



# MUSIC

on the mind

Little Venice  
Music Festival  
2018

## Programme

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*Festival curators the Berkeley Ensemble launched a new supporter scheme in 2016 to ensure the festival's future, and as a registered charity, if you are a registered UK tax payer we are able to make every donation go 25% further.*

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## **Little Venice Music Festival**

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### **The festival would like to thank:**

Fr Gary, Karen Peakman and all at St. Saviour's Church  
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### **Festival Management**

#### **John Slack**

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#### **Annabel Leakey**

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## Artistic Director's welcome

For the first time, the programme of this year's Little Venice Music Festival is based around a central theme: Music on the Mind. The weekend brings together six musical events exploring a huge range of connections between the workings of the human brain and our musical experiences.

Following last year's sublime Schumann recital, we welcome back acclaimed baritone Benedict Nelson on Friday evening to present a lecture recital investigating how mental and emotional distress have affected composers' work. Another vocal treat comes from outstanding mezzo-soprano Clare McCaldin, who gives the first performance of a new version of Stephen McNeff's short opera, *Vivienne*, arranged for the same instruments as Olivier Messiaen's extraordinary *Quartet for the End of Time*, written for the composer's fellow prisoners of war in 1941.

We're thrilled to have as this year's Festival Artist the award-winning guitarist Laura Snowden, who will give a late-night candlelit recital as well as appearing as the soloist in Malcolm Arnold's jazzy concerto. A brand-new companion piece by Tim Watts has been written for our opening concert, continuing our annual tradition of festival commissions, and we celebrate our patron Michael Berkeley's 70th birthday with his *Catch Me If You Can* – a study of the complex psychology of children's playtime. Our festival finale includes a sequence of memorials as well responses to classical masterpieces by living composers.

We hope you will find much to enjoy in this year's festival and welcome your feedback.

Paul Cott  
Artistic Director, Berkeley Ensemble



Juliet Lawrence

**Laura Snowden** was the first guitarist to graduate from the world-renowned Yehudi Menuhin School, where guitar tuition was made possible by a donation from the Rolling Stones. Whilst subsequently studying at the Royal College of Music, she was selected for the Tillett Trust, St John's Smith Square, International Guitar Foundation, Worshipful Company of Musicians and 'Making Music Philip and Dorothy Green' young artist schemes, and was invited by guitarist John Williams to perform at Shakespeare's Globe with her folk ensemble Tir Eolas.

As a composer, Laura won First Prize at the Volos International Guitar Composition Competition and has been commissioned by VIDA Guitar Quartet, the Park Lane Group with support from the RVW Trust and the International Guitar Foundation; her song *Live Free* was performed at over 300 simultaneous concerts in 60 countries for the charity Voices for Hospices.

Hailed as 'an instinctive collective' (*The Strad*) the **Berkeley Ensemble** was formed with the aim of exploring little-known twentieth- and twenty first-century British chamber music alongside more established repertoire. It now enjoys a busy concert schedule performing throughout the UK and abroad, and is much in demand for its inspiring work in education.

Its recordings have attracted critical acclaim, with *Lennox Berkeley: Stabat Mater* nominated for a *Gramophone* award in 2017. The ensemble is an enthusiastic champion of new music and has commissioned composers including Michael Berkeley, John Woolrich and Misha Mullov-Abbado.

Engaging new audiences, most importantly through education, is central to the ensemble's activities. It is currently collaborating with PRS for Music and Tÿ Cerdd on support schemes for emerging composers. The group is also ensemble-in-residence at the University of Hull and Ibstock Place School, and runs an annual chamber music course in Somerset.





