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23 JUNE – 26 JULY 2013



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Derry~Londonderry 2013

One of the pleasures of Derry~Londonderry's experience as the first UK City of Culture has been in developing a wonderful partnership with the City of London Festival. And it could not come at a more fitting time. 2013 sees us celebrate our City of Culture status, but it also marks the 400th anniversary of the building of Derry's historic walls and the re-naming of the city Londonderry, tying our two cities together in a bond that represents the conflict and resolution themes of this year's City of London Festival.

Our exchanges over the last year have been rich and brimming with ideas. I cannot wait for the simultaneous premiere of *At Sixes and Sevens*, fusing the talents of Northern Irish poet Paul Muldoon with English composer Mark-Anthony Turnage in the London and Derry Guildhalls, accompanied by new songs from young people of both cities. Our partnership has also yielded other world premières such

as *Trees, Walls, Cities*, a new song-cycle linking eight walled cities with histories of conflict, and concerts including the sublime pianist Barry Douglas. Our collective persuasive power will see the 'Return Flight of the Earl' to his homeland, and the programme would not be complete without one big céilí.

We are very grateful for the generous support of Arts Council England, The Honourable The Irish Society and the British Council NI. But most of all our thanks are to Ian Ritchie who has been a joy to work with, an inspiration and a friend. The partnership between the Festival and the first UK City of Culture is, we hope, a model for a new relationship between Derry and London, fuelled by creative possibilities.

Shona McCarthy
Chief Executive, Culture Company 2013



The City of London Investing in the Arts

When it was founded in 1962, the City of London Festival was the first major arts festival in the capital for hundreds of years. In earlier centuries, under different systems of patronage, the City had commissioned works from musicians like Thomas Morley and Orlando Gibbons but, by the mid-twentieth century, the City had become a place for businesses to develop and money to be made. The connection between London's (and Europe's) financial powerhouse and the arts had all but disappeared. At the same time as these ties were severed, the City became a place defined exclusively by work. Its streets would empty at the end of the working day and the extraordinary architectural riches of its churches and buildings were left deserted and under-appreciated.

The aims of the Festival were to revitalise the cultural life of the City, at least for two weeks in early summer. Concerts were held in the livery halls, the churches and even the Guildhall itself – an unprecedented idea. The first Festival proved enormously successful, both artistically and in the way it transformed the atmosphere of the City. The 1962 programme featured concerts by Britten, Rubinstein and Colin Davis, whilst John Betjeman wrote an Entertainment which was performed in the Mansion House for Her Majesty The Queen.



With funding from the City of London Corporation and support from City companies, institutions and individuals, the Festival has become the inspiration for a more permanent renewal of the Square Mile's cultural life – a rejuvenation for which the City of London Corporation is largely responsible.

The Museum of London is one part of the tapestry of cultural heritage supported by the City Corporation. However, the most imposing example of its support is its Barbican Centre, the largest multi-arts centre in Europe. The Barbican features art, film, music, theatre, dance and education all under one roof and under one creative direction as well as being home to the London Symphony Orchestra, one of the world's great orchestras.

The City Corporation also provides the Guildhall School of Music & Drama (one of Europe's leading conservatoires); the Guildhall Art Gallery (housing an outstanding collection of pre-Raphaelite works); and the London Metropolitan Archives (the largest local authority record office in the UK). It also provides Guildhall Library (one of the UK's richest sources on London history, whose joint History of London Collection is designated as one of national and international importance) and lending libraries (including, as part of Barbican Library, a major music library collectively providing approximately 800,000 loans of books, CDs and DVDs per annum). This wide-ranging financial commitment means that the City Corporation is one of the most significant arts sponsors in the UK.

The support for cultural services forms a key part of the City Corporation's overall responsibility for the Square Mile and its provision of services for London and the nation as a whole. It is the provider of local government services for the City and, as such, remains dedicated to sustaining the City's pre-eminence on the world stage.



The Lord Mayor

As President of the City of London Festival, I am delighted to welcome you to this celebration of the very best of the City's arts and culture – and the thriving partnership between business and the arts.

The City of London is a leading centre for finance, and has an important role in supporting and serving the domestic, European and international economies. But it is also a centre for the arts, with many of our activities centred around our cluster at Barbican. This is also an international City, with about 250 foreign owned banks based here. That eclectic, diverse mix is reflected in the range and breadth of the cultural activities available to workers, residents and visitors and the long term investments in them made by City businesses and the City of London Corporation.

Nowhere are these riches clearer than in the City of London Festival. So this year we will be celebrating city walls,

highlighting the City's connections with walled cities around the world from Utrecht to Jerusalem, not least Derry-Londonderry; conflict and resolution, through our celebration of the 100th anniversary of the birth of Benjamin Britten, including a performance of his magnificent War Requiem at St Paul's Cathedral; and trees, which will see the first orchard in the Square Mile for centuries.

