizes, including the Queen’s Commendation Prize for all round excellence — the highest award given by the R.A.M. In 1986 she won a Munster Trust Scholarship, which enabled her to visit Japan to study with Marimba virtuoso, Keiko Abe, and in May 1987 eight European Rotary Clubs awarded her the Leonardo da Vinci Prize for the most outstanding young musician of 1987. She won the Young Professional Allmusic Musician of the Year Award in the 1988 Wavendon Allmusic Awards. Junior Chamber International voted her one of the 10 outstanding Young People in the World in November 1989. Evelyn Glennie is in increasing demand as a soloist, and in recent seasons, she has played with many of the world’s leading orchestras and has taken part in such prestigious festivals as Edinburgh, Chichester, Salisbury and Harrogate. In June 1987 Miss Glennie joined Sir Georg Solti, Murray Perahia and David Corkhill to perform Bartok’s Sonata for Two Pianos and Percussion — this was recorded for CBS Records and televised on BBC2 — she also received a Grammy Award in February 1989 for Best Chamber Music Performance for this recording. Evelyn Glennie has made very many appearances on TV and Radio and she has also appeared on TV with Terry Wogan, Val Doonican, Sir Harry Secombe, James Galway and as a guest soloist in the Royal Variety Performance. Miss Glennie has been the subject of a recent hour long South Bank Show broadcast on ITV in November 1989. She made her Prom. debut in July 1989 (the first ever Timpani/Percussion Prom.) and her 1990 engagements include concerts in many parts of the world. This season marks the start of Evelyn Glennie’s exclusive recording contract with BMG/RCA, and her first recording for them together with an autobiography published by Hutchinson entitled “Good Vibrations” will be released in May 1990.

Philip Smith, born in Colchester in 1958, has enjoyed a successful partnership with Evelyn Glennie since the end of 1985. He also pursues a solo career and finds time for private teaching. At 11 years of age, he entered the Royal Academy of Music as a Junior Exhibitor. His performing career developed rapidly after the 1978 Leeds International Piano Competition where he was a prize-winning semi-finalist. His expanding repertoire made possible cycles of 8 Mozart concertos and the 5 of Beethoven, and in 1985 he was awarded the Diploma of the International Beethoven Competition in Vienna. He has appeared on TV, Radio and live in 15 countries. In 1988 he won the Chopin Prize in Florida, and, as a result, he gave a series of recitals in Poland, sponsored by the Chopin Society in Warsaw. In 1988 he also appeared in Japan, Australia and Norway and in 1989 he won major prizes at the Franz Liszt Competition in Utrecht and the Palm Beach International Piano Competition in Florida.

PROGRAMME

| Louis Cauberghs | Halasana |
| Minoru Miki | Marimba Spiritual |
| George Hamilton Green | Valse Brillante |
| Frederick Rzewski | To the Earth |
| John McLeod | Song of Dionysus |

Strawberries and Cream will be served in the INTERVAL in the garden of Mr. and Mrs. J. Middleton.

| Poul Ruders | Cha Cha Cha |
| Ross Edwards | Marimba Dances |
| Ney Rosauro | 1. Brasiliana 2. Eldorado |
| Ney Rosauro | Concerto for Marimba |
| | 1. Saudacao 2. Lamento |
| | 3. Danca 4. Despedida |

Tickets £5.50 Young People under 20 £4.50
TASMIN LITTLE & VANESSA LATARCHE

Tasmin Little was born in 1965 and studied at the Yehudi Menuhin School, the Guildhall School of Music, where she won the Gold Medal in 1985, and with Lorand Fenyves in Canada. As a solo violinist, she has played concertos with many of the world’s great orchestras, including the Leipzig Gewandhaus, the Royal Philharmonic and the Halle. Tasmin has given recital performances throughout the U.K. and has performed at the Henley, Salisbury, Chichester, Chester and Cambridge Festivals, and in August 1989 she played the Sibelius Concerto at The Three Choirs Festival with Donald Hunt conducting the Royal Philharmonic Orchestra — she was immediately re-engaged to play the Elgar Concerto in 1993. Other 1989 engagements included two performances of the Bruch Concerto with the BBC Scottish Symphony Orchestra, a performance of the Walton Concerto at St. John’s, Smith Square and a recital at the Wigmore Hall as part of the Lindsay Quartet’s Beethoven series. She has performed many times for different charities including Dr. Barnardo’s, British Women’s ORT, the Royal Society for Nature Conservation, Morgan David Adom and for the Killingbeck Heart Hospital, as well as being President of an Appeal for Handicapped Children. In December 1989, Tasmin played in St James’ Palace before the Duchess of York in aid of The National Children’s Home Appeal. In 1989 Tasmin made her first two recordings, both of which are due to be released in the Spring of 1990: she recorded the Bruch and the Dvorak Concertos with the Royal Liverpool Philharmonic Orchestra, conducted by Vernon Handley for EMI, and two first performances of sonatas by the distinguished British Composer, George Lloyd, with pianist Martin Roscoe. Forthcoming performances include the Delius Violin Concerto, which Tasmin will play with the BBC Symphony Orchestra conducted by Lionel Friend, to be recorded at the BBC’s Maida Vale Studios for future broadcasting. Tasmin will make her Proms’ debut in August 1990 when she will play the Janácek Violin Concerto with the Welsh National Opera Orchestra conducted by Sir Charles Mackerras.

Vanessa Latarche is known as a soloist and chamber music pianist whose musical tastes are wide-ranging from baroque to contemporary music. Composers such as Richard Rodney Bennett, Hugh Wood and Jonathan Lloyd have written for her. She has featured at most major festivals throughout Britain and played in several of the Park Lane Group’s Young Artists’ Series at the Purcell Room. As well as broadcasting frequently for BBC Radio 3, Vanessa has appeared on BBC TV, Yorkshire TV and ABC Radio (Australia), and played at the Wigmore Hall, Queen Elizabeth Hall, and at Glyndebourne — in a performance of Mozart’s Concerto in D K.466 with the Bournemouth Sinfonia conducted by Jane Glover. In April 1988 she played Rachmaninov’s 2nd Piano Concerto with the Jersey Symphony Orchestra, and recently took part in concerts at St James’ Palace before Princess Alexandra and the Duchess of York. Vanessa Latarche is very interested in teaching and was awarded the European Piano Teachers Award in 1983 and 1984. She teaches at the Purcell School and also at the Royal College of Music, the college where she studied as a foundation scholar with Kendall Taylor. A scholarship from the Martin Musical Fund enabled her to study with Vlado Perlemuter and Alexander Kelly to whom she is indebted for his continued enthusiasm and support.

PROGRAMME

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Strawberries and Cream will be served in the INTERVAL in the garden of Mr. and Mrs. P. Coulson

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Tickets £5.50 Young People under 20 £4.50
THE ARIENSKI ENSEMBLE

Elizabeth Perry, Gustav Clarkson (Violins)
Simon Rowland Jones, Prunella Pacey (Violas)
Moray Welsh, Melissa Phelps (Violoncellos)

The Arienski Ensemble is an outstanding group of distinguished string players, which in a short time, has established a reputation for its brilliant and deeply musical performances — the Ensemble was formed by Moray Welsh in 1986. Its members are individually known as soloists, but the group was born of its love of the chamber music repertoire, and particularly the large-scale works for string quintet and sextet. It has, however, made a speciality not only of the major works in the standard repertoire, but also of lesser known works, particularly by Slav composers, such as that by its eponymous composer Arienski. The group has played at festivals in this country, broadcast several times on Radio 3, and in June/July 1988 undertook a very successful three-concert series at the Wigmore Hall, London. In December 1989, the Ensemble took part in a seven-concert tour, mainly in the North of England. Plans for the future include further London series and tours abroad.

Elizabeth Perry studied with Sir Yehudi Menuhin and Oscar Schumsky and has appeared as a soloist and leader of many groups, including the Deutsche Kammerakademie. She has also recorded the Bach Double Concerto with Sir Yehudi Menuhin.

Gustav Clarkson was for several years a member of the Bochmann Quartet, and now performs in various chamber orchestras.

Simon Rowland Jones was the viola player of the Chilingarian Quartet for six years, but left to devote more time to solo work, teaching and composing. As a composer, "The Guardian" hailed his String Quartet as a piece of 'true chamber music'. He recently completed an Octet for the Nash Ensemble.

Prunella Pacey was the violist of the Allegri Quartet for some years, and now devotes her time to several different chamber groups, mainly in Holland.

Moray Welsh has performed with great success in the U.S.A., U.S.S.R., Europe and Scandinavia. After two years of study in Moscow at the invitation of Rostropovich, he has become recognised for his large and varied repertoire and true musicianship. He has played with all the major British orchestras, appearing as a soloist in the Festival Hall, Barbican and at the Prom. concerts.

Melissa Phelps has premiered several important contemporary works for 'cello, including them in major recitals on the South Bank and at the Wigmore Hall, and in addition has broadcast frequently as a soloist and in chamber music. She was a pupil of Paul Tortelier, and her concerto repertoire includes many unusual works.

"In the Brahms Quartet in the G major Op. 111 and Tchaikovsky's Sextet 'Souvenir de Florence', Op. 70, the Arienski really showed their mettle. Both works exuded the kind of quality that one would expect from some of Britain's leading soloists and ensemble players. The Tchaikovsky in particular was a tour de force of opulent string tone and forthright musicianship".

"The Strad"

PROGRAMME

Bach-Mozart: Prelude and Fugue No. 3 in F (String Trio)
Britten: Phantasy Quintet
Dvůřák: Quintet in E flat Op. 97

Strawberries and Cream will be served in the INTERVAL in the garden of Mr. & Mrs. G. MacFarquhar

Brahms: Sextet in Bb Op. 18

Tickets £5.50 Young People under 20 £4.50
The Schubert Ensemble of London is one of Britain’s leading chamber groups specialising in music for piano and strings. Since its Wigmore Hall debut in 1984, it has given regular London concerts, broadcast on Radio 3 and has toured all over Great Britain, in addition to giving concerts in many other parts of the world. A busy schedule in 1989 included tours of the South West and North of England, a tour of Scotland, and appearances at the Perth, Ludlow, Cheltenham, Salisbury and Norwich Festivals. The Ensemble were also in residence for two weeks at the Deal Summer Festival giving concerts and workshops. In London they gave two concerts at the Wigmore Hall as part of the British Music Festival. Tours abroad included Czechoslovakia, Italy, Thailand and the Far East, Spain and South America. Plans for 1990/1991 include a further concert at the Wigmore Hall in June 1990, live BBC lunchtime recitals, and tours of Lincoln and Humberseide and Scotland. They have also received invitations to give concerts in Spain, Ireland, Malta and South America. Their first recording of Hummel’s Quintet Op.87 and Schubert’s ‘Trout’ Quintet was released by Hyperion Records in November 1989.

William Howard is well established as one of Britain’s leading young pianists. Over 60 engagements in 1989 included a Belarus concert recorded by Radio 3, a solo tour of Korea and Hong Kong, plus, of course, all his commitments with the Schubert Ensemble. His recording of Schubert’s ‘Wanderer Fantasy’ and Four Impromptus Op. 142 was released in 1987, and his recording of Smetana Piano Works, first released in 1984, has now been re-issued by Hyperion Records.

Peter Buckroke freelances working with Divertimenti, the Academy of St Martin-in-the-Fields, the London Classical Players and various Baroque groups playing on authentic instruments. His Duo “A Man, a Woman and a Double Bass” with cellist Lowrie Blake, is often broadcast on BBC Radio and has appeared on Dutch TV. He has recently been appointed Professor of Double Bass at the Royal College of Music.

Paul Silverstone is one of this country’s finest violin players. Since leaving the Medici Quartet in 1983, he has been much in demand as a soloist and for chamber music. He is principal violin player with the London Sinfonietta. He made his New York recital debut in 1987, and in 1988 he made his debut with the BBC Symphony Orchestra with the Viola Concerto by Thea Musgrave. During 1989 he was Artist in Residence at the Kings Lynn Festival and he also gave performances of the Mozart Sinfonia Concertante with the Scottish Chamber Orchestra.

Jane Salmon read music at Clare College, Cambridge and studied cello under Amayllis Fleming at the Royal College of Music and Johannes Goritzki. In 1984 she was chosen for promotion by the Young Concert Artists Trust. Her duo, with pianist Catherine Edwards, has given recitals in London and toured France. She has also given concerts in Ireland, Switzerland, USA, Canada, Mexico, Poland and Finland. She is a founder member of the Endymion Ensemble.

Jacqueline Shave studied with Hugh Maguire and Emmanuel Hurwitz at the Royal Academy of Music. She was appointed leader of the Britten-Pears Orchestra in 1983 and spent much of her time at Aldeburgh, where she was much involved with the Festival. As leader of the Brindisi Quartet and the Chamber Ensemble, ‘Sonatina’, she has performed at Festivals throughout the country as well as several London concerts and recordings for Radio 3. She made her concerto debut with the English Chamber Orchestra on the South Bank in October 1989.