**Sophie Mather** is originally from Wigan in Lancashire and studied with Richard Deakin on the joint course between the University of Manchester and the Royal Northern College of Music. She moved to London in 2008 when she was awarded a scholarship to study at the Royal Academy of Music with Clio Gould. Here she was principal second violin of the Academy Soloists and was also accepted onto the LSO String Scheme. She began working with several professional groups whilst still at the Academy, including the Scottish Ensemble and the Royal Philharmonic Orchestra, and has been a member of Manchester Camerata since 2009. She now enjoys a busy musical life, playing with a variety of groups across the country, teaching and recording for film and television.



**Francesca Barritt** graduated from the Royal Academy of Music in 2012 and has gone on to forge an exciting career comprising solo recital and concerto performances, chamber ensemble work freelance orchestral playing. She is the leader of Multi-Story Orchestra, Covent Garden Sinfonia and English Touring Opera as well as being a member of City of London Sinfonia. Francesca is a member of the instrumental teaching faculty at Royal Holloway University and Royal Academy of Music junior department.

As a soloist Francesca has given performances of concertos by Brahms, Beethoven, Bruch, Mendelssohn, Sibelius, Mozart and Bach. In addition to her work with the wonderful Berkeley Ensemble she is a member of the Del Mar Piano Trio and Ensemble Matisse and has given chamber music performances at Wigmore Hall, Purcell Room, Kings Place, the Aldeburgh and Spitalfields festivals and live on BBC Radio 3.



**Dan Shilladay** read music at the University of Birmingham before completing a master's degree in contemporary music studies at the University of York. Following study at the Royal College of Music and a year with Southbank Sinfonia, he is now a London-based freelance musician and has worked with, among others, the Hanover Band (with whom he is co-principal viola) the Orchestra of the Age of Enlightenment, the English Chamber Orchestra and the English Baroque Soloists.

Alongside period instrument performance, he is especially interested in contemporary music, and has played in the York and Cheltenham festivals. With Southbank Sinfonia he has taken part in acclaimed productions at the National Theatre of *Every Good Boy Deserves Favour* and *Amadeus*.

Dan is also in demand as a conductor and educator and directs Imperial College String Ensemble, Stoneleigh Youth Training Orchestra and the Nonesuch Orchestra.



**Gemma Wareham** is a devoted chamber musician, performing with a diverse range of ensembles throughout the UK and abroad. She is a founding member of the Berkeley Ensemble and, as a dedicated educator, is responsible for devising much of the ensemble's education and outreach programme.

Gemma studied as an undergraduate at the University of Manchester and subsequently graduated with a master's in music with distinction from the Royal Northern College of Music in 2007. She moved to London shortly after her studies in order to take up her place in Britain's young professional orchestra, Southbank Sinfonia.

As an orchestral cellist Gemma now works for Bournemouth Symphony Orchestra, London Philharmonic Orchestra, and Royal Philharmonic Orchestra. She also greatly enjoys the opportunity to work in the theatre and has appeared in *Macbeth* with the Royal Shakespeare Company and *All's Well That Ends Well* at the National Theatre.



**Lachlan Radford** completed his music degree with first class honours at Auckland University in New Zealand. After being awarded The Elman Poole Music Fellowship he was able to accept a ten-month position with Southbank Sinfonia, which prompted a permanent relocation to London. Lachlan has worked with several world-class orchestras, including the BBC Concert Orchestra, BBC National Orchestra of Wales, BBC Philharmonic, Metropole Orkest, the Philharmonia Orchestra, and New Zealand Symphony Orchestra. Outside of the classical world, Lachlan's trio, More Like Trees, blends a fusion of flamenco and drum'n'bass on acoustic instruments and has played festivals across the UK and Europe. In recent years he has also performed and recorded with award-winning artists such as DJ Yoda, Heritage Orchestra, Lazy Habits, MC Tali, and Reeps One.

Lachlan's enthusiasm for passing on his musical experience to a younger generation is helped by his diverse and genre-defying background. Lachlan's ethos is to always learn from the musicians that surround him, which is a key aspect of his teaching at Junior Guildhall.



