

Welcome to the 37th Season of Music at Leamington Hastings

Dear Music Lover,

Once again it is my pleasure to tell you about the coming series of concerts. We have I believe, an interesting mix of artists, and we have tried to keep a balance between those musicians well-known and admired here and others who are new to Leamington Hastings. We hope you will enjoy the programme and look forward to seeing you.

We are delighted that the great John Lill is returning in June to expound the beauty and profundity of Bach, Beethoven, Rachmaninov and Schubert. He is a majestic pianist; his concert career has spanned over fifty years and he is still at the height of his powers. Peter and I heard him play to a packed-out Festival Hall in January and receive a tremendous ovation. The young Benjamin Grosvenor is also returning to us at the start of a career, which may even emulate John Lill's. He will be just fifteen when he gives a recital later in the season.

The first concert of the year is given by London Concertante. This is a fine ensemble, which has had great success all over the country. It communicates well with the audience and performs with crystaline clarity, warmth and virtuosity. The combinations of horn and clarinet with string quartet will make for rich contrasts in musical texture.

In July, the early music group Red Priest will entertain us with their 'Carnival of the Seasons', which is described as 'red hot baroque!' It is led by Piers Adams recently heralded in the Washington Post as 'the reigning recorder virtuoso in the world.' This concert will I think be an especially good one to bring children to as the ensemble engages directly with the audience – playing from memory and chatting about the music.

William Dazeley and Richard Peirson make a welcome return in September. William's fine baritone is in demand now by most of the major opera companies and Richard's accompaniments are peerless. They gave us a sparkling performance, with a richly contrasted programme of songs and a piano solo, on their last visit, and we expect another recital of equal verve and panache. William introduces the songs, sketching outlines with perceptive and often witty comments, and the duo's evident enjoyment and rapport comes over strongly.

In December Ex Cathedra will again evoke for us the spirit of Christmas by candlelight in this ancient church. The music spans the centuries with both familiar and unusual music from all over the world, and this choir is known for its vibrant and evocative performances... but I do not think many of you need reminding of this!

At the beginning of another year I do want to thank my fellow trustees and colleagues, Heather Hemelryk, Ann Coulson and Karen Hatch for all their good advice and practical help over the past year. My warm thanks too to Ray Law for his constant interest and support, to Martin Jackson for his comprehensive research and programme notes unfailingly delivered on time, and to Kay Reeve and David and Valerie Smith for their lovely photographs.

Thank you too to Brenda Law for masterminding our beautiful flower arrangements which add so much to the ambience of the church and to Doreen Wadland, Sue Middleton, Josie McCurdie, Jeannie Williamson, Lorraine Dimbleby and Mary Fields who all do flowers. Sue and John Middleton between them are the kind providers of strawberries at the summer concerts, the mulled wine at Christmas, and more, all of which provides added value and is so much appreciated. My thanks to them, and also to Adrian Allen and his car-parking team who give generously of their time, and to Wallace McCurdie, Martin Greenaway and Jeff Elliott (who has now sadly died) – for their help with staging and chairs, and to Valerie Smith, Gill Ayers, Gwyn Davy and Rose Hull for all they do to help with the concerts. A final thank you, firstly to Rachel Hemelryk for her skilled and reliable page-turning so much appreciated by accompanists, and secondly thank you to all those who opened their gardens to concert goers last summer, the Residents of the Almshouses, Clifford and Nicola Lockyer, and Sue and John Middleton. It is the contribution of so many supporters that gives Music at Leamington Hastings its special character.

We hope to see you during the coming season, also that you will want to come to many of the concerts. Please let us know if you would like us to send a brochure to anyone, we'll be pleased to do so. Or if you have any promotional ideas that we could follow up – for articles or A4 posters – this would be much appreciated. We need to attract new people all the time to replace those who move on or whose circumstances change, and with no subsidy we rely entirely on good audiences. Thank you so much for your support.