**PROGRAMME**

| Schubert | String Trio movement in B flat major, D471 |
| Brahms | Piano Quartet in G minor, Op. 25 |
| Strawberries and Cream will be served in the INTERVAL in the Courtyard of the Almshouses |
| Bortesini | Passione Amoroso |
| Schubert | Piano Quintet in A major, D667 (‘The Trout’) |

Tickets £5.50 Young People under 20 £4.50
CONCERT NO. 6
SATURDAY, 22ND SEPTEMBER at 7.30 p.m.

MALCOLM MESSITER & SIONED WILLIAMS

Malcolm Messiter (Oboe)  Sioned Williams (Harp)

"I can best describe him as the Heifetz of the oboe" wrote 'Records & Recording' critic reviewing Messiter's debut disc 'Oboe Fantasia'. Messiter began to play the oboe when he was 15. Only two years later he won a Scholarship to the Paris Conservatoire and followed that with an Exhibition to the Royal College of Music in London. Awards to him include the Eddie Marr and Joy Boughton Prizes and the RAOS medal. His career began as Principal Oboe with the BBC Concert Orchestra, but increasing numbers of solo engagements soon forced him to leave orchestral playing. His London debut was described by 'The Times' as "Phenomenal" and since then he has performed all over Europe, North and South America, the Far East, and Great Britain. Engagements have included tours of the U.S.A., Italy and Germany, concerts with the Amadeus Quartet in Paris and Lisbon and performances at the Royal Festival Hall to celebrate the London Mozart Players' 35th Anniversary and the BBC International Festival. This year he tours Eastern Europe, South America and Germany and participates in many British Music Festivals. An exclusive RCA artist, he is about to make two albums of concerti and chamber music. Messiter plays oboes made in 1982 and 1983 by T.W. Howarth of London.

Sioned Williams, born into the strong Welsh tradition of harp playing, is one of this generation's foremost harpists. Sioned appears regularly throughout Britain — in particular on the South Bank, and in major Festivals including Bath, Cheltenham, Edinburgh, Greenwich, etc. Her engagements abroad have taken her to America, Canada, Spain, Austria, France, Germany, Holland and Denmark. In 1988 Sioned took part in two major events — the 3rd World Harp Congress in Vienna and the 2nd European Harp Festival in Berlin, premiering a British work in both places. Other performances in 1988 included St. David's Day Celebrations at the Albert Hall, a recital of 18th Century music at the Barbican, and with Neil Mackie at the T.S. Eliot Celebrations in the Queen Elizabeth Hall and the Cheltenham Literature Festival. Sioned's schedule for 1990 includes a concerto appearance with William Bennett and the English Chamber Orchestra at the Barbican, a solo concerto with the BBC Welsh Symphony Orchestra live on TV from Cardiff, duo recitals in the Edinburgh Harp Festival with Caroline Franklyn, the Crewe Festival with Michael Chance and a solo recital in the Fourth Harp Congress in Paris. Sioned is Principal Harpist of the BBC Symphony Orchestra and will travel with them to Japan and Hong Kong in the spring. This position has enabled her to work closely with many of the greatest living composers including Berio and Boulez. Sioned is renowned for her eclectic repertoire of over 270 works, including 85 premieres, and baroque, classical, romantic, contemporary and light music from virtually every country with a harp tradition. Sioned broadcasts regularly in a wide range of programmes on Radios 2, 3 and 4 as well as on TV — her own series "Affairs of the Harp" first heard on Radio 4 was repeated on the World Service at the beginning of 1990. Sioned constantly expands the repertoire at both ends of the spectrum by researching and editing out-of-print music and premiering new works.

PROGRAMME

Rossini
Andante & Variations

Marti Marias
"Les Folies d'Espagne"

Gluck
Theme & Variations for solo harp

Boehsa
Nocturne Op.50 No. 2

INTERVAL

Leslie Pearson
Three Lyrical Sktches

Telemann
Fantasy No. 12 in G minor for solo oboe

Kalliwoda
Morceau de Salon Op.228

Tickets £5.50  Young People under 20 £4.50
IAN CADDY, MARY HEGARTY & ALLAN SCHILLER

Ian Caddy was invited to The Kennedy Center, Washington last season to give three 'original style' performances of Lully's 'Bourgeois Gentilhomme' with the Handel Festival Orchestra of Washington. Other engagements included Barcelona, Florence, Houston, London, Monaco, and tours of Italy, Sicily, Canada, U.S.A. and Germany. Next season he will visit France, Italy, Ireland and Switzerland as well as singing throughout the U.K. As one of Britain's foremost concert artists Ian Caddy has a vast repertoire which enables him to perform in many of the musical centres of the world. He frequently sings in the major oratories and continues to broadcast regularly for Radio 3 and has made over sixty TV appearances in Britain alone. Among the distinguished conductors with whom he has worked are Raphael Frühbeck de Burgos, Simon Rattle, Sir Charles Groves, Raymond Leppard and Kurt Masur. Ian Caddy had a resounding run of performances last year in London, as Pooh-bah, in Jonathan Miller's version of 'The Mikado' with the English National Opera. He was invited immediately to repeat the role with Houston Grand Opera, Texas in November. In August he partnered Montserrat Caballé in a festival performance (televised) of Purcell's 'Dido and Aeneas' in Spain. In 1984, Ian Caddy was made an Associate of the Royal Academy of Music, for distinction within the profession. Since his opera debut in Glyndebourne Touring Opera, he has sung numerous major roles with all the regional and national opera companies in the U.K. On the concert platform, he has sung with all the major London and regional orchestras in all the major halls.

Mary Hegarty, a native of Cork, Ireland, won the Golden Voice of Ireland Competition in 1984 and represented Ireland in the Cardiff Singer of the World Competition the following year. Mary spent 1986/87 studying at the National Opera studio and in the same year commenced training with Josephine Veasey. She has made her debut with the Royal Opera House, Covent Garden, and English National Opera where she returns to sing 'Nanied in 'Ariadne Auf Naxos' this season. She will also be making her debut with Opera North later on this year in Nielsen's 'Maskarade'. Mary has performed in numerous broadcasts and concerts for both R.T.E. and B.B.C. and has received the Sunday Independent/ Irish Life Music Award 1988. She won the Classical Music Award at the National Entertainments Award in 1989. She has an extensive operatic repertoire which she performs all over Europe, her roles include 'Nanetta' in 'Falstaff', 'Poussette' in 'Manon', 'Flowermaiden' in 'Parsifal', 'Nicæla' in 'Carmen', 'Nedda' in 'I Pagliacci', 'Susanna' in 'Marriage of Figaro' and 'Madelina' in 'Fidelio'.

Allan Schiller is one of the country's most distinguished pianists. Born in Leeds, he studied under Fanny Waterman and first came to the public's attention when, at the age of ten, he made a remarkable debut with the Hallé orchestra under Sir John Barbirolli. After two years study with Denis Matthews, he became the first British pianist to win a scholarship to the Moscow Conservatoire. Returning to this country, he rapidly established himself as a popular and highly respected soloist — in particular as one of the finest Mozart interpreters. He is a frequent contributor to Radio 3 programmes as recitalist, concerto soloist and chamber music player. Mr. Schiller has also toured abroad in the U.S.A., U.S.S.R. and other European countries. Last recordings include Mozart Concertos with the London Philharmonic Orchestra, but his recently released C.D. is of popular short pieces. Piano Quintets by Elgar and Bridge (with the Coull Quartet) have also been released recently. Rather different to the normal concert performances was an invitation to play before Her Majesty the Queen at Balmoral in 1984, and 'working' cruises on the 'Sea Princess' provided a very different concert platform.

PROGRAMME

The programme for this concert will be announced in the summer.

Tickets £5.50 Young People under 20 £4.50
STEINWAY & SONS

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COMING IN '91

We shall look forward to welcoming The Pirasti Trio with pianist Jeffrey Sharkey, cellist Alison Wells and violinist, Nicholas Miller to our church in the summer of '91.

THE PIRASTI TRIO

We shall be delighted to welcome international pianist, Frank Wibaut to Leamington Hastings. He has performed with all the leading British orchestras and has played over fifty concertos, besides recording with six different Recording Companies.

FRANK WIBAUT (Pianoforte)
All Saints Church, Leamington Hastings, in early Spring

Printed by Apex Printers Ltd., 1 Avon Industrial Estate, Butlers Leap, Rugby.
Our Performers in 1995

The Borodin String Quartet who performed here in early February

William Fry and Sylvia Read as they appeared here in "Under Milk Wood" last July

Barbara Schillier relaxing during rehearsal before his October recital

Tom Gauthrie and Julius Drake who performed here in June

Veronica Deborah Gaterall and members of the York Waits relaxing during the interval of their December concert

The Arszenki Ensemble rehearsing before their September concert

The Yehudi Menuhin School Orchestra with their conductor Paul Watkins pictured before their July concert

Evelyn Glennie & Philip Smith who performed here in June

Nicholas and Sian Vallis-Davies and Susan Blair pictured in the vestry before their May concert
OLD CHRISTMAS RETURN'D

Most of the music in this Christmas programme comes from the sixteenth and early seventeenth centuries, and reflects the wide range of causes for celebration at this time of year.

Many items, for example Drive the cold winter away, The old year now away is fled, As I lay on Yoolis Night, The Seven Joys of Mary, have pagan or secular origins, and are much concerned with the Twelve Days holiday and the welcome to the New Year. This was traditionally the main holiday of the year when most agricultural activities were dormant, and a time for masques, revels and general merriment. The feast of Yule, originating in Norse culture, was still celebrated in sixteenth century York with a horseback procession through the City by two persons disguised as Yule and Yule's wife. This very rude and barbarous custom was deemed to lure many from the church on St. Thomas's Day and give rise to unseemly public behaviour, and the practice was eventually suppressed in 1572, following complaints from the Archbishop of York.

Other items in the programme stem from the carol tradition which arose during the fifteenth century. The carol, a word originally denoting a round dance, developed as a popular vernacular celebration of the various religious festivals during the year. Less severe than the old Latin office hymns and more vivacious than the plainsong melodies, the carol encouraged involvement, often through a simple repeated chorus.

French provincial culture contains hundreds of Christmas songs, or Nôels, usually relating apocryphal stories of shepherds and other lowly country folk. The melodies are often simple, born of a pastoral musical heritage which embraces the droning bagpipe and hurdy-gurdy. Our programme contains several particularly lovely tunes including Nous voici dans la ville, Il est né, Nôel nouveaulet, and Les anges dans nos campagnes, all of which are familiar with modern English words. The process of borrowing old French tunes started long before 1729, when John Gay converted Quel est cet oiseau agréable into Fill ev'ry glass in the Beggars' Opera.

Piae Cantiones, a collection of music for various religious celebrations including Christmas and spring, was printed in Helsinki, but contains many works known throughout sixteenth century Europe. The popular In Dulci jubilo, composed in the late 15th century, is to be found there in a very basic arrangement. We perform versions from a number of prominent composers: Michael Praetorius (1609), Bartholomeo Gessius (1601), Johannes Walther (mid 16th C) and Jacob Eccard (c. 1600).

Instrumental items, London Waits (more familiar as Past three o'clock), The night watch, and Den Hageh ende die Calde Sere reflect the type of music played by the bands of the sixteenth century waits in many English and European towns and cities. Christmas was a particularly busy season for these professional municipal musicians, whose functions involved performing for processions, banquets and other civic occasions. The York Waits take their name from the ancient city band of York, the earliest evidence for which we find in fourteenth century records. Before they turned to music full time the waits had been night watchmen and, although their guard duties diminished, they continued to keep the night watches in the weeks leading up to Christmas, playing at various points to mark the hours and wake the citizens. In York, as in many towns, they were employed by the Lord Mayor as the city's own band of musicians, paid and liveried by the corporation to play on public occasions. The band is known to have been in continuous existence for at least five hundred years until abolition in 1836.

THE YORK WAITS have revived the band as it was in its heyday around 1600, playing a wide repertoire of period European music as well as their own arrangements of popular dance tunes. Like their predecessors they play upon a "noyse" of shawms, ancestors of the oboe, and the characteristic instruments of waits before 1600. They also play cornett, saggubts, and curtal, trumpets, flutes, recorders great and small, crumhorns, bagpipes, hurdy-gurdies, lute and cittern. By creating a replica of a band of waits, not only in their instruments and costumes, but also in their performing style, The York Waits have attempted to remove the music of the past from the rarified atmosphere of the concert hall and return it to the wider audience for whom it was created. They take pride in being perhaps the only period band to play on the move, whether in the street, on a boat, or even in a hot air balloon. This flexibility has put them much in demand for outdoor events. When indoors they present their music in an informal style which builds a bridge with any audience.