**Paul Cott** studied at the Guildhall School of Music and Drama with Richard Bissill, Jonathan Lipton and Jeffrey Bryant, graduating with a master's degree in 2007. The following year he was a member of Southbank Sinfonia, with whom he appeared as a soloist in Mozart's Sinfonia Concertante, and during which time he founded the Berkeley Ensemble with John, Gemma and Dan. Since then, in addition to playing with and artistically directing the ensemble, he has appeared with the Royal Philharmonic Orchestra, BBC Symphony, Philharmonic, and Concert orchestras, the Philharmonia, English Chamber Orchestra and the Royal Ballet Sinfonia, among others. He has also worked with the London Jazz Orchestra and Heritage Orchestra, at the National Theatre and with the Royal Shakespeare Company.



**Andrew Watson** has been a member of the Berkeley Ensemble since 2011. He studied at the University of Glasgow with Alison Green, and at the Royal College of Music with Sarah Burnett, Andrea de Flammineis and Martin Field. He has worked with orchestras including the London Symphony Orchestra, Orchestra of the Royal Opera House, BBC Symphony Orchestra and Scottish Chamber Orchestra.

Andrew has appeared many times as a guest player with Ensemble 360, whilst recent theatre work has included *Amadeus* at the National Theatre and regular deputising in the orchestra of London's West End production of *The Phantom of the Opera*.

Andrew is woodwind coach with the Thames Youth Orchestra. He works regularly as a deputy bassoon teacher at the junior departments of both the Royal College and Royal Academy of Music, and he has coached players at the National Youth Wind Orchestra of Great Britain and the Dartington International Summer School. In his free time, Andrew enjoys escaping to the countryside, playing snooker and drinking whisky.



**John Slack** studied at the Guildhall School of Music and Drama with Julian Farrell and Joy Farrall, and with Israeli virtuoso Chen Halevi at the Trossingen Musikhochschule in Germany. Returning to the UK in 2011, John has built a portfolio career as a performer, educator and administrator.

As a freelance orchestral musician John has worked with several of the UK's leading orchestras including the Orchestra of the Royal Opera House, Royal Philharmonic Orchestra, Scottish Chamber Orchestra, Royal Northern Sinfonia and Royal Scottish National Orchestra. However, John's real love is chamber music and as a founding member of the Berkeley Ensemble has performed at festivals and music clubs throughout the UK and abroad.

He is also a dedicated teacher and has given masterclasses at schools across the UK, in Macau and Hong Kong. He has coached chamber music at the University of York and Dartington International Summer School and has worked with organisations including Southbank Sinfonia, Live Music Now and the Berkeley Ensemble to deliver imaginative and engaging education projects.

**4 Oct**  
**7.30pm St. Saviour's, Warwick Avenue**  
**Berkeley Ensemble**  
**with Laura Snowden, guitar**

**Supported by CAVATINA**

**Berkeley Ensemble:**  
**Sophie Mather &**  
**Francesca Barritt, violins**  
**Dan Shilladay, viola**  
**Gemma Wareham, cello**  
**Lachlan Radford, double bass**  
**Luke Russell, flute**  
**Emily Cockbill, oboe**  
**John Slack, clarinet**  
**Andrew Watson, bassoon**  
**Paul Cott, horn**

**Benjamin Britten** Three Divertimenti

March (*Allegro maestoso*)  
Waltz (*Allegretto*)  
Burlesque (*Presto*)

**Michael Berkeley** *Catch Me If You Can*

*Vivo*  
*Mesto*  
*Presto*

**Tim Watts** *Lullabies* (world premiere)\*

## INTERVAL

**Malcolm Arnold** Guitar Concerto Op. 67†

*Allegro*  
*Lento*  
*Allegro con brio*

**Benjamin Britten** *Simple Symphony*

Boisterous Bourrée (*Allegro ritmico*)  
Playful Pizzicato (*Presto possibile*)  
Sentimental Saraband (*Poco lento*)  
Frolicsome Finale (*Prestissimo con fuoco*)