All good wishes to you for 2008,

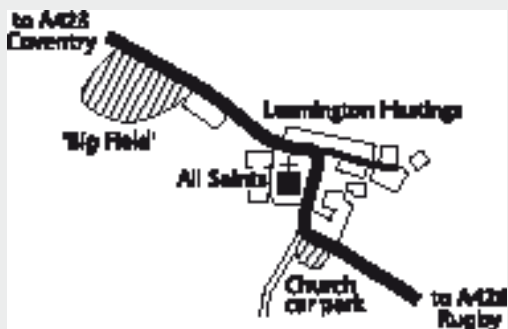
Mary-Grace Ogilvie

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 disabled.



Concert 1

May 17th / Saturday 7.30pm

London Concertante

'...played with silky-toned elegance and regal pacing... there is an extraordinary unanimity in their playing. The London Concertante members, fine chamber musicians that they are, played with an uncanny clarity of texture in which every detail could be heard, and yet all was light and colour... quite exquisite.'

The Strad

London Concertante is one of the finest chamber ensembles in the country, its players brought together through a shared passion for chamber music. Now in its 17th year it has received an enviable array of critical acclaim and enjoys an ever-growing reputation for exciting and memorable performances. London Concertante has the rare ability to combine in varied instrumental groupings and consistently to maintain its high artistic endeavour.

Under the dynamic leadership of Adam Summerhayes, the ensemble thrives on inspired programming and the loyalty of some of the country's finest instrumentalists. It tours with the most significant and demanding of chamber music masterpieces, giving around a hundred concerts a year both in the UK and abroad, and will this year also travel and perform from coast to coast in the USA.

'Quality musicians. Quite excellent...pursuing each new pulse with the unanimity of a shoal of fish. They play with tone as soft as velvet, bow strokes that really sing and a Romanticist's wide volume range.'

Evening Standard



London Concertante

Director Adam Summerhayes
Artistic Director Chris Grist

Elizabeth Drew	Clarinet
Mark Smith	Horn
Adam Summerhayes	Violin
John Storer	Violin
Mathew Quenby	Viola
Chris Grist	Cello

Mozart	Horn Quintet
Ireland	Sextet for Clarinet, Horn and Strings
Brahms	Clarinet Quintet

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

Concert 2

June 28th / Saturday 7.30pm



John Lill (piano)

Bach/Busoni	Chaconne in D minor
Beethoven	Sonata in C minor Op.13 (Pathétique)
Rachmaninov	Four Preludes Op.32 - B minor & G sharp minor Op. 23 - G minor & G flat major
Schubert	Sonata in A D959

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

He is one of the greatest pianists alive today. Across the board, I do not know another pianist who could hold a candle to this magisterial keyboard player. Unsurpassed playing. An intellectual giant and mastercraftsman. Beyond words.'

Michael Tumelty - Glasgow Herald

John Lill

'John Lill is one of the great aristocrats of the keyboard, his career dedicated to the communication of music from the composer to the listener unsullied by the intervention of the performer. ...A consummate artist who shapes music with an innate understanding that takes us right to the heart of the work.'

Yorkshire Post

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

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 UK, USA and Japan. In Britain he has given over 30 BBC Promenade concerts and regularly appears with all the major symphony orchestras. He has toured overseas with the London Symphony, London Philharmonic, BBC Symphony, City of Birmingham, Halle, Royal Scottish National and BBC Symphony Orchestras.

In the New Years Honour's List in 2005 John Lill was awarded the CBE for his services to music.

Concert 3

July 12th / Saturday 7.30pm

Red Priest

"The UK's most dynamic, theatrical and outrageously different baroque ensemble".
Gramophone

Red Priest is one of the major success stories on the international early music scene today. Named after the flame-haired priest Antonio Vivaldi, this extraordinary English ensemble has redefined the art of baroque music performance, combining the fruits of extensive research with swashbuckling virtuosity, creative re-composition and compelling stagecraft. The group performs largely from memory, allowing an operatic level of freedom and interaction, and its programmes are drawn from myriad baroque sources to create a kaleidoscopic range of moods.