The Waits give regular concerts throughout the country for festivals, music societies, schools and private functions. They accompany dancers and choirs, hold workshops and period dances and have participated in stage productions in London, York, Copenhagen and Bruges. An extensive memorised repertoire enables the waits to perform readily outdoors, whether in concert, procession or as part of historic pageantry. The waits have enlivened many national celebrations, including festivities for Richard III at Bosworth Field, Elizabeth I at Tilbury Fort and Henry VIII at Hampton Court Palace.

The group has made seven recordings including Music from the time of Richard III, 1588, The Punk's Delight, Old Christmas Retum'd and The City Musick. They have performed on TV and radio and were featured in Richard

OLD CHRISTMAS RETURN' D

The York Waits
Anthony Barton - Tim Bayley - William Marshall
James Merryweather - Ian Richardson - Roger Richardson
with
Deborah Catterell

The Wexford carol
Personent hodie
Thys endere nyghtth
En natus est Emanuel
Quando nascette ninno
In dulci jubilo
The Sans Day carol
Wassail
Remember O thou Man
The bores heede
Doux pommier
Nous voici dans la ville
Il est né
Les anges dans nos campagnes
Touro-louro-louro! Lo gau canto
Marcho di Rei

INTERVAL

Almain: The night watch
The (London) waits
Swete was the song the virgin soong
The old year now away is fled
Den haghel ende die calde snee
O Jesulein süs! O Jesulein mild!
Pavan: The cradle
Galliard: The new yeeres gift
Thus angels sung
Gaudete, Christus est natus
Verbum caro factum est
El noi de la mare
El desembre congelat
The seven joys of Mary
Drive the cold winter away
Es ist een kindeken geboren op'd'aard
Berger, secoue ton sommeil profond
Quel est cette odeur agréable?
The waite's' wassail

trad. Ireland
Piae Cantiones, Finland 1582
England, 16th C
Michael Praetorius, Germany 1609
trad.: Neapolitan, Italy
Germany, late 15th C
trad.: Cornwall

pub. Thos. Ravenscroft, England 1611
Printed by Wynken de Worde, London 1521

trad. France (attr. J-B Lully, 17th C)

Anthony Holborne, England 1599
England, early 17th C
arr. Thomas Hamond 1662
England, 17th C
Jacob Obrecht, Flanders, c. 1450-1505
arr. Samuel Scheidt, Germany, 1587-1654
Anthony Holborne, England 1599

Orlando Gibbons, 1583-1625
Piae Cantiones, Finland 1582
Spain, 1556
trad. Catalonia

England, late 15th C
England, 1642
Flanders, late 15th C
trad. France

England, later 16th C
MUSIC

at

ALL SAINTS CHURCH

LEAMINGTON HASTINGS

1996

BORODIN STRING QUARTET

MIKHAIL KOPELMAN
(Violin)

ANDREI ABRAMENKOV
(Violin)

DMITRI SHEBALIN
(Viola)

VALENTIN BERLINSKY
(Violoncello)

TUESDAY, 23RD JANUARY at 7.30 p.m.
Prokofiev has been either loved as the witty composer of the 'Classical Symphony' and 'Peter and the Wolf', or viewed with suspicion as an 'enfant terrible' who dabbled in 'wrong-note' music. It is fair to say that he grew out of his early reputation as a flouter of convention. In a letter to the Soviet Composers' Union in 1948 he wrote "I am also guilty of atonality, which is often related to formalism, although I must confess with happiness that I began to yearn for tonal music long ago".

Prokofiev was not much drawn to writing for small ensembles and composed only two string quartets in his entire career. No.1 was commissioned by the Library of Congress and first performed in Washington D.C. on 25th April 1931. The B minor quartet is a serious and introspective work and more substantial than earlier chamber pieces. Its dark, intellectual and complex polyphonic style surprised not only Prokofiev's detractors but his admirers too. It has complexity and reflectiveness in sharp contrast to the transparency and brightness which had been associated with his earlier music. One of the most unusual features is that two of the three movements, including the finale, are slow. Only the first Allegro is fast. (Prokofiev tended to like fast tempi and galloping rhythms). The work introduces material sparingly but then develops it at some length. All the themes are memorable and very smooth in shape, particularly the main theme of the third movement introduced by the viola.

Crossing America by train early in 1930, Prokofiev first wrote down ideas for the quartet. Looking for inspiration he had studied Beethoven's quartets. "That", he said later, "is the source of the rather 'classical' language of the quartet's first section". An unusual feature is the choice of the key B minor - one generally avoided in string quartets since B is half a tone lower than the bottom open strings of the 'cello and viola. Prokofiev had no problem with this.
STRING QUARTET No.1 in E minor (The Kreutzer Sonata)

JANACEK
(1854-1928)

Adagio con moto; Con moto; Con moto (Vivace-Andante); Con moto (Adagio).

Mainly a composer of opera and choral music, Janacek wrote only two string quartets both of which quickly acquired the reputation of being difficult to play. He was born in Northern Moravia and was influenced by the modality of the folksong from this area as well as by the music of Dvorak and Smetana.

The inspiration for this quartet was the short story by Tolstoy, 'The Kreutzer Sonata'. It was written in 1923 and first performed the following year. Janacek had composed a piano trio based on Tolstoy's story earlier in 1908 but only a page of fragments remains of this. Tolstoy's story is of a husband's insane jealousy of a violinist that, ironically, he himself had introduced to his wife. One evening his wife and this man perform Beethoven's 'Kreutzer Sonata' (violin sonata No.9 Op.47) and the music has a strange effect upon the husband...."that music drew me into some world in which jealousy no longer had a place". However the husband goes away on a business trip and returning home unannounced finds his wife in the company of the violinist, and in a terrifying frenzy, he stabs her.

In Janacek's quartet the intensity of the story is reinforced by a close association between the themes. The despair of the first two bars is a recurring feature but also of the fourth. Even the Russian-like melody of the first movement (cello) has a spiteful quality. The second movement begins with a defiant melody but there is no feeling of happiness and it is followed by a harsh tremolo played 'sul ponticello'. The third movement begins with what has been shown to be a reference to Beethoven's 'Kreutzer Sonata'. If this was intentional, it was a nice gesture from Janacek for whom Beethoven "left me cold".

The Finale refers back to the opening bars of the quartet, but the texture is deeper and darker. Much of what follows is derived from this theme. It is interesting that Janacek wrote instructions on the score like "shyly", "as if speaking" and, significantly "as in tears".
At the beginning of the interval, a glass of apple juice will be brought to you in your pew or on your chair. Please feel free to wander round the church to talk to friends after you have finished your drink.

QUARTET in A major Op.41 No.3

SCHUMANN
(1810-1856)

Andante espressivo - Allegro molto moderato;
Assai agitato - un poco adagio; Adagio molto;
Allegro molto vivace.

Schumann's three quartets Op.41 were written in 1842, the third of the set written between the 8th and 22nd of July. At this time his wife Clara, herself a distinguished pianist, was away from home for a concert tour in Copenhagen. Schumann returned to Leipzig, and, having been visited by "quartettish thoughts", returned to the study first of Haydn and Mozart's quartets, then those of Beethoven.

This third quartet has proved most popular with audiences. A curious technical feature is that Schumann emphasises certain specific intervals in his themes in each of the four movements: fifths and fourths in the first movement; fourths in the second; sevenths in the third; descending sixths in the fourth.

A moody introduction stresses on the interval of the falling fifth in the first movement, an interval that is also basic to the structure of the first theme heard in the first violin. A chordal transition leads into the highly expressive second subject presented in the cello. The interval of the falling fifth is prominent throughout the development and in the Coda and the cello ends the movement with these notes.

Though the second movement is more or less in Theme and Variations form, the variations themselves bear little relationship to the stormy subject on which they are supposedly based. In this theme the fourth interval is exploited.

The third movement, an adagio, has a poignant melody dominated by the seventh interval. The second theme contributes to the feeling of melancholy already established.

/cont. on sheet
Both development and recapitulation are short. The coda makes use of second subject material.

The Finale, a free Rondo, dispenses at once with melancholy with a spirited rhythmic subject in the first violin part. An equally energetic second subject is heard in the viola part before being repeated by the other instruments. An interesting episode in gavotte rhythm (designated by Schumann as a "quasi trio") provides contrapuntal interest in the middle of the movement.

QUARTET No.12 in C minor —"QUARTETTSATZ" or QUARTET MOVEMENT

SCHUBERT
(1797-1828)

Another of Schubert's unfinished works, this quartet was composed in December 1820. Only one movement (Allegro assai) exists. Since sketches were made for a second movement, there is reason to believe that Schubert intended this music as the first movement of a full length quartet. Why he did not complete it has never been explained. The year 1820 began a new period of maturity and imagination in Schubert's career in which his treatment of subject matter grew more powerful and reached a level of poetry and emotion unknown in the early period. As a typical movement, one which embodies these features, the Quartettsatz stands fittingly at the start of these years. The design is audacious and, in effect, thrilling, for, although the almost Wagnerian stormy opening influences the transition subject in A flat and the second subject in G major, it is not recapitulated exactly until after those melodies in what proves to be the Coda – so that the recapitulation seems to start with the transition theme in Bb major.

The work was first performed well after Schubert's death, in fact nearly forty years after in 1867.

PROGRAMME NOTES BY MARTIN JACKSON
Undoubtedly one of the major quartets of today, the Borodin String Quartet was formed in 1945 by fellow students from the Moscow Conservatoire, changing its name from the Moscow Philharmonic Quartet to the Borodin Quartet in 1955.

In 1974, Valentin Berlinsky (an original Quartet member) and Dmitri Shebalin (a member since 1954) were joined by a new second violinist, Andrei Abramenkov, and since 1976, when the new leader Mikhail Kopelman joined the Quartet, it has remained unchanged. In 1995 they celebrated their 50th anniversary, and received several awards, including medals of honour from the Concertgebouw and the Royal Philharmonic Society's award for best chamber music ensemble in 1994.

Their particular affinity with Russian repertoire was stimulated by their early close relationship with Shostakovich, who personally supervised their study of each of his quartets. Widely regarded as definitive performances, the Quartet have given Shostakovich cycles in many major music centres throughout the world, including recent performances in Frankfurt, Cologne, Vienna, Lisbon, London, New York and Brussels. In January 1995 the 'Financial Times' commented 'No other four players have so sympathetically exposed the 'other' Shostakovich....the Borodin players move in a world of the subtlest half-lights, where every shade of grey reflects another corner of the soul. These performances came closer than ever to the doubt and despair that is hidden deepest inside'.

Between November 1990 and October 1992, the Quartet were Artists-in-Residence in Aldeburgh and played a prominent part in the year round concert programme of the Aldeburgh Foundation, centred on the Snape Maltings Concert Hall. The Quartet continue their close relationship with Aldeburgh, appearing regularly in their Festival programme.

The Quartet have an exclusive contract with Teldec Classics International and their first recordings, including Tchaikovsky Quartets and 'Souvenir de Florence', Schubert String Quintet, Haydn's 'Seven Last Words' and a disc of Russian Miniatures, have all received great critical acclaim and, in the case of the Tchaikovsky disc, a Gramophone Award (1994).
MUSIC AT ALL SAINTS LEAMINGTON HASTINGS 1996
6. We are so pleased to welcome THE INSTRUMENTAL QUINTET OF LONDON on their first appearance in our church. Masterminded by the celebrated flautist, Susan Milan, the combination of flute and harp, combined with the three string instruments, make for a delightful evening's music. They will be playing a fascinating programme of works by Roussel, Pierne, Ravel, Schubert and Jongen. As this will be the last concert with Revs. John and Jo Stevinson at the Vicarage (they retire on the following day to live in the Cotswolds), we trust that the church will be packed to give them a good send off!

7. We are so pleased to welcome back "THE MENAGERIE" for our 'Christmas' concert. Many of you will remember the superb concert that they gave here in December 1994, when they were last minute replacements for The Georgian Music Room. Ann Mackay, Nicholas Daniel and Julius Drake are three of this country's foremost musicians and another great Christmas treat is sure to be in store! The concert will consist of about 30 items with the animal world being the inspiration for this kaleidoscope of music and words. The 'Christmas' concert is always sold out well before concert day so do book early to avoid disappointment.

FINANCE - Although the acoustic throughout the whole of the church is absolutely first class, we have decided to make a small change in the pricing of tickets. There will be a cheaper price for tickets in the chancel/behind the stage when the human voice is involved (either singing or speaking) i.e. in concerts Nos. 1, 3 and 7 this year. Many of you have sat in that part of the church over the years - some people prefer sitting there, whilst nearly everyone is quite happy sitting in that area of the church. Ticket prices are shown clearly at the bottom of each individual concert in the brochure, and, of course, on the enclosed Booking Form. As in previous years, we would urge people, wherever possible, to purchase Subscription (or Season) Tickets for £55.00 for all 7 concerts, thereby saving £8.00 on the overall price of tickets. Purchasing a Subscription Ticket comes out at just under £8.00 per concert, which for concerts of this very high standard plus Strawberries & Cream in four of them, wine/ juice in the two autumn concerts and a very substantial supper in the 'Christmas' concert must be very good value in this day and age - the next best thing to winning the lottery!! Should you not be able to come to a concert, we are quite happy for you to transfer your Subscription Ticket to a friend rather than waste it. As in previous years, there will be a £1.00 discount for young people under 20 years of age. We are very proud that we continue to present these concerts without any sponsorship or financial assistance from 'outside sources' - very few concerts of this high standard are presented anywhere in the country without sponsorship nowadays.