\*Commissioned by the Little Venice  
Festival

†Supported by the Music Reprieval Trust

Written for the Haffner Wind Ensemble in 1994 and recently recorded by the Berkeley Ensemble to celebrate the composer's 70th birthday, Michael Berkeley's wind quintet *Catch Me If You Can* explores the nature of children's games: 'Not just the fun or the invention but the elements of kindness and cruelty that often emerge side by side; the combinations of vulnerability and strength, or resignation and ruthlessness.' Berkeley also looks back to his own childhood in the second movement, citing the influence of Bartók's piano music for children, which he explored in his schooldays.

Michael Berkeley's godfather Benjamin Britten – whose fascination with children and childhood is well documented – was one of the great musical prodigies of British music. Extraordinarily prolific, he had written over 100 pieces before he was 14. In 1934, following his studies at the Royal College of Music, the 20-year-old Britten worked some of his juvenile compositions (mostly piano pieces and songs, written between the ages of 9 and 12) into a 'dear little school suite for strings', primarily as a way of making some money in the lucrative realm of school music during a mild short spell of writer's block. Two years later, Three Divertimenti were first heard at the Wigmore Hall, originally intended as part of a suite of musical portraits of old school friends. The composer withdrew them after the badly received premiere ('sniggers and cold silence', noted the composer in his diary) and they were not heard again until after his death.

It was at Britten's Aldeburgh Festival that Malcolm Arnold's Guitar Concerto was first performed by Julian Bream, who commissioned it, on 25th June 1959 with the composer conducting the Melos Ensemble. Bream and Arnold were already close friends and often played jazz together for fun – Bream

on guitar and Arnold on clavichord. Indeed, a strong jazz influence is audible in the piece, particularly in the second movement, which is dedicated to the late jazz guitarist Django Reinhardt.

For tonight's concert, the Little Venice Music Festival has commissioned Tim Watts to write a companion piece for the Arnold concerto using the same performing forces. The composer writes of *Lullabies*:

Initially, the guitar appears to be a reluctant soloist. It seeks instead to embed itself in the ensemble or to accompany others. When they leave it exposed, it trails off into silence, the only instrument of the ensemble whose notes cannot sustain, beginning to die away as soon as plucked. Only gradually does it begin to forget that it can't sing...

Its song is, perhaps, trying to sooth away an uneasiness that keeps manifesting itself in jittery chords and scurrying figures in the strings, which eventually worm their way into the guitar's music, too. It is this 'insomniac' element that may have suggested the title's plural: one lullaby won't do the trick here. Sleep – if and when it comes – is initiated by the viola, cradled by the guitar's rocking motion, and almost certainly owes something to JS Bach.

I owe huge thanks to the Little Venice Music Festival and to all the co-commissioners of the piece for supporting the wonderful idea of bringing together the talents of the Berkeley Ensemble and Laura Snowden. I'm also immensely grateful to Laura for her expertise and creative suggestions along the way.

This commission was funded via an online crowdfunding campaign. The festival and Berkeley Ensemble are incredibly grateful to all the donors who have made this new piece possible.

**Tim Watts's** music has been performed across the UK in venues including Wigmore Hall, the Purcell Room, the King's Head Theatre and Ely Cathedral, as well as internationally in Canada, Hong Kong and Singapore.

Recently commissions have included works for St John's College, Cambridge, The Fairey Band, Southbank Sinfonia, Britten Sinfonia, Laura van der Heijden and the European Union Chamber Orchestra, Contemporary Consort, the Benyounes Quartet, song cycles for Andrew Kennedy and Cerys Jones and harpsichord solos (with and without electronics) for Jane Chapman, one of which was joint winner of the Horniman Museum Composition Competition.

Tim studied composition with Jeffery Wilson, Hugh Wood and Robin Holloway. He is a Fellow of St John's College, Cambridge and also teaches at the Faculty of Music in Cambridge and at the Royal College of Music. He now lives in Downham Market and combines careers as a composer, pianist and teacher.