International music critics have described the Red Priest style as 'electrifying', 'sheer daring', 'sonically supercharged', 'brilliant and inspired', but the group's extravagantly baroque ethos is perhaps best summed up in the words of English musicologist and broadcaster George Pratt:

"If nobody goes over the top, how will we know what lies on the other side?"

"The performance by British period-instrument quartet Red Priest of 'The Four Seasons' ... didn't so much breathe new life into Vivaldi as plunge an adrenaline-filled syringe into his heart. What made this zaniness work, was the players' virtuosity and thorough understanding of the baroque idiom."

Washington Post



Red Priest

Piers Adams	Recorders
Julia Bishop	Violin
Angela East	Cello
Howard Beach	Harpisichord

Carnival of the Seasons

Part 1: Spring

Antonio Vivaldi	Concerto in E major "La Primavera"
Heinrich Biber	Easter Sonata "The Crucifixion"

Part 2: Summer

Jacob Van Eyck	What shall we do this evening?
Henry Purcell	A Midsummer Night's Dream Suite
Antonio Vivaldi	Concerto in G minor 'L'Estate' (arr. Red Priest)

Part 3: Autumn

Johan Sebastian Bach	Prelude in D minor for solo cello
Antonio Vivaldi	Concerto in F major 'L'Autonno' (arr. Red Priest)
Robert Johnson	The Witches Dance

Part 4: Winter

Archangelo Corelli	Concerto Grosso in G minor "per la Notte de Natale" (arr Red Priest)
Antonio Vivaldi	Concerto in F minor "L'Inverno" (arr. Red Priest)

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

Concert 4

September 20th / Saturday 7.30pm



William Dazeley (baritone) **Richard Peirson (piano)**

Art Songs including works by Tchaikowsky and Rachmaninov

Piano solo by Percy Grainger

Eclectic programme of English, Folk, Modern popular & humorous in the second half.

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

William Dazeley (baritone)

William is now established as one of the leading baritones of his generation and has appeared at many of the world's greatest opera houses. These include the Royal Opera House Covent Garden, Deutsche Oper Berlin, Salzburg Festival, Opera de Lyon, Glyndebourne Festival Opera and the Theatre du Chatelet.

His extensive recital performances include appearances at the BBC, Wigmore Hall, Purcell Room, Cheltenham Festival, Aix en Provence and Saintes Festivals; and concert work has been with many leading orchestras at the Proms and throughout Europe.

Richard Peirson (piano)

Richard has worked extensively as freelance accompanist and is on the staff of the English National Opera. He works on most of the major productions there with notable soloists including Amanda Roocroft, Roddy Williams, Andrew Kennedy, Clare Rutter, John Hudson, Rebecca Evans and Ann Murray. Recent work has been with Judith Howarth and Gwyn Hughes Jones on the sensational new production of "Madame Butterfly".

'William Dazeley distinguished himself in the first half by singing from Wolf's Italian Songbook with insight and panache. This is a fine voice in the best tradition of the English baritone, and he is good with the audience, making them laugh (appropriately) and (rarer than you might think) talking with clarity and assurance. His pianist Richard Peirson produced a remarkable range of tones, most memorably in his solo, Percy Grainger's boldly haunting 'Colonial song.'

John Steane - Opera in Review

Concert 5

October 11th / Saturday 7.30pm

Benjamin Grosvenor (piano)

'He is already a formidable musician'
Evening Standard

'Music flows from his young hands'
Daily Telegraph

At the age of eleven, Benjamin was the outstanding winner of the Keyboard Final of the BBC Young Musician of the Year 2004. He is the youngest of five brothers and began studying the piano with his mother at the age of six. In his final year at primary school Benjamin passed GCSE in maths and also began piano lessons with Hilary Coates and Christopher Elton.

As well as his regular studies at school, the Royal Academy of Music has awarded a special affiliated scholarship to Benjamin – something very rarely offered to a student of his age.