On the 'Box Office' front, please can you continue to give Ray Law names and addresses of music lovers who may have recently moved into your area or do not know about our concerts - we will soon send them a brochure! We are very grateful to the many people who have helped us in this way over the years.

PARKING - Somehow we seem to 'survive' our parking problems thanks to the great majority of people being very patient and sensible about the problem! If it is too wet to park in a field, please be very careful to park sensibly in the village and lanes - i.e. NOT in front of residents' drives or on their soft green verges!

TRANSPORT - If you wish to come to the concerts and have no transport, please contact Ray Law - we can often arrange a lift with someone who lives near you and is already coming to the concert. If you have any problems with wheelchairs, infirm elderly people, please contact Ray Law - we can usually make special arrangements.

As always, we look forward to greeting all our old friends and meeting new ones this special year for us at Leamington Hastings - it does not seem possible that have 'been going' for 25 years!

ALL ENQUIRES TO:- RAY LAW, "MEADOWS", DRAYCOTE, NEAR RUGBY, CV23 9RB.
TEL: (01926) 632510

CALENDAR

1. Sat. 11 May YORKSHIRE BACH CHOIR
2. Sun. 12 May THANKSGIVING SERVICE FOR 25 YEARS OF CONCERTS
3. Sun. 12 May BUFFET LUNCH IN VILLAGE HALL
4. Sat. 15 June TASMIN LITTLE (Violin) & MARTIN ROYCO (Pianoforte)
5. Sat. 29 June ANTONY HOPKINS
6. Sat. 13 July SCHUBERT ENSEMBLE OF LONDON
7. Sat. 21 Sept. HANNAH ROBERTS (Violoncello) & SIMON PARKIN (Pianoforte)
8. Sat. 12 Oct. INSTRUMENTAL QUINTET OF LONDON

N.B. Concerts Nos 6 and 7 commence at 7.00pm

7.00pm

7.00pm

7.00pm

7.00pm

7.00pm

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7.00pm
Dear Friends,

Celebrating Twenty Five Years

1971-1996, twenty five years of concerts at Leamington Hastings - what a record! what riches, we have been treated to! what service we have been given! Our congratulations and thanks to Ray and Brenda Law, and to all those who have helped and supported them in many ways over these years, including the villagers for putting up so graciously with our invasions!

We do hope that we will be packed to the doors for the centre piece of our celebrations on Sunday, 12th May, when we will try and give expression to our gratitude for all that music, and especially music at Leamington Hastings, has meant to us. My wife, Jo, assisted by Canon Christopher Burch, the Diocesan Liturgical Adviser, and in conjunction with Dr Peter Seymour, is devising a special Service for the occasion, in which our singing will be led by the Yorkshire Bach Choir and our reflections by Canon Mark Bryant, one of our concert-goers. The Service will be followed by a buffet lunch in the Village hall, during which the distinguished international pianist, Julius Drake, who has enthralled us with his playing on numerous occasions, will this time be proposing the toast.

I am in the process of compiling two or maybe three booklets, which should be on sale. An illustrated story of the concerts; what music means to us, the performers and members of the audience, with material from my introductions; and an anthology of what composers, performers, critics and music lovers have written about the meaning of music to them, compiled from notes I have made in researching for these concerts. I hope that you find them as interesting and rewarding to read, as I have in compiling them. Good listening, and best wishes, for a wonderful 25th year.

John Stevinson

Coming in '97

Ex Cathedra Choir with conductor Jeffrey Sladmore.

For more than a decade, people have been flocking to the beautiful 18th century church of St Paul set in the heart of Birmingham's historic jewellery quarter for Ex Cathedra's unique Christmas Music by Candlelight concert. Much of its appeal lies in the mixture of familiar favourites with the new and unexpected. Not all are carols in the traditional sense but every piece of music reflects, in some way, the spirit and meaning of Christmas. Performed in a darkened church lit only by candles held by the singers, this unusual and wide-ranging programme has become one of the most imaginative and moving celebrations of Christmas in the country. We are indeed very privileged to receive a visit from this famous choir for our 'Christmas' concert in 1997.

Maggini String Quartet with Mary En-Loc Wu (Pianoforte)  
Alice Coote (Mezzo-Soprano) and Julius Drake (Pianoforte)
"I died when I was six months old - or so my mother firmly believed". Revived by a spoonful of brandy, Antony Hopkins CBE, composer, conductor, author, pianist, lecture-recitalist, broadcaster, sports car enthusiast and mad golfer, survived to receive a Doctorate at Stirling University, become a Fellow of Robinson College, Cambridge and receive a Medal of Honour from the city of Tokyo, as well as the highest awards the Royal College of Music and the Royal Academy could bestow.

So begins "Beating Time", Antony Hopkins autobiography. Fortunately revived by a spoonful of brandy, he survived and lives to tell the story of his life in his hilarious talk "How to be a Successful Failure", once described by Bernard Miles as the funniest one-man show he had ever put on at the Mermaid Theatre in London. In his talk, Antony Hopkins describes the background to his remarkably versatile career as composer, author, broadcaster and conductor, his disastrous experiences as the world's worst organist, and the unplanned and accidental way in which he suddenly became a highly successful composer of incidental music for theatre, film and radio.

Ladies should be warned not to wear mascara as it has been known to run with the tears of laughter which this talk evokes! Equally acclaimed at the annual conference of the Incorporated Society of Musicians and the Hertfordshire Golf Captain's dinner, liberally illustrated at the piano, "How to be a Successful Failure" offers a unique entertainment.

After leaving the Royal College of Music in 1942, Antony Hopkins scratched an uncertain living at the bottom of the musical barrel, little thinking that within two years he would be writing music for the radio and theatre. Since then he has written many scores for radio features, plays and films. His first opera, 'Lady Rothesia', was produced at Sadler's Wells in 1947; it was followed by many commissions, including several large-scale works for youth choirs and orchestras.

Antony Hopkins has a long-established reputation as a lecturer on music, and as a broadcaster. His programme "Talking about Music" numbered some 1,200 broadcasts over a period of 36 years, and was sold to 44 countries by the BBC. He has written 17 books, including "The Concertgoer's Companion" and "The Nine Symphonies of Beethoven".

Antony Hopkins is currently conductor of The Royal Orchestral Society for Amateur Musicians, and of the City of Peterborough Symphony Orchestra, and over the years has conducted virtually every major orchestra in Britain as well as abroad. Honours include an Honorary Doctorate at Stirling University and the Royal Academy of Music, Fellowship of the Royal College of Music, and in 1976, the C.B.E.

PROGRAMME

"How to be a Successful Failure" - talk/lecture/recital

Strawberries & Cream will be served during the INTERVAL in the gardens of Cherry Tree House

Tickets £7.50 Young People under 20 £6.50 Seats in Chancel £5.00  
"Quotes"

Thank you for your invitation to Leamington Hastings. After all the high profile media work we have been doing over the past 18 months, it was fun to come to your delightful little church in the countryside and give such an intimate and relaxed recital. – Nicholas (Flute) and Stan (Oboe) Vallis-Davies.

Thank you again so much for making another visit to Leamington Hastings such a pleasure. I know it was not your largest audience but that is only by your standards – and they were as warm and welcoming as ever. Thank you also for your very understanding words to the audience about Alice Coote – what you said was exactly right and much appreciated. – Julius Drake (Pianoforte)

Thank you for being so welcoming and friendly, both to Stephanie and myself. We had a wonderful time and enjoyed the concert tremendously. I’d be more than delighted to sing at Leamington Hastings any time you like. You are a wonderful crowd. – Tom Guthrie (Baritone)

Thank you very much for your card. I was extremely relieved and pleased to hear that you were so happy with Tom Guthrie and that you understand the difficulty of my position. It was very kind of you to explain my predicament to the audience for it was very upsetting for me to feel that I had let you down so badly. I’ve never had an experience like that before. I do feel that I made the right decision with everyone in mind, but it didn’t make it any easier to phone you. – Alice Coote (Soprano) who had to withdraw from the "Winterreise" concert last June.

A million thanks for all your hospitality again during our visit to Leamington Hastings. As always, it was wonderful being there and we did enjoy the warmth of the audience. They are so special! Please pass on my thanks to Brenda who, despite having her hands firmly full, was still able to make sure that we were watered and fed! Already we have been to the Channel Islands – so beautiful and now I’m preparing for a concert with the Hallé – no peace for the wicked! – Evelyn Glennie (Timpani/Percussion).

Many thanks for your prompt sending of cheque and I am glad that Evelyn was as much a success as ever. I do know that in spite of her ever increasing whirlwind of international concert-giving, she values events such as your own as much as ever. – Christine Cummings – Evelyn Glennie’s manager – Messrs Harrison Parrott, International Artists’ Management, London.

This is just a brief letter to thank you so much for all your kind and generous hospitality during the time we visited Leamington Hastings last Saturday. It was wonderful to be able to play to such an appreciative audience and to feel surrounded by so many enthusiastic friends. The pupils had a wonderful time and returned to the School tired but content. We look forward very much to keeping in touch and planning future visits to you. – Stephen Potts, Yehudi Menuhin School.

I’ve just got back to Holland with the loveliest warm memories of our Arienski visit to Leamington Hastings. It was a real treat for me to be amongst you all in the heart of the English countryside. I’d almost forgotten, Brenda, that those wonderful teas are not a lost tradition and your cucumber sandwiches, scones and lemon cake really put me in the right gear, although I do confess to having skipped one important entry! – Pruella Pacey (Viola)

I didn’t know what to expect – their reputation was/is unparalleled but still how would it be on the night. Parking is always ‘interesting’ at Leamington Hastings but I had arrived a little late in spite of good intentions and found myself in someone’s front drive. The church was almost standing room only but not quite – and then they strolled onto our little stage and played the most exquisite music I have ever heard – not the music itself but the way they played and the way the Borodins complemented themselves to each other. How you got the world’s finest to Leamington Hastings is a mystery but to your everlasting credit. In my view Leamington Hastings finest hour even among so many wonderful musicians. Thank you! – John Newbery, Leamington Spa.

We enjoyed the Borodin Quartet last night at Leamington Hastings enormously – it was an amazing evening. – Tina Lamb, Coventry.

We do congratulate you on presenting us with such a memorable evening with the Borodins. Your organisation was as faultless as ever and the Quartet seemed to enjoy their visit to Leamington Hastings. Thank you for a wonderful experience – Betty and Colin McCrae, Priors Marston.

What a triumph last night’s whole occasion was! I’m sure that it was your meticulous planning (as ever) that answered the expectant yet relaxed (for us at any rate) atmosphere into which the music from the Borodins flowed with such consummate artistry. We’d never heard playing like it – what servants of their art they are! Bless you, Ray, for making it all possible. Thank you too, to your ‘team’ who helped in so many ways. – Freda Masterson, Alderminster.

Judy and I wish to congratulate you on the excellent organisation which resulted in last night’s outstanding
performance by the Borodin Quartet. The concert was really marvellous - an interesting programme and superb playing and presentation. It is good to know that the name of 'Rugby' will be seen worldwide on the souvenir brochure and should give you a sense of pride in putting us on the music lovers map. – Judy and David Stephen, Rugby.

Belatedly, a note to express our thanks for the wonderful concert last week to hear such superb artists as the Borodins at any time is a treat, but to see and hear them playing in the intimate surroundings and great acoustics of the "little church in the country" is pure magic - such an extraordinary privilege. We are just so pleased to be a part of it; of all the concerts we are able to attend at Leamington Hastings. In fact, we appreciate the enormous amount of work that goes into the whole project - from the months and even years of pre-planning to the logistics of seating and refreshments and hospitality on the day, it is simply a huge undertaking and you deserve everyone's admiration. I am sure you get great satisfaction from the end results and finding that so many people share the pleasure of the performances, including the performers, and the fact that so many keep returning despite world-wide commitments - maybe because of them, to find a quiet corner just to make music among friends - Catherine & Donald Harris, Coventry.

Whilst writing, I must say how much we enjoy the concerts, not only the 'content' which is always outstanding but the atmosphere in the church itself. We find the people there are only there for one thing - the music. Dress is not important, where you sit etc., what is important is the music - it is indeed a 'universal language'. – Joyce Knight, Stratford on Avon.

Thank you both for another year of splendid music. I can't wait for the 1996 season to begin. – Barbara Cayless, Rugby.

And lots of congratulations on the splendid Christmas party-concert! It was a most delightful evening - wonderful music and such a good supper! It was glorious, well done again. – Edith Hoare, Barby.