5 Oct

7pm St. Saviour's

**Benedict Nelson, baritone  
with Natalie Burch, piano  
and the Berkeley Ensemble**

**Berkeley Ensemble  
Sophie Mather &  
Francesca Barritt, violins  
Dan Shilladay, viola  
Rebecca Knight, cello**

**Robert Schumann**

Six Lenau Lieder and Requiem Op.90

*Lied eines Schmiedes; Meine Rose;  
Kommen und Scheiden; Die Sennerin;  
Einsamkeit; Der schwere Abend; Requiem*

**Hugo Wolf**

*An den schlaf; Er ist's; Gebet; Abschied*

**Samuel Barber**

*Dover Beach* Op. 3

**INTERVAL**

**Samuel Barber**

*Adagio* from String Quartet Op. 11

**Peter Warlock**

*Sleep; The Fox; Take, O take those lips  
away; And wilt thou leave me thus? Captain  
Stratton's Fancy*

**Ivor Gurney**

*Sleep; Thou didst delight my eyes;  
Down by the salley gardens; Severn  
meadows*

**Malcolm Arnold**

*Allegro* from String Quartet No. 2 Op. 118

**Francis Poulenc**

*Le Bestiaire*

*Le travail des peintres*

*Pablo Picasso; March Chagall; Georges  
Braque; Juan Gris; Paul Klee; Joan Miro  
Jacques Villon*

Are emotional problems a pre-requisite of, or a hindrance to great art? Are happy composers 'shallow'? Benedict will address these questions and more in a lecture recital by turns surprising and enlightening.



British baritone **Benedict Nelson** enjoys a busy international career with recent highlights including performances of Britten's *Gloriana* at the Teatro Real de Madrid and *Carmina Burana* by Orff with the Gulbenkian Orchestra in Lisbon.

A Harewood Artist at English National Opera, he performed roles including *Valentin Faust*, *Demetrius* in *A Midsummer Night's Dream*, *Count Barbieri* in *Di Siviglia*, *Belcore* in *L'elisir d'amore* and the title role *Billy Budd*. In addition, he is an established presence on the continent with roles at Opera de Lyon, Teatro Regio in Turin and Opera Nantes. In concert last season he returned to the BBC Symphony Orchestra with Martyn Brabbins, performed Vaughan Williams' *A Sea Symphony* with Bournemouth Symphony Orchestra, made his Hallé debut in *Belshazzar's Feast* and performed *Eight Songs for a Mad King* by Maxwell Davies at the Berlioz Festival with the Aurora Orchestra.

Nelson has a passion for contemporary music reflected by recent projects including Gerald Barry's *Importance of*

*Being Earnest* at the Royal Opera House, the Barbican Centre and Lincoln Center, *At Sixes and Sevens* by Mark-Anthony Turnage, and most recently Donnacha Dennehy's Fedora Prize-winning opera *The Second Violinist* which premiered at the Galway International Arts Festival and comes to London and New York in 2018/19.

His long-established relationship with Scottish Opera continues next season with performances of *The Burning Fiery Furnace* for the Lammermuir Festival and the new work *Anthropocene*, which will be performed at the Barbican and the Linbury Studio Theatre at the Royal Opera House. Nelson is a keen proponent of contemporary work and will be perform a new commission with London Sinfonietta in December.

Specialising in vocal accompaniment, **Natalie Burch** won the accompaniment prize at the 2015 Maureen Lehane Awards, was a finalist alongside the 2nd Prize winner at the 2017 Kathleen Ferrier Awards and is a 2018 Britten-Pears, Leeds Lieder and Samling Young Artist. Natalie co-directs a multi-voice song ensemble, SongSpiel, with whom she is touring Cheryl Frances-Hoad's *The Thought Machine* through 2018/2019. Highlights include Brahms' *Liebeslieder Walzer* and Stephen Hough's *Other Love Songs* at the Wigmore Hall, a new commission by Daniel Kidane for St John's Smith Square and recitals at St James's Piccadilly, 22 Mansfield St and the Little Venice Festival.