His recital debut at Wigmore Hall was made in 2005 and he has also made debuts at Symphony Hall, the Barbican in the 'Mostly Mozart Festival', and with the Academy of St Martin-in-the-Fields.

He has toured the major cities in Scotland with the Scottish Ensemble performing Mozart's Piano Concerto K415 and Benjamin Britten's 'The Young Apollo'. The same year (2006) he prepared Chopin's Piano Concerto No.2 for his Royal Albert Hall debut with the Royal Philharmonic Orchestra.

'Benjamin Grosvenor is a young performer whose innate musicianship matches or even outstrips a formidable technique... a genuine phenomenon'

Christopher Morley - Birmingham Schools' Symphony Orchestra



Benjamin Grosvenor (piano)

Kapustin

Chopin

Ravel

Liszt

Studies

Sonata in B minor

Ondine

La Valse

Venezia e Napoli

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

Concert 6

December 12th / Saturday 7.00pm



Ex Cathedra

Jeffrey Skidmore Artistic Director

'Softly glowing candlelight in a darkened church... this could have been a scene from any century, then came the glorious music... a wonderful cornucopia of Christmas gems.'

Birmingham Post

With the church in darkness, Ex Cathedra will sing Christmas music by candlelight, spanning the centuries from the fifteenth to the present day. Its much-loved programmes offer listeners a haven away from the bustle of Christmas preparation.

During the interval a glass of hot mulled wine and festive refreshments will be served in church.

Ex Cathedra

'Ex Cathedra cast an enchanting spell'
The Independent

'Jeffrey Skidmore's direction is impeccably sympathetic'
The Times

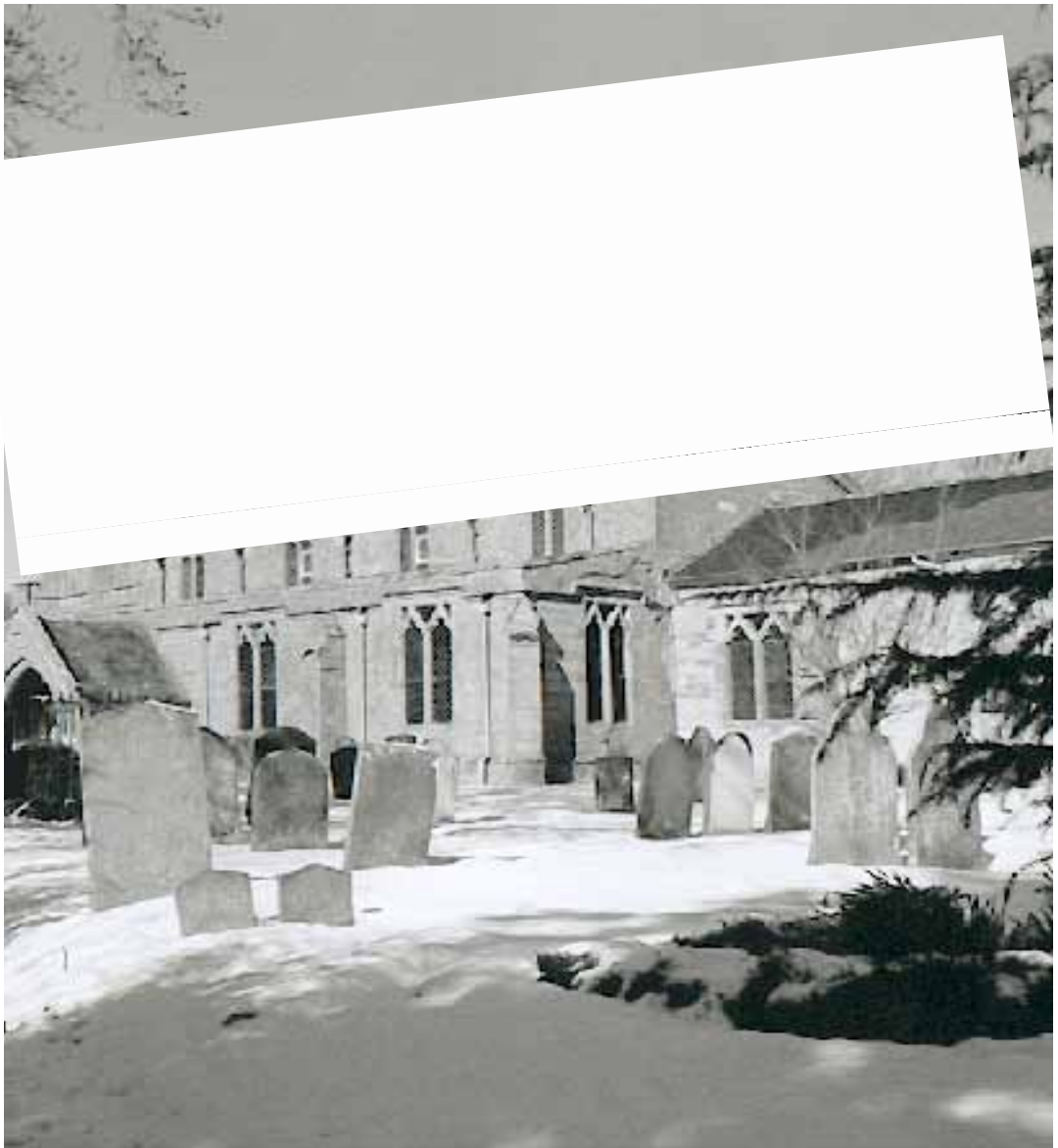
From its home in Birmingham, Ex Cathedra has established an international reputation as a leading UK choir and Early Music Ensemble. Under founder and Artistic Director Jeffrey Skidmore, it is known for its vibrant performances and passion for seeking out not only the best, but the unfamiliar and unexpected, in the choral repertoire.