Thank you both for the happiness you have given to so many people. – Margaret and Lyndon Hellier, Wilmcote.

Thank you so very much for all your dedicated work to bring us such a rich and varied experience of wonderful music, plus all the organisation - all so enjoyable. – John and Olive Clarke, Rugby.

Another splendid season, Ray at Leamington Hastings. Here's to many more - the music centre for the Midlands! – Chris and Trevor Watson, Rugby.

Thank you for your card and your thoughts for Christmas. Yes it has helped coming to the concerts - there is such a wonderful atmosphere every time both from the church itself and the activity going on. Your own personal concern has also played a great part in bringing comfort to me. Of course there is sadness too, deep down - how can there not be when a partner of nearly 45 years is no longer there. – Eileen Scothern, Coventry.

The concerts are part of my life to such an effect that if I have to miss any, I get 'withdrawal' symptoms! May you both have the strength to continue and a just reward. – Margaret Roper, Welton.

As a visitor to Rugby, I heard of Saturday's concert by pure chance and your wife assured me that you would 'squeez[e] me in somewhere'. You certainly did! I have admired Evelyn Glennie for many years and have followed her career with great interest (I was a teacher of the deaf for 20 years) but this was the first opportunity to see her in the flesh. Her sheer artistry left me awe struck. The whole evening was one which I shall always remember. Many thanks for making it possible. – Marjorie Foster, Washington, Tyne and Wear.

It is hard to be sufficiently appreciative of the wonderful work you do for us all. We are very grateful to you both. – Peter and Rosalind Bolton, Wellesbourne.

Thanks for all the joy you give to us at the Leamington Hastings concerts. – Agnes Cox, Stretton.

Every member of my party (20 at the Yehudi Menuhin School concert) enjoyed the evening enormously! Music, setting, strawberries, the whole shooting match. Only three of the party had been before, so you've probably got some new customers. – Robin Taylor, Leamington Spa.

The last concert was great and we so enjoyed ourselves - it was a lovely beginning to the Christmas period. We echo John Stevinson's most appropriate thanks to you both for yet another musical season. You put in so much hard work and create such warmth and friendship - it is greatly appreciated and we add our thanks to you. – John and Val Gough, Shrewley.

As usual, another season of super concerts for which so many thanks. Next year's programme looks like 100% attendance. – Elizabeth and Basil Naylor, Boddington.

Thank you very much for inviting us for free to watch the Borodin String Quartet, it was excellent I loved it. I thought the music was lovely but I am not as good as that, I play it on Friday. I liked all of the music, but I liked the first bit especially. Thank you again. – Laura Findlay, Leamington Hastings First School. (A party of children, aged 6 and 7 came from the Village School to the rehearsal of the Borodin Quartet and all of them wrote to say how much they had enjoyed the experience!)
We are expecting an unusually good demand for tickets in this our 25th year of concerts and consequently some concerts may well be sold out well before concert day – as they are every year! In order to avoid disappointment, PLEASE BOOK EARLY for any concerts you may wish to come to. You can book for any or all the concerts on the Form below or ring Ray Law for tickets on (01926) 632510.

It would be appreciated that, whenever possible, payment for tickets could be made as soon as they are purchased, so as to lessen financial transactions on busy 'concert days'.

As we have made a small change in the pricing of tickets in three of the concerts, please read page 2 of this brochure, under the heading FINANCE, so that you know exactly what tickets you are ordering!

If you have any queries, however small, please ring Ray Law.

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TOTAL £

To: Ray Law, 'Meadows', Draycote, Near Rugby, Warwickshire CV23 9RB.

I enclose my cheque for £ ............ (Please make cheques payable to R. Law)

Name ........................................

Address ..................................................
The village concerts that pull in the stars

AFTER a seemingly never-ending winter a true harbinger of summer is more than welcome.

And it comes with the brochure of the Leamington Hastings 1996 concert series with its hint of warm, sunny evenings in the beautiful heart of the Warwickshire countryside, gorgeous music and interval strawberries and cream taken in an English country garden.

The list of artists is impressive. Violinist Tasmin Little, pianist Martin Roscoe, broadcasting favourite Antony Hopkins, oboist Nicholas Daniel (recent commentator at the Young Musician Finals), 'cellist Hannah Roberts, the Schubert Ensemble of London — these are just some of those coming.

Seven concerts, from May to December, celebrate the 25th year of this annual series, the first recital being given by the Yorkshire Bach Choir on May 11, the weekend of the actual celebration.

June sees the arrival of the brilliant Tasmin Little, an old favourite at Leamington Hastings where audiences have witnessed the rise and rise of her career.

The Christmas concert in December is that splendid entertainment "The Menagerie" with Nicholas Daniel and soprano Ann Mackay. Julius Drake is at the piano.

The original founder of the Leamington Hastings concerts, Ray Law, is still hard at it with the organisation and it's from him at "Meadows", Draycote, Rugby, CV23 9RB (01926 832510) that further details can be obtained.

Victor Garrison
A
Celebration
of the
Music
at
Leamington Hastings

and the work of
Ray and Brenda Law

and the
many helpers

Sunday, December 7th, 2003
The Lord be with you
And also with you.
The glory of the Lord has risen upon us.
Let us rejoice and sing God's praises for ever.

"Where two or three are gathered together," says the Lord," there am I in the midst of them".
The peace of the Lord be always with you.
And also with you.
Let us offer one another a sign of peace.

HYMN:
Come let us join our cheerful songs
With angels round the throne;
Ten thousand thousand are their tongues
But all their joys are one.

"Worthy the Lamb that died," they cry
"to be exalted thus"
"Worthy the Lamb," our lips reply,
"for he was slain for us."

Jesus is worthy to receive
Honour and pow'r divine;
And blessings, more than we can give,
Be, Lord, for ever thine.

Let all creation join in one
To bless the sacred name
Of him who sits upon the throne,
And to adore the Lamb.
THANKSGIVING:
O God, for your love for us, which has brought us birth and opened our eyes to the wonder and beauty of creation
We give you thanks.
For your love for us, which has awakened in us the energy of creation, for art and music
We give you thanks.
For your love for us which has given us ears to hear and a heart to appreciate the beauty of music
We give you thanks.
For your love for us which has given the gift of singing and playing instruments
We give you thanks.
For your love for us which has given the generosity of spirit by which Ray and Brenda have shared their love of music with so many others.
We give you thanks.
For your love for us which has been with us in this place during every concert,
We give you thanks.

THE FIRST READING
Ecclesiasticus 44, verses 1-15

HYMN
King of glory, king of peace, I will love thee;
And, that love may never cease, I will move thee.
Thou hast granted my request, thou hast heard me;
Thou didst note my working breast, thou hast spared me.
Wherefore with my utmost art, I will sing thee,
And the cream of all my heart I will bring thee.
Though my sins against me cried. Thou didst clear me,
And alone, when they replied, thou didst hear me.

Seven whole days, not one in seven, I will praise thee;
In my heart, though not in heav'n. I can raise thee.
Small it is in this poor sort to enrol thee;
E'en eternity's too short, to extol thee.

SECOND READING
Philippians 4. verses 4 - 9

SERMON: Archdeacon of Coventry, Ven. Mark Bryant

PRESENTATIONS and SPEECHES.

HYMN
Be still for the presence of the Lord, the Holy One is here;
Come, bow before him now, with reverence and fear.
In him no sin is found, we stand on holy ground.
Be still for the presence of the Lord, the Holy One, is here.

Be still. For the glory of the Lord is shining all around;
He burns with holy fire, with splendour he is crowned.
How awesome is the sight, our radiant King of Light!
Be still, for the glory of the Lord is shining all around.

Be still for the power of the Lord is moving in this place,
He comes to cleanse and heal, to minister his grace.
No work too hard for him, in faith receive from him;
Be still for the power of the Lord is moving in this place.

INTERCESSIONS AND THANKSGIVINGS

HYMN
Let all the world in ev'ry corner sing,
my God and King!
The heav'ns are not too high
His praise may thither fly;
The earth is not too low, his praises there may grow.
Let all the world in ev'ry corner sing,
my God and King!

Let all the world in ev'ry corner sing,
my God and King!
The Church with psalms must shout,
No door can keep them out;
But, above all, the heart
Must bear the longest part.
Let all the world in ev'ry corner sing,
My God and King!

THE BLESSING

Please stay for refreshments. Thank you to all involved in preparing the Church for this service, the "caterers", the musicians, the car parkers, and of course yourselves for coming to share this joyous occasion with us.
When, in our music, God is glorified, and adoration leaves no room for pride, it is as though the whole creation cried, Alleluia!

How often, making music, we have found a new dimension in the world of sound, as worship moved us to a more profound Alleluia!

So has the Church in liturgy and song, in faith and love, through centuries of wrong, borne witness to the truth in ev'ry tongue: Alleluia!

And did not Jesus sing a psalm that night when utmost evil strove against the light? Then let us sing for whom he won the fight: Alleluia!

Let ev'ry instrument be tuned for praise! Let all rejoice who have a voice to raise! And may God give us faith to sing always: Alleluia!
MUSIC AT
ALL SAINTS
LEAMINGTON
HASTINGS
2004
Calendar

1. Sat May 15 BARKHAM HARP QUARTET 7.30pm
2. Sat June 5 ENDELLION STRING QUARTET 7.30pm
3. Sat July 10 ALICE COOTE (M-Soprano) & JULIUS DRAKE (Piano) 7.30pm
4. Sat Sept. 18 JOHN LILL (Piano) 7.30pm
5. Sat Oct. 16 RAPHAEL WALLFISCH (Cello) & JOHN YORK (Piano) 7.30pm
6. Sat Dec. 11 EX CATHERDA CHOIR 7.00pm

N.B. Concert No. 6 commences at 7.00pm

From the Vicarage

Dear Friends,

Many sportsmen and women have favourite numbers which they have on their shirts or motorbikes. Seven seems a great favourite! The Christian Church also numbers its sacraments as seven, but perhaps due to the interest in and influence of the ‘Celtic’ spirituality, the significance of those sacraments and Christ’s indwelling presence is perceived in a much wider part of our lives, not just in churchy things. If we divide our lives into compartments we can make some bits seem remarkably godless! The Celtic monks of the early centuries of Christianity saw that what is secular is capable of being made sacred through God’s Grace and Presence and they expressed this in their art and literature.

When you look at life from this standpoint, music also becomes part of those sacraments.

In our church at Leamington Hastings, the sacramental nature of music is evident - the sounds “cling to the stones” and at times many of us have felt that, as the echoes die away, we have been in “the presence of angels”. We have left the building in awe and wonder. Here we have a powerful symbol of God’s love combined with our God given skill of making tunes and musical instruments. We make the music and God uses it to move our minds and our hearts and to increase our awareness of the “other”.

The loving care which is lavished on our building and with which our worship is prepared is reflected in the way in which Ray, Brenda and the team present the concerts. Every small detail is important. The life of our concert programme and the music we hear is one of the many signposts, which, God gives us towards himself.

I thank God that new signposts will be built.
Beth
The beautiful stained glass window above the high altar in Leamington Hastings church
John Lill's concert career spans 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 fifty countries, both as a recitalist and as a soloist with the world’s greatest orchestras. He regularly performs in all the European capitals, (including Amsterdam, Berlin, Paris, Prague, Rome, Stockholm and Vienna), Russia, the Far East, Australia, (including several ABC tours) and he is a frequent visitor to the United States, where he has worked with the Cleveland, New York Philharmonic, Philadelphia, Dallas, Baltimore, Boston, Washington and San Diego Symphony Orchestras. John Lill’s extensive repertoire includes more than seventy concertos, and he is acclaimed in particular as a leading interpreter of Beethoven, whose complete sonata cycle he has performed on several occasions in the U.K., U.S.A. and Japan. In Britain he has given over thirty BBC Promenade concerts and regularly appears with all the major Symphony Orchestras. He has toured overseas with the London, London Philharmonic, BBC, City of Birmingham, Hallé, Royal Scottish National and BBC Scottish Symphony Orchestras. Recently John Lill performed with, amongst others, the St Petersburg, Hong Kong, Malaysian, NHK, Stockholm, Rotterdam, Strasbourg, London, Royal and BBC Philharmonic, NDR, Baltimore and Vancouver, Orchestre Philharmonique de Radio France and Orchestre National de Lyon Symphony Orchestras and gave recitals throughout the UK, USA, Canada, France, Germany, Netherlands, Switzerland, Czech Republic, South America and Australia. Highlights of John Lill’s future seasons include concerts with the Royal, London, Royal Liverpool, Buenos Aires and the Warsaw Philharmonic Orchestras, Rio de Janeiro’s Petrobras Promusica, BBC National Orchestra of Wales, Ulster, Royal Scottish National, Bournemouth, Flanders, Sudwestdeutsche, Aarhus and the Baltimore Symphony Orchestras. His many recital venues will include London’s Royal Festival Hall, Birmingham’s Symphony Hall, Manchester’s Bridgewater Hall, St Petersburg, the Bellinizona Festival and other major concert halls worldwide. John Lill has recorded for Deutsche Grammophon, EMI (complete Beethoven Piano Concertos with RSNO and Gibson), ASV (both Brahms Concertos with the Hallé and Loughran) plus the complete Beethoven Sonatas and Pickwick Records (Tchaikovsky 1 with the LSO and Judd). More recently he has recorded the complete Prokofiev Sonatas with ASV and his recent recording of the complete Beethoven Bagatelles and Piano Concertos is available on Chandos. He recorded Malcolm Arnold’s Fantasy on a Theme of John Field (dedicated to John Lill) with RPO and Handley for Comfer and has just finished recording the complete Rachmaninov Concertos and major solo piano works for Nimbus Records. John Lill lives in London and was awarded the OBE for his services to music in 1978.