Natalie is a staff pianist at the Guildhall School of Music & Drama where she gained her masters with distinction under Eugene Asti and Andrew West. She studied at Chetham's School of Music and graduated from King's College London with first class honours in musicology. She studied piano at the Royal Academy of Music with Daniel-Ben Pienaar and Andrew West.

**5 Oct**  
**9.30pm St. Saviour's**  
**Candlelit recital with Laura Snowden**

### **John Dowland**

A Fancy

### **Heitor Villa-Lobos**

Five Preludes

*Homenagem ao sertanejo brasileiro*  
*Homenagem ao Malandro Carioca*  
*Homenagem a Bach*  
*Homenagem ao Indio Brasileiro*  
*Homenagem ao Vida Social*

### **Laura Snowden**

Anpao

### **Lennox Berkeley**

Sonatina

*Allegretto*  
*Lento*  
Rondo (*Allegro non troppo*)

Laura will introduce tonight's programme during the performance.



6 Oct

7.30pm St. Saviour's

Clare McCaldin

with the Berkeley Ensemble

Supported by CAVATINA

**Berkeley Ensemble:**

**Sophie Mather, violin**

**Gemma Wareham, cello**

**John Slack, clarinet**

**Libby Burgess, piano**

**Stephen McNeff**

*Vivienne\**

(world premiere of ensemble arrangement)

INTERVAL

**Olivier Messiaen**

*Quartet for the End of Time*

*Liturgie de cristal*

*Vocalise, pour l'Ange qui annonce la fin du Temps*

*Abîme des oiseaux*

*Intermède*

*Louange à l'Éternité de Jésus*

*Danse de la fureur, pour les sept trompettes*

*Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps*

*Louange à l'Immortalité de Jésus*

\*Supported by the Leche Trust

Vivienne Haigh-Wood married TS Eliot in June 1915 against the wishes of her family. Their marriage was disastrous from the start, and dominated by her ill-health. It became clear that each had misread the other's hopes and ambitions: Vivienne longed to escape the social conventions that Eliot enthusiastically embraced as he was elevated to the literary Establishment. However, their shared belief in his future as a poet held them together and their co-dependence provided rich creative

inspiration even as their marriage was falling apart. Eliot later wrote: 'To her, the marriage brought no happiness. To me, it brought the state of mind out of which came *The Waste Land*.'

Vivienne's fears that Eliot's success was taking him away from her put huge pressure on their relationship as her behaviour became more erratic. Eliot was already considering a separation when he was offered a one-year fellowship at Harvard in 1932. On his return to London he was shielded from any contact with Vivienne by his Bloomsbury friends. Vivienne's family arranged for her committal to an asylum. She remained there until her death in 1947. Eliot never visited her.

*Vivienne* is a cycle of six songs examining the marriage of Vivienne Haigh-Wood to the poet TS Eliot. Stephen and I liked the idea of a series of songs that felt related somehow to the music hall world that Tom and Viv enjoyed so much as young lovers, but whose words could convey the altogether more complicated reality of Vivienne's situation, her marriage to Tom and her eventual decline. Knowing that we would not be permitted to set any of Eliot's own text, we turned to a friend and former collaborator of Stephen's, poet and playwright Andy Rashleigh. Stephen and Andy had previously written a very successful music theatre version of *The Waste Land* for the Donmar Warehouse, based, not on Eliot's original, but on a reinterpretation of that work as a Chandleresque thriller by cartoonist Martin Rowson. Andy proved himself to be in every way equal to the task and produced witty, poignant words full of bite and Bloomsbury detail.