Since its formation in 1969, Ex Cathedra has grown into a unique musical resource, comprising specialist choir, vocal consort of ten voices, period-instrument orchestra and thriving education programme.

In addition to its own subscription series in Birmingham and London, Ex Cathedra has performed at the BBC Proms, Lufthansa Festival of Baroque, Spitalfields, Three Choirs, York Early Music, Lyon Early Music, Warwick Festival, Vantaa Baroque, Bremen, Dresden, Lourdes, Bruges and Kilkenny Early Music Festivals. The ensemble collaborates regularly with the City of Birmingham Symphony Orchestra and Birmingham Royal Ballet.

'A Choir which gets the hairs on the back of your neck to tingle.'

Gramophone Magazine





Patrons of Music at Leamington Hastings

(Reg. Charity No 1121192)

Quite apart from another successful year of splendid music, 2007 proved a busy year for the Patrons. We decided that the future of the Concerts would be more secure if they were organised as a registered charity, and following a number of meetings we set up a 'Charitable Association', with all our patrons as the Members. Music at Leamington Hastings was registered with the Charity Commission in October 2007.

Our 'objects' are all associated with bringing world-class music to Leamington Hastings, encouraging talented young people to perform, and all youngster to enjoy music, and providing funds to maintain and improve our beautiful old church, and other local causes.

The Trustees will be listening to the Members, and to any of our supporters who wish to offer suggestions, as we try to maintain both the standard of music and the special experience which Leamington Hastings offers. And we would welcome any others who would like to become Patrons and help with this.

We would like to thank all our Patrons for their support and generosity, including the following:

Dr & Mrs Backhouse
Mrs Jennifer Buckle
Mrs E J Burton
Mr & Mrs P Coulson
Miss Constance Elliott
Miss Helen Forster
Mrs Rona Galliford
Mrs K Gibson
Dr Sharon Hancock
Mrs Haswell
Mr & Mrs Roy Hatch
Mrs Helen Hoggarth

Miss M Houldin
Sir Igor & Lady Judge
Mr & Mrs P Kander
Mr & Mrs Kenworthy-Browne
Mr & Mrs Ray Law
Mrs Molly Lodder
Mr Charles McLeod
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Mrs Rosamund Peirson
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