"A master pianist. The best of the Beethoven Piano Sonata (CD) sets". (Daily Telegraph)

**PROGRAMME**

- **Mozart** (Sonata in F K332)
- **Schumann** (Humoreske Op 20)
- **Schumann** (Scenes from Childhood Op 15 (Kinderszenen))
- **Beethoven** (Sonata in C Op 53 (Waldstein))

*Wine/Orange Juice will be served during the INTERVAL in church.*

**Tickets £15.00 Young People under 20 £14.00**
With grateful thanks . . .

Ray Law writes:- December 2003 was a golden month for myself and my wife, Brenda - the day after the superb Ex Cathedral concert on Saturday, December 6th, the Parochial Church council did us the great honour of granting us a special church service to celebrate 32 years of presenting concerts in Leamington Hastings church. It was a lovely early winter afternoon and we were so thrilled that nearly 300 people came from very many parts of the country to the service, which was compiled and so beautifully taken by Beth, with an inspiring sermon by Ven. Mark Bryant, Archdeacon of Coventry. After the sermon, we were presented with the following gifts:- a cheque for £3,000 from you, the concertgoers, a valuable Spode bowl, a watercolour painting of Leamington Hastings church, a magnificent bouquet of flowers (which lasted over two weeks), a photograph of the Yehudi Menuhin School Orchestra, and an extremely interesting scrapbook, which included about 90 letters and comments saying kind words about the concerts etc - it really is a 'book to treasure'! The words 'grateful thanks' seem so inappropriate for such generosity and it really took us some considerable time to come to terms with it all. After the service, we were all treated to a generous tea and we were so pleased to have the chance to chat with everyone, even if only for a short time. The 'grateful thanks' included the fact that we were under strict orders not to move a chair or wash or dry even one plate - we just could not believe that there was such luxury! It was a day that we will always remember with much affection given by so many people.

The 'grateful thanks' continued right up to Christmas Eve as we received even more Christmas cards and letters than usual with people saying how much they had enjoyed the past season of concerts and also the service on December 7th.

After we had recovered from having five (dear!) grandchildren over the Christmas period, the next 'grateful thanks' arrived on December 31st in the shape of being awarded the M.B.E. for services to classical music in Warwickshire - I cannot say that it was a complete surprise as we had been informed about it in the middle of November and told not to mention it to anybody! Our main advice about going to Buckingham Palace from many friends was for me to get some new togs and Brenda to get a new hat!! The main reason for accepting this award was to show my deep gratitude to the very many people who have supported me in so many ways, most of them for very many years - it is even more remarkable when you consider that many of them never come to a concert! Carrying chairs in large numbers to and from the Village Hall and School, transforming the church into a concert hall, arranging flowers which have always been so much appreciated, plugging strawberries, allowing gardens to be used by 'invading' concertgoers, pouring countless glasses of wine and orange juice, selling programmes, writing programme notes, preparing mulled wine and food at Christmas time, washing up endless glasses etc, making sure that people park in a reasonable fashion in the car parks, providing hospitality before and after concerts, turning pages for pianists are all jobs that have to be done to present these concerts in a proper manner.

After the announcement of this award (which everyone seemed to know about very quickly!), once more our 'grateful thanks' were due to so many of you for the very many cards, letters and telephone calls (over 40 in the first two days) that poured in yet again over the next three weeks. The whole time has been an amazing, humbling experience and we are just SO GRATEFUL TO SO MANY PEOPLE, for such great generosity, kindness and thoughtfulness towards us both. THANK YOU ALL SO MUCH, and this includes, of course, all the good people in Leamington Hastings Parish who worked so hard behind our backs not letting us know what was happening!
2005 MUSIC at LEAMINGTON HASTINGS
Concerts 2005

May 14th  7.30pm  Emma Johnson (clarinet) & John Lenehan (piano)
June 11th  7:30pm  Leon McCawley (piano)
July 16th  7:30pm  Orchestra of the Yehudi Menuhin School
Sept 17th  7:30pm  Maggini String Quartet: Laurence Jackson (violin 1) David Angel (violin 2) Martin Outram (viola) Michal Kaznowski (cello) & Mary En Loc Wu (piano)
Oct 15th  7:30pm  Divertimenti: Paul Barritt (violin) Rachel Isserlis (violin) Jonathan Barritt (viola) Sebastian Comberti (cello) Josephine Horder (cello) and friends
Dec 3rd  early start 7pm  Susan Bickley (mezzo-soprano) Nicholas Daniel (oboe) Julius Drake (piano)

Tickets

A glass of wine or orange juice is included in the price of all tickets, and there will be extra refreshments at Christmas. Interval drinks are served in beautiful local gardens during the summer months.

£15 Standard  Unreserved seating throughout the church.
£15 Gallery  We can only seat 20 people in the gallery, (first come first served.) The spiral stairs are unsuitable for the disabled or elderly.
£10 Youth discount  Available to under 18s.
£12 Chancel discount  Chancel seats only available at this price when singers perform, as the seats are behind the singer. (Dec only)
£78 Season  Great value for all six concerts (at £13 each).
Concert 5
October 15th / Saturday 7.30pm

Divertimenti

Paul Barritt, Rachel Isserlis, Ruth Ehrlich & Philippe Honore (violins)
Johnathan Barritt, Vicci Wardman (viola)
Sebastian Comberti, Josephine Horda (cello)

Richard Strauss
Prelude to Capriccio (1940 - 41)

Dvoráč
String Sextet Op.48 (1878)

Interval
Wine and orange juice will be served in the church.

Bach
Prelude in E from Partita no.3
(BWV 1006), arr. for 4 violins.

Mendelssohn
Octet in E flat major Op.20

Programme printed by Kallkwick Rugby
Richard STRAUSS
1864 - 1949

Prelude to Capriccio Op.85
Capriccio is Strauss's last opera, first performed in Munich in 1942.
Considering the lush orchestration of works like 'Der Rosenkavalier', it would be not unreasonable to assume that this performance of the Prelude to Capriccio is an arrangement. In fact it was written as a string sextet. The opera's libretto, produced by the composer and Clemens Krauss is loosely based on an earlier libretto by G.B. Vasti for an opera by Salieri. Capriccio, set in the time of about 1775 when Gluck was instigating his opera reforms, is about opera itself and examines the question of which comes first, the words or the music?

Norman del Mar describes the Prelude as follows: "It is a miniature Sonatina comprising in embryo a classical exposition, development and recapitulation. The exposition is entirely self-contained and comes punctually to a full close in the dominant. The development begins with a dramatic passage with exciting tremolo effects and rushing solos for the first violin and first viola. This leads to a long fantasia. At last the exquisite meandering comes to rest on the home chord and the recapitulation follows, this time appropriately in the tonic key". By this time the curtain has risen and the sextet turns out to be the music to which the Countess and her guests are listening. Capriccio has been described as a mixture of eighteenth and nineteenth century styles - written in the twentieth century!

Anton DVORÁK
1841 - 1904

String Sextet Op.48 in A major, for two violins, two violas and two cellos.

i Allegro moderato
ii Dumka (Elegie): Poco Allegretto
iii Furiant - Presto
iv Finale: Tema con Variazioni: Allegretto grazioso, quasi andantino

1878 was the year of the first series of Slavonic Dances which brought international recognition to Dvorák. The Sextet, begun in the same year was the first of his chamber music works to cross the frontiers of his country and even he heard it abroad before it was performed in Bohemia. In 1880 it was performed twice in London in St. James's Hall. It is described as a brightly coloured travel poster advertising Czechoslovakia "each theme pulses with strong Slavonic blood".

However, the three themes of the first movement have something of
Schubert about them and they are developed by Dvorák with masterful ease.

The Dumka slow movement begins in five bar phrases and alternates major and minor tonality. Dumka is a Ukrainian word meaning lament or complaint. Dvorák introduced it as a musical term to describe a movement of melancholy character in slow tempo.

A Furiant is a quick dance in often changing rhythm. In this fast scherzo Dvorák does not vary the rhythm but it is obviously of folk dance character. In the trio section there is an echo of the A major section in the first Slavonic Dance.

The Finale consists of a theme and five variations followed by a stretto, which is really another variation and a presto. The theme fluctuates between B minor and A major and is presented by the violas and cellos.

Johan Sebastian BACH
1685 - 1750

Prelude from Partita no.3 in E
BVW 1006 - arranged

Partita is another word for Suite. Bach wrote a set of six Suites and Partitas, BWV numbers 1001 - 1006 of which this is the last in the set but the third to be called 'Partita'. Written about 1720 when Bach was employed at the Court of Anhalt-Cöthen by Prince Leopold. Most of his chamber music was written in this Cöthen period.

The whole work consists of seven movements: Preludio; Loure; Gavotte en Rondeau; Menuet I; Menuet II; Bourée; Giga. It was originally written for solo violin. Bach was clever at suggesting harmony when writing for what is essentially a melodic instrument even when using double stoppings. The best known movements from this Partita are the Gavotte and the Prelude - here arranged by Thomas Krämer for four violins.

Felix MENDELSSOHN-BARTHOLDY
1809 - 1847

Octet in E flat Op.20 for four violins, two violas and two cellos.

i Allegro moderato ma con fuoco
ii Andante
iii Scherzo - Allegro leggierissimo
iv Presto

Completed in 1825 and dedicated to Eduard Rietz, Mendelssohn's violin tutor, this is one of the most remarkable chamber works ever written. Hans Keller suggested it is
"perhaps the single most outstanding achievement of any child composer. At sixteen even Mozart and Schubert produced nothing finer". This is however a work of maturity in which Mendelssohn displays complete mastery of texture, structure, harmony and counterpoint.

The first Allegro is an exuberant movement in which the textural possibilities of the eight strings are exploited to the full.

The contrasting Andante is subdued. It begins with the lower strings in a sombre C minor to be followed by violins in a serene D flat major.

The Scherzo is generally considered the most original. From Mendelssohn's sister Fanny, we learn that he was trying to capture the atmosphere of the witches' revels in Goethe's Faust:

'Scudding cloud and misty mead
Are tinged with light of day
Gusts in the leaves and wind in the reeds
And all are blown away'.

It has been compared with the Scherzo in Midsummer Night's Dream.

The Finale begins with a fugue on a four-bar subject working up through the strings beginning with the second cello to the final entry twenty-two bars later by the first violin. The tremendous energy and momentum created by this opening is maintained throughout the movement by counterpoint that runs on oiled wheels - yet the whole thing is still a Sonata Rondo. Musical references to Handel's Messiah and the Scherzo theme can be heard. But this is music for listening to rather than reading about.

Programme notes: with many thanks, as always, to Martin Jackson.
Divertimenti

Divertimenti has become widely acclaimed as one of the most exciting and innovative British chamber groups of its generation. Originally established in London in 1978, the ensemble was officially re-launched in 1998 after a period of individual career development, with the five original members, all distinguished chamber musicians. Johnathan Barritt joined the group in September 1999.

Touring throughout the UK and Ireland, the ensemble has appeared in major festivals such as Aldeburgh, Bath, Kings Lynn, Canterbury and Camden. Three performances at the 1997 Oldham Walton Festival resulted in an immediate re-invitation. Divertimenti has also given concerts in National Trust and other stately homes (Claydon House, Knole, Hanbury Hall, Firle Place and Ragley Hall) and abroad in Italy, France, Germany and Greece.

The ensemble’s recording activities have included numerous programmes for BBC Radio 3, notably live broadcast concerts at St. George’s Brandon Hill, Bristol, and Pebble Mill Birmingham. Early interest was attracted by a recording of chamber music by Colin Mathews, and of the Mozart Clarinet Quintet on the Meridian label. Two further recordings on the Hyperion label - Howell and Dyson Quartets, and Mendelssohn and Bargiel Octets received unanimous praise from the critics; the latter was singled out for recommendation by BBC Radio 3’s Record Review and by International Record Review. Both recordings have been singled out for recommendation by BBC Music Magazine and as Record of the Month by Classic FM.