*Clare McCaldin*

Incarceration of a very different kind brought about Messiaen's *Quartet for the End of Time*. The story of its inception and

premiere is now near-legendary. A French soldier during World War II, Messiaen was captured by German forces in 1940 and imprisoned at Stalag VIII-A, a prisoner-of-war camp in Görlitz. During his captivity he met fellow prisoners and professional musicians clarinetist Henri Akoka, violinist Jean le Boulaire and cellist Étienne Pasquier. A sympathetic guard, Karl-Albert Brüll, procured paper, pencils and solitude in an empty barrack for the composer (a guard was stationed at the door to turn away intruders), and the quartet was duly completed for the unusual ensemble available. Some of its music was written before Messiaen's capture, some for his fellow musicians to play as a trio, and four remaining movements for a quartet including the composer at the piano. Like much of Messiaen's music, it reflected his devout Catholic faith and was inspired by a passage from the Book of Revelation, quoted by the composer in the score:

And I saw another mighty angel come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire ... and he set his right foot upon the sea, and his left foot on the earth .... And the angel which I saw stand upon the sea and upon the earth lifted up his hand to heaven, and swore by him that liveth for ever and ever ... that there should be time no longer: But in the days of the voice of the seventh angel, when he shall begin to sound, the mystery of God should be finished ...

The premiere on 15th January 1941 was held in an unheated space in Barrack 27 for an audience of fellow inmates and the German officers of the camp, the musicians playing decrepit instruments hastily found for them. 'Never was I listened to with such rapt attention and comprehension,' the composer later recalled.

**Clare McCaldin** is a lyric mezzo-soprano whose presence in performance marks her out as a communicator of outstanding quality on the dramatic stage and concert platform. She is a powerful creative influence, as an interpreter of existing repertoire or commissioning and premiering new music.

She enjoys a busy concert schedule, working with pianists such as Libby Burgess, Iain Burnside, Andrew West and Paul Turner. Committed to chamber music collaboration of all kinds, Clare's work in this area ranges from commissions with the Brodsky Quartet and Walton's *Facade*, to baroque works with La Réjouissance and the Le Page Ensemble.

Clare's discography includes plenty of mezzo-soprano repertoire written especially for her, notably Stephen McNeff's *Madrigali dell'Estate* and *Vivienne*, as well as works by Hugh Wood and Ned Rorem. She has also recorded the role of Miss Tina in Michael Hurd's *The Aspern Papers* and Mrs Fairfax/Hannah in John Joubert's *Jane Eyre*.

Through McCaldin Arts, Clare has created three solo shows. Two of these feature music by Stephen McNeff: *A Voice of One Delight* and the critically-acclaimed *Vivienne*, (5 stars in the *Evening Standard*). Her latest one-woman show, *Mary's Hand*, examines the reputation and life of Queen Mary I, and also attracted excellent reviews, including 5 stars from *The Independent*.

**7 Oct**

**11am St. Mary's, Paddington Green  
Festival Mass with festival artists**

Festival artists Claire McCaldin (mezzo-soprano), Libby Burgess (piano) and the Berkeley Ensemble's Sophie Mather (violin) join the congregation at St. Mary's Church, Paddington Green.

**John Merbecke** Communion Mass

**Franz Schubert** *Ave Maria*

**Olivier Messiaen**

*Louange à l'Immortalité de Jésus*  
(from *Quartet for the End of Time*)

**7 Oct**

**4.30pm St. Saviour's  
Festival finale: Berkeley Ensemble**

**Supported by CAVATINA**

**Berkeley Ensemble:**

**Sophie Mather &**

**Francesca Barritt, violins**

**Dan Shilladay, viola**

**Gemma Wareham, cello**

**Renate Sokolovska, flute**

**John Slack, clarinet**

**Céline Saout, harp**

**Claude Debussy**

Sonata for flute, viola and harp

*Pastorale (Lento, dolce rubato)*

*Interlude (Tempo di Minuetto)*

*Finale (Allegro moderato ma risoluto)*

**Claude Debussy, arr. Kenneth Hesketh**

*Les soirs illuminés par l'ardeur du charbon*  
(London premiere)