Divertimenti has a reputation for liveliness in both performance and programming. The ensemble concentrates on works for string quintet containing two cellos. Schubert’s great C major Quintet forms the backbone of many programmes, while other exciting and beautiful quintets for this combination have been discovered. Divertimenti also expands to perform quintets and sextets with two violas, and octets. A serious dedication to works of the latter part of the 20th century, together with a particular focus on the rich seam of chamber works by British composers (Britten, Walton, Tippett, Finzi, Warlock, Ireland, Howells, Butterworth, Holst, Moeran, Berkeley, Bridge, Cyril Scott) has enabled the creation of attractive and challenging programmes. Recent highlights include the second ever performance of Arnold Bax’s Quintet No. 1 at the 2001 Lichfield Festival, together with Dame Ethel Smyth’s Quintet, both enthusiastically received. The Bax piece has subsequently been performed on other occasions, for promoters including Belfast Music Society (recorded by BBC Radio Ulster). The Old Market, Hove, Levens Hall and Bournemouth Chamber Music society, and recorded on CD for the Dutton Epoch label - “a thoroughly likeable and valuable release” (Gramophone).

A recent discovery is the Beethoven ‘Kreutzer’ Quintet, a transcription for string quintet with two ‘cellos of the famous sonata for violin and piano. This version was published in 1832 and Divertimenti plays from copies of the first (and possibly only) edition, provided by the Beethovenhaus in Bonn. Compelling masterworks of the Russian Romantic School by Catoire and Taneyev are being added to Divertimenti’s repertoire this season.
BOOKING FORM

We are looking forward once again to a big demand for tickets as we commence our 34th Season. Many concerts book up months in advance, so please book early to avoid disappointment.

TICKET TYPES:

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SEASON TICKET £78 (great value at £13/concert)

Please send BOOKING FORM & CHEQUE to:
Ray Law Concerts
c/o Peter Ogilvie
Draycote House
Leamington Hastings
CV23 8DX

For extra copies of the Booking Form, please call 07966 584 328 or visit:
www.MusicAtLeamingtonHastings.co.uk

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Please phone 2 weeks before a concert if you require wheelchair space.
☐ If you would like to receive information by email, please tick here.
☐ If a concert is sold out & you would like to be added to the waiting list, tick here.
History of the Ray Law Concerts

It all began about 35 years ago. Our eldest daughter, Julie, sang in the Malvern Girl's College Choir. They sang evensong in Worcester Cathedral, Tewkesbury Abbey and Malvern Priory and gave concerts at other venues. After a successful concert in 1970, the Director of Music asked if anyone knew of another good venue. Julie said "Dad, could we come and give a recital in your church" - and they did.

The College first sang here in 1971, and returned five times; they were happy well-supported occasions, and the 'musical seeds' were firmly sown. Julie went on to Cambridge, and we enjoyed a number of concerts from her University musician friends. They were followed by Choral Scholars from Kings College, who always filled the church. Twice we had the privilege of Choral Scholars singing the Eucharist in the church, an inspiration. The organist on both occasions was Thomas Trotter, now one of the country's most celebrated organists.

The Yehudi Menuhin School have been amongst our most popular visitors; they first came here in 1982, and this year marks their 17th visit. We owe them a great debt for their unflinching support, and for the pleasure they have given us - we think they enjoy coming as well. It has been a pleasure to us to welcome back, as international stars, some of the performers who first came here as pupils with the Menuhin School.

By 1980 we were starting to engage young professionals, as their careers began to take off, this included the young Evelyn Glennie and Tasmin Little, both now world-class musicians. We have gradually worked our way up the professional ladder, and now many famous musicians visit our 'little church in the country' every year. One of our proudest moments was when the world's No1 quartet, the Borodin Quartet, asked if they could play here during their 62 concert Golden Jubilee tour.

We are lucky to have a beautiful church with wonderful natural acoustics, commented on by many of our visitors as ideal for chamber music.
Bookings

Ray Law Concerts
c/o Peter Ogilvie
Draycote House
Leamington Hastings
Warwickshire
CV23 8DX
peter@MusicAtLeamingtonHastings.co.uk

Enquiries

Heather Hemelryk
07966 584 328

www.MusicAtLeamingtonHastings.co.uk
Ray Law Concerts
All Saints Church, Leamington Hastings, Warwickshire

photo © 2007 Kay Reeve

2007

MUSIC at
LEAMINGTON
HASTINGS
Concerts 2007

May 19th 7.30pm  Nicholas Daniel (oboe) & Julius Drake (piano)
June 9th 7.30pm  Barkham Harp Quartet
July 14th 7.30pm  Yehudi Menuhin School Orchestra
Sept 22nd 7.30pm  Leon McCawley (piano)
Oct 13th 7.30pm  Emma Johnson (clarinet) & Andrew West (piano)
Dec 15th 7.00pm  Laudate (Conductor Howard Ionascu)

Tickets

All seats are reserved.

Standard  Throughout the church:
£8 + £8 donation = £16

Youth  Under 18:
£2 + £8 donation = £10

Chancel  Discount when there are singers - only Dec
£4 + £8 donation = £12

Season  6 concerts for less than cost of 5
£38 + £40 donation = £78

Please let us know if you are interested in our Patron scheme – helping to improve facilities and preserve this unique place.

Refreshments:

In summer refreshments are served in local gardens. Strawberries and cream when available, or a glass of wine or juice is included in the price of a ticket. In the Autumn & Winter, wine or juice is served in the church, with special festive treats at the Christmas concert.
Welcome to the 36th Season of Ray Law Concerts at Leamington Hastings

Dear Music Lover,

It is with pleasure that I am writing to tell you about the coming series of concerts. Once again we have invited some favourite musicians to return, they are all people who never fail to impress with the sheer quality of their music making and presentation. Some of them like Emma Johnson, Nicholas Daniel and Julius Drake are old friends, while others, are making their first return visit to us having given exciting performances here a couple of years ago. At Christmas we will welcome Laudate, a superb mixed voice choir conducted by Howard Ionascu which has not been here before. I have asked for a Christmas Celebration in words and music and having heard several of their CDs including ‘On Christmas Night’ I think you will enjoy this choir immensely.

We begin the series with Nicholas Daniel accompanied by Julius Drake. Their total rapport in performance stems from inspired musicianship and the meeting of minds of two old friends. In June the Barkham Harp Quartet are returning to play again by popular request. These talented young women with their harps make a wonderful sound and also introduce their music with enthusiasm and panache.

In July the Yehudi Menuhin School Orchestra pays us its bi-annual visit. It is always a joy to hear these youthful musicians who give their all in performance and are superbly conducted by Malcolm Singer. As time goes by it is interesting to follow the development and careers of the most outstanding such as Tasmin Little, Mary Wu and more recently Alina Ibragimova. We first heard Alina here aged thirteen leading a quartet playing Schostakovich and she is now making a name for herself as soloist.

Leon McCawley returns to give a piano recital in September and I am delighted. Geoffrey Norris describes him as a pianist for whom the word ‘eloquent’ could have been coined, and Christopher Morley speaks of ‘the popular and much admired Leon McCawley’. Last October in New York at his debut at the Frick critics highlighted his poetic account of Rachmaninov’s Etude-Tableaux (Op.39) and a virtuosic reading of the Variations on a Theme of Corelli, which latter you may remember he played here two years ago.

In October we shall be able to welcome Emma Johnson for the fifth time to Leamington Hastings and on this occasion she will be accompanied by Andrew West. She is a great performer and in such demand that I think we are fortunate to have been able to make a date with her. Emma is increasingly being invited to direct from the clarinet and has had a highly acclaimed tour with the London Mozart Players. Her wide musical interest extends to jazz and her recital programmes are full of unusual and fascinating pieces as well as the great classics for clarinet.

The concert series culminates in December with the concert just ten days before Christmas. This year Laudate, a fine mixed choir from the London area, will re-create for us the spirit of Christmas in words and music. Laudate has sung in Christ Church and New College Oxford and on Radio 3 and Classic FM, and has performed Christmas concerts at St Paul’s Church,
Knightsbridge for the last six years to a sell-out audience. It is good to think of Leamington Hastings joining this circuit! Our Christmas concert has also evolved into a bit of a party as well as a significant musical occasion, and I expect this year to be up there with the best of them.

At the beginning of another year I do want to thank my colleagues, Ann Coulson, Heather Hemelryk and Karen Hatch for all their good advice, practical help and support of the concerts. My thanks also go to Ray for our brainstorming sessions, to Martin Jackson for his wizardry at tracking down the origins of even the most obscure music and writing interesting programme notes, and to Kay Reeve and David Smith for their lovely photographs. Thank you too to John and Sue Middleton whose masterminding of the mulled wine and the strawberries and much else I greatly appreciate, to Valerie Smith, Gwyn Davy, Gill Ayers and Rose Hull for programme selling, and to Adrian Allen and his car-parking team who give their time so kindly on Saturday evenings. Finally my warm thanks to Brenda and helpers for their continuing effort to ensure our beautiful flower arrangements in fair weather and foul, and to Wallace McCurdie, Jeff Elliott and Martin Greenaway for their invaluable help with staging and lighting. So many people are involved in these concerts and not all named even now, they form the ‘sure foundation’ from which these concerts can operate smoothly and I thank them all most warmly.

We look forward to seeing you again when the new season begins. We hope you like the programme and will be able to come to as many concerts as possible. If you have any friends who might be interested in receiving a brochure we will always be pleased to send them one. We need to attract new people all the time as we have no arts funding or sponsorship and must rely on maintaining a good audience to balance the books.

With very best wishes to you for 2007,

Mary-Grace Ogilvie

PARKING

Parking is in the usual ‘big field’ (5 minutes walk from the church).

Parking in the small church car park is reserved for Patrons and the infirm.
Nicholas Daniel
Nicholas Daniel is one of the greatest exponents of the oboe in the world and amongst the UK’s most distinguished soloists. He is also a founder member of the Haffner Wind Ensemble and the Britten Oboe Quartet.

Following his successful debut at the BBC Proms with Vaughan Williams oboe concerto, he was invited to perform the Strauss concerto in ’94 and in ’96 gave the world premiere of John Woolrich’s oboe concerto commissioned for him by the BBC. This work and performance met with unanimous critical acclaim and has led to the creation and performance of more new repertoire for the oboe. In 2004 he made his conducting debut at the Proms in a chamber series with the Britten Sinfonia. Nicholas Daniel is an active chamber musician and recitalist and has enjoyed a long and fruitful collaboration with Julius Drake, and the Maggini and Lindsay Quartets.

Julius Drake
Julius Drake works with many of the world’s leading vocal and instrumental artists, both in recital and on disc. He appears at all the major music centres and recent seasons have taken him to Edinburgh, Munich, Salzburg, Schubertiade, and Tanglewood Festivals; to Carnegie Hall, Lincoln Centre, Concertgebouw, Chatelet, Musicverein and Konzerthaus Vienna, Wigmore Hall and BBC Proms.

Julius directed the Perth International Chamber Music Festival from 2000 – 2003, and was also Musical Director of Janaceks’ “Diary of One who Vanished” touring to Munich, London, Amsterdam and New York.

In 2006 he was invited onto the jury of the Leeds International Piano competition.

“The Daniel/Drake partnership is one of the most satisfying in British chamber music: vital, thoughtful and confirmed in musical integrity of the highest order”
Independent on Sunday

Nicholas Daniel (oboe)
Julius Drake (piano)

Schumann
3 Duos (arr. Ferguson)

Hamilton Harty
3 Pieces

Alan Bush
Northumbrian Impressions

Schumann
Fantasiestücke Op.73 (Oboe D’amore)

Schumann
Romances Op.94

Huw Watkins
2 Romances

Donizetti
Sonata for oboe & piano

Piano Solo
Chopin
Nocturne in D flat Op.27 no.2

Schumann
Adagio & Allegro

Strawberries and cream (if available) or a glass of wine will be served in a local garden during the interval.
Barkham Harp Quartet:
Eleanor Turner
Keziah Thomas
Harriet Adie
Angharad Wyn Jones

The Barkham Harp Quartet was formed in 2000 and is made up of four award-winning harpists. They have given concerts at many venues and festivals including the Two Moors, Windsor, Bromsgrove and Three Choirs Festivals and were chosen for the hotly contested Blackheath Halls Young Artist’s Series 2003-04. Their first CD, funded by the Tillett Trust, was released at the end of 2002.

Eleanor, Harriet, Keziah and Angharad all enjoy talking to the audience about the harp and their music, and concert programmes usually include some solo items.

Composers today are discovering the enormous musical excitement and variety the harp is capable of, and with four harps the scope is wider still. The Quartet strongly supports new music and is continually developing its eclectic repertoire. So far they have commissioned and premiered four dramatically contrasting works: Edward Watson’s ‘A Celtic Springtime’ (sponsored by the Vaughan Williams Trust); ‘The Island’ by Eleanor Turner; ‘Sun, Moon and Stars’ by Harriet Adie and Edward Longstaff’s ‘Saraswati’.

Committed to raising the profile of the harp, the four frequently play in diverse situations from glamorous cruise ships to music therapy projects and even fields! The harps can also be spotted in hospitals, schools and prisons; and in outreach programmes such as Live Music Now, and the London Philharmonic ‘Playerlink’ project. The Quartet is well travelled and has played in France, Switzerland, Morocco, Spain, Portugal, Russia, Norway and New York.
Yehudi Menuhin School Orchestra (YMS)

The headmaster Nicholas Chisholm writes: ‘The pressures of growing up as a gifted child are considerable and one of the visionary aims of Yehudi Menuhin was to provide an environment with the atmosphere and support system to help such gifted children to cope. There are not only many external pressures, such as the expectation of teachers and parents, but also many internal ones, particularly perfectionism which can seriously affect a young person’s self-esteem. The curriculum and staffing levels of the school are unusual in order to provide a counterbalance to these pressures and to alleviate them as far as possible.

A small school with many staff is a financial challenge and we are grateful to the D.O.E. and the Arts Council for some support. Any musically gifted young person can attend the school irrespective of financial background, and it is truly comprehensive. We are very aware of our responsibility to the wider community and have made a commitment to bring music and creativity to schools in Surrey, in collaboration with the London Mozart Players. In 2007 three sets of three day projects in schools will go ahead. In addition brass players from the YMS orchestra have been working with a number of schools on a composition project which will culminate in a concert in the Menuhin Hall. Our youngest pupils (aged from 9) have as usual visited several primary schools each term to lead music workshops.’

The YMS puts on an impressive number of fund-raising concerts and recitals each term and over 12,000 people have attended those in the new concert hall since it opened a year ago. It is all in a day’s work for these gifted and delightful young people who are preparing to make music their life’s work.

Yehudi Menuhin School Orchestra
Conductor Malcolm Singer

Dvořák	Serenade
Elgar	Serenade

Other items in the programme are yet to be selected. At the time of going to press the spring term is not far advanced and there is much work to be done before other concert pieces for the Gstadt Festival (and Leamington Hastings) are confirmed.

Strawberries and cream (if available) or a glass of wine will be served in a local garden during the interval.

Concert 3
July 14th / Saturday 7.30pm
Leon McCawley
Leon McCawley leapt into international prominence in 1993 when he won both the Ninth International Beethoven Piano Competition in Vienna, and second prize in the Leeds International Competition, building on earlier successes as winner of the Piano Section of the BBC Young Musician of the Year, and the London Philharmonic Orchestra’s Pioneer Young Soloist of the Year.

McCawley’s deeply committed performances and engaging musicality have made him a favourite wherever he performs. In recent seasons he has given highly praised recitals at the Queen Elizabeth Hall, Wigmore Hall and at the Philharmonie and Konzerthaus in Berlin, the Prinzregententheater in Munich, the Musikverein in Vienna, Tonhalle in Zurich, The Frick Collection in New York, Rudolfinum Prague and Washington DC’s Kenedy Centre.

As a concerto soloist, McCawley is frequently heard with leading British orchestras including the Philharmonia, Royal Philharmonic Orchestra, CBSO and Halle. He is regularly broadcast on BBC Radio 3 in recital and has performed at the BBC Proms several times.

He was born in 1973, and studied at Chethams School of Music with Heather Slade-Lipkin before continuing his studies at the Curtis Institute of Music, Philadelphia with Eleanor Sokoloff. He also acknowledges Nina Milkina for her inspiration and guidance.

Leon McCawley (piano)

Schubert
Six Moments Musicaux D780
Chopin
Fantasie in F Minor
Beethoven
Sonata Op.27 No.1
‘Quasi una fantasia’
Rachmaninov
Six Moments Musicaux Op.16

A glass of wine or juice will be served in church during the interval.

“….a pianist for whom the word ‘eloquent’ could have been coined.”
Telegraph

“The listener was enveloped in an acoustical cocoon of bright, passionate sound”
New York Times
Emma Johnson
Emma Johnson is one of the few clarinetists to have established a busy international career as a soloist. Emma performs across Europe, the USA and the Far East, as well as in Africa and Australia. In Britain she has achieved great popularity, regularly playing to sold-out concert halls. She has recently recorded two discs for Universal Classics and Jazz, the first of which, ‘Voyage’ went straight to number three in the Classical Charts. The second disc to celebrate the 250th anniversary of Mozart’s birth includes the Clarinet Concerto and Quintet.

Emma began to study at the age of nine. In 1984 she won the BBC Young Musician of the Year Competition and in 1991 was a winner of the Young Concert Artist auditions in New York. She studied music and English at Cambridge University and was recently the first woman to be awarded an honorary Fellowship at Pembroke College. Emma has given master classes all over the world and was a visiting professor at the Royal College of Music. She was awarded an MBE in the Queen's Birthday Honours list in 1996.

Andrew West
Andrew West has developed partnerships with many of the country’s leading singers and instrumentalists and is currently a Professor of piano accompaniment at the Royal Academy of Music. He has given recitals and recorded with Emma Bell, Alice Coote, Lesley Garrett, James Gilchrist, Christopher Purves and Hakan Vramsmo, and appears regularly with Mark Padmore. Last years’ highlights included Aldeburgh Festival recitals with Christopher Purves, Robert Murray and Paul Silverthorne.

Andrew received the inaugural Gerald Moore Award for Accompanists, and subsequently gave many recitals with Ian Bostridge, Susan Gritton and Claire Rutter. He also partners flautist Emily Beynon and together with cellist Paul Watkins they have given trio recitals at the Purcell Room and at the BBC Chamber Music Proms. His piano quartet ‘Touchwood’ released their first CD in 2000, this was chosen as CD of the Month by the Daily Telegraph.

“Johnson is superb”
Sunday Times

“A Classical Music Superstar”
Clarinet & Saxophone Magazine

Concert 5
October 13th / Saturday 7.30pm

Emma Johnson (clarinet)
Andrew West (piano)

Mozart
Variations K 581
Adagio from K 581

Brahms
Sonata Op.120 No.2
in E flat major

Malcolm Arnold
Sonatina Op.29

Aaron Copeland
Nocturne

Tom Johnson
Bedtime stories for clarinetist & narrator

Paul Reade
Suite from the Victorian Kitchen Garden

Leo Weiner
Two Pieces

A glass of wine or juice will be served in the church during the interval.
Laudate
Conductor Howard Ionascu

Programme will include the following music, interspersed with Readings.

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<tr>
<th>Composer</th>
<th>Piece</th>
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<tr>
<td>Cornelius</td>
<td>Three Kings</td>
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<td>Handel</td>
<td>Resonet in laudibus</td>
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<td>Laurisden</td>
<td>O magnum mysterium</td>
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<td>Palestrina</td>
<td>Hodie Christus natus est</td>
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<tr>
<td>Poston</td>
<td>Jesus Christ the apple tree</td>
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<td>Poulenc</td>
<td>Quatre motets pour le temps de Noel</td>
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<td>Rutter</td>
<td>What sweeter music</td>
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<td>Sandstrom</td>
<td>Es ist ein Rose ‘entsprungen</td>
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<td>Seivewright</td>
<td>Starlight</td>
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<td>Trad</td>
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<td>Warlock</td>
<td>Bethlehem down</td>
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<td>Weir</td>
<td>Illuminare Jersusalem</td>
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During the interval a glass of mulled wine and festive refreshments will be served in church.

Laudate

Laudate includes some of the finest young singers in London. Founded in 1998 by Howard Ionascu, the choir is frequently praised for its high quality, excellent balance, and vibrant performances. The choir has broadcast on BBC Radio 3 and Classic FM and has performed at St James Piccadilly and throughout the south of England including Christ Church and New College Oxford. For the last six years it has performed its ‘On Christmas Night’ concert, combining popular Christmas music with some unusual choral gems, to a sell-out audience at St Paul’s Church Knightsbridge. It also performed at the Macmillan ‘Celebration of Christmas’ alongside celebrity readers from stage and TV. The Choir also collaborates from time to time with the City of London Sinfonia and the choristers of the King’s School, Canterbury

Laudate’s first recording of music by George Jeffreys met with critical acclaim. Other recordings include choral music by Peter Aston and Herbert Brewer, and a popular CD of Christmas music ‘On Christmas Night’. In 2004 Laudate recorded much of its Christmas repertoire for Priory Records.

Howard Ionascu

Howard Ionascu formed Laudate in Oxford in 1998 and is a hugely experienced choral trainer and director. He has worked with a number of orchestras and ensembles including the City of London Sinfonia, New London Orchestra, Sinfonia Britannica, Bournemouth Symphony, Onyx Brass and the Professional Period Band.

Howard is a former Musical Director of Bournemouth Sinfonietta Choir, Esterhazy Singers of London and Guildford Chorale. He also worked with Trebles Choir of Finchley Children’s Music Group. In 2002 he was appointed Director of Music at King’s, Canterbury, a school renowned for the quality of its music. In his time to date the school’s Crypt Choir has recorded two CDs for Priory and reached the finals of the BBC Choir of the Year competition.
Patrons of Music at Leamington Hastings

We are immensely grateful to the 30 supporters who have become Patrons during this first year of the scheme. They have enabled us to plan ahead with new confidence, and to start on progressive improvements; we have plans to improve lighting and access paths, and have already started improving the church car park, so it can be used in wet weather.

We hope to invite Patrons to a function this year, and look forward to hearing their ideas on the future. Founder Patrons include:

Mrs Jennifer Buckle  
Mr & Mrs P Coulson  
Miss Constance Elliott  
Miss Helen Forster  
Mrs Rona Galliford  
Mrs K Gibson  
Mrs Pam Greenway

Dr Sharon Hancock  
Mrs Helen Hogarth  
Sir Igor & Lady Judge  
Mr & Mrs P Kander  
Mr & Mrs Ray Law  
Mr Charles McLeod  
Mr Tom Pedrick  
Mrs Rosamund Peirson

Mr David Potts  
Mr Michael Raynor  
Mr Brian Southern  
Mrs H Steven  
Mrs Mary Swainson  
Mrs Patricia Wakeford  
Major Westby  
Mr B W Young
The Hastangs, (from whom Leamington Hastings takes part of its name) were lords of the manor from about 1100 to 1375. It is likely that Humphrey Hastang, the first Norman lord, replaced a wooden church here dating back at least a couple of centuries, with a stone one. The remains of a Norman arch can be seen just above the south porch. He then endowed the Augustinian Priory of St Oswalds in Yorkshire with the patronage of this and his other churches in Chebsy, and Newbold Pacey, and with the lands, tithes and other belongings of these churches.

At first the Priory appointed Salomon Hastang, Humphrey’s son, as priest of All Saints Church, but later a group of monks from the Priory was settled here and became known as the ‘Black Canons’. All clergy by this time were assisted by Churchwardens who held significant powers and had onerous duties. Their principal duties were to raise and administer funds for the fabric and services of the church. They had to collect rents of church lands, and to farm the church stock of sheep and cattle. They also sold wool and cheese, and gifts in lieu of rents, and organised church ales. Interestingly the ale was brewed in the nave of the church in parish utensils, and drunk there by merry and contributory parishioners! Churchwardens also prosecuted offenders for such things as failing to attend church, swearing, scolding or scandalising the neighbours. They were indeed a force to be reckoned with in those days.

The Black Canons left All Saints Church around 1230, recalled by the Priory which had become poverty stricken and had appealed to the bishop for funds. The Bishop sympathetically decreed that the new priest at Leamington Hastings must pay from ‘the fruits of the church’, annual payments of 15 marks to both Lichfield Cathedral and St Oswalds Priory, plus 1 mark to the Archdeacon of Coventry.

The four settlements at Leamington Hastings, Hill, Kites Hardwick and Broadwell, all of Saxon origin, formed the ‘Living’ of Leamington Hastings. Leamington Hastings was the largest ‘towne’and had supported a priest and a mill since before its Domesday Book entry. 1500 acres were under cultivation here with forty-five ploughs, while Hill maintained 240 acres with three ploughs. Kites Hardwick had the most fertile land and its own small manor owned by the Herdwick family. Of Broadwell not much is known, but the settlement is thought the oldest of the four since its wells never ran dry.

In 1292 the Living here was valued at £16 13s 4d. The priest would have received this amount, but out of it he had to pay £10 to Nostell Priory! However he would not have been badly off and living in a sizeable house as priest, he was expected to be ‘given to hospitality’. Strangers, travellers and locals alike would have made good use of this. However life was not always peaceful or comfortable for clergy and in 1297 Edward 1 demanded taxes from them to finance the war – but the Pope forbade them to pay. By January most had decided to pay, but in February Parliament outlawed these clergy and ordered sheriffs to seize all their fees and possessions. Then the Archbishop threatened any clergy who disobeyed the Pope (and paid the King’s tax) with excommunication. There must have been much suffering and anguish at this terrible dilemma.

With acknowledgements to Rev. John Stevinson and Felicity Janet Gilkes
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