**Igor Stravinsky**

*Double Canon; Epitaphium;*

**Lennox Berkeley**

*In Memoriam Igor Stravinsky;*

**Maurice Ravel**

Introduction and Allegro

**INTERVAL** (tea/coffee and cake)

**Philip Venables K;**

**Wolfgang Amadeus Mozart**

Clarinet Quintet K. 581

*Allegro*

*Larghetto*

*Menuetto – Trio I – Trio II*

*Allegretto con Variazioni*

After the French instrument company Pleyel commissioned Claude Debussy in 1904 to write a piece to showcase their new chromatic harp, rival company Érard approached Maurice Ravel the following



year to compose a work for their own competing design, the double-action pedal harp. Pleyel's chromatic instrument did not prove popular and was outlived by both commissioned pieces, which are now staples of the standard concert instrument. Ravel's Introduction and Allegro, for the unusual combination of harp with flute, clarinet and string quartet, was first performed in 1907. Although written at speed, and omitted by the composer from his catalogue of works and autobiography, it remains a classic of French chamber music.

Kenneth Hesketh scored his arrangement of Debussy's *Les soirs illuminés par l'ardeur du charbon* for the same instruments, and it was first performed by the Berkeley Ensemble at the Cheltenham Festival in July this year. Debussy's piano original – discovered at auction in 2001 – was given to a coal merchant who brought supplies to the composer during the harsh winter of 1916-17 in lieu of payment. The Sonata for flute, viola and harp was the second of three instrumental sonatas Debussy completed between 1915 and his death in 1918, the first being for cello and piano and the third for violin and piano. He had intended to write six, including one for the even more unusual combination of oboe, horn and harpsichord.

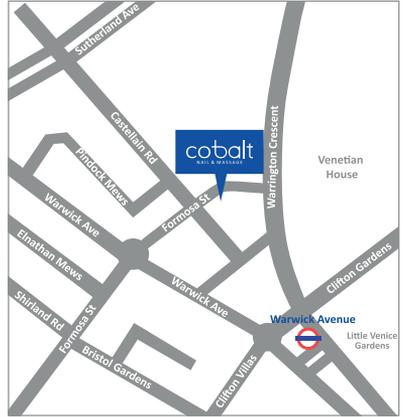
Igor Stravinsky's Double Canon for string quartet was written in memory of the painter Raoul Dufy in 1959, during which time his music was concerned with Schoenberg's so-called serial technique of composition whereby a particular order (or 'series') of all twelve chromatic notes is used throughout a piece. The series Stravinsky employed for the Double Canon is closely related to that used in his *Epitaphium* the same year. This piece for flute, clarinet and harp was written in memory of Prince Max Egon zu Fürstenberg, patron of the Donaueschingen Festival of new

music. Other late memorial pieces by Stravinsky commemorate Dylan Thomas, Aldous Huxley and TS Eliot, and all use the composer's idiosyncratic adaptation of Schoenberg's method to austerely beautiful effect. Upon Stravinsky's own death in 1971, many composers paid tribute in music, among them Alfred Schnittke, John Tavener, Elliott Carter, Luciano Berio and Lennox Berkeley. Berkeley's tiny string quartet, *In Memoriam Igor Stravinsky* is also structured as a canon. In tonight's concert, these three pieces, followed by the Introduction and Allegro, will be played in sequence without a pause.

Similarly, the last two works in tonight's programme will be played without a break, as instructed by the composer Philip Venables, whose prelude, *K*, reworks and reflects upon the first two bars of Mozart's masterpiece almost in the manner of a pre-echo. Mozart's Clarinet Quintet was written for the legendary Anton Stadler, who inspired some of his greatest music including the earlier *Kegelstatt* trio and his last completed instrumental work, the clarinet concerto.

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