The City of London Festival brings joy to many thousands of people each year with its imaginative and exciting programming. We are grateful to everyone who works so hard to make it a success – not least Ian Ritchie, our Festival Director for the last eight years.

The Right Hon The Lord Mayor Roger Gifford



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Charting the journey: a chronological background to the 2013 Festival

8 AD Publius Ovidius Naso (Ovid) completes his mythological Latin poem *Metamorphoses* (Transformations).

200 ca. The first City of London walls are constructed by the Romans.

550 ca. First recorded habitation of the Derry area on the north coast of the island of Ireland: St Columba builds a monastery on the hill of Doire ('Oak Grove').

1606 Start of the *The Plantation of Ulster*. Settlement begins of English and Scottish Protestants as occupying landowners.

1607 *The Flight of the Earls*, 14 September: Hugh O'Neill, Earl of Tyrone, and others sail from Donegal for Europe – the symbolic end of Ireland's Gaelic and Catholic aristocracy.

1608 King James I creates a red mulberry plantation at Buckingham Palace and issues a royal edict encouraging the planting of mulberry trees imported from Europe, aiming to expand the English silk industry. The Drapers' Company plants a red mulberry orchard in the Drapers' Hall gardens. By 1613 the silk industry plan has failed (silkworms prefer the leaves of the white mulberry, not the red).

1609 According to tradition, William Shakespeare plants a mulberry tree in the garden of his house at New Place, Stratford, Warwickshire; the cutting comes from James I's London plantation.

1613 Construction begins of the walls of the city of Derry (completed 1619), financed by the newly founded The Honourable The Irish Society on behalf of the livery companies of the City of London. The city is renamed Londonderry by royal charter of James I.

1712 Completion of St Paul's Cathedral, designed by architect (and bee-keeper) Sir Christopher Wren.

1713 The Treaty of Utrecht, ending the War of the Spanish Succession, is signed by Spain, Britain, France, Savoy and Holland: March/April.

Handel's specially composed *Te Deum* and *Jubilate – Music for the Peace of Utrecht* – are premiered in St Paul's Cathedral: 7 July.

1810-13 Beethoven arranges his first set of 25 Irish Songs, including 'The Return to Ulster', for voice and piano trio.

1813 Richard Wagner born: 22 May. Giuseppe Verdi born: 10 October.

Battle of Hanau: Napoleon's French army defeats combined Austrian-Bavarian forces. Beethoven conducts his new Seventh Symphony at a Viennese charity concert in aid of returning soldiers.

End of Napoleon's occupation of Utrecht.



1913 First performance of Stravinsky's ballet *The Rite of Spring* (provoking an audience riot) in Paris. Debussy composes *Syrinx* for solo flute.

Benjamin Britten born: 22 November (feast-day of St Cecilia, patron saint of musicians).

1916 English composer George Butterworth killed in action in Battle of the Somme, World War I.

1917 Ravel completes *Le Tombeau de Couperin* for piano, dedicating each movement to a friend killed in action on the Western Front.

1940 Coventry Cathedral destroyed by German bombing in World War II.

1941 In a German prison camp in Silesia, Olivier Messiaen performs his *Quartet for the End of Time* with three French colleagues.

1945 End of World War II.

Britten accompanies Yehudi Menuhin on tour of recently liberated Nazi concentration camps; returning home, he composes his Second String Quartet.

Richard Strauss composes *Metamorphosen*, a lament for Germany's opera houses and concert halls destroyed by Allied bombing.

1962 Britten completes his pacifist *War Requiem*, premiered in the new Coventry Cathedral (built alongside the ruins of the old). First City of London Festival.

2003 The City of London's mediaeval church of St Ethelburga-the-Virgin, substantially destroyed in the 1993 Bishopsgate bombing, reopens 10 years later as St Ethelburga's Centre for Reconciliation and Peace.

2012 Ash dieback first confirmed in the UK.

2013 Derry-Londonderry is the first UK City of Culture.

Welcome from the Director

Welcome to the City of London Festival, as we enter our second half-century and I prepare to leave you with my final programme after eight years as Festival Director. Throughout this time our offerings of arts and culture have reflected the nature of the City itself: a place of permanence and of metamorphosis; a source of beauty and of inspiration.

The City of London has been an international trading centre for over 2,000 years and our distinctive Festival programmes have been the result of making connections, trading ideas and exchanging cultures with other parts of the world: true internationalism can only be cultivated from local roots and it is from these that our work has grown and branched out ever more widely to reach and nourish our audiences.

This summer's programme honours the 400th anniversary of the special relationship that has existed between the cities of London and Derry~Londonderry and the Irish city's coincidental accolade as the UK's City of Culture for 2013. This has inspired a number of Festival events, none more significantly than the creation of a new cantata *At Sixes & Sevens*, a gift from the City of London to Derry, by Northern Irish poet Paul Muldoon and English composer Mark-Anthony Turnage, which receives its world première performances simultaneously in the Guildhalls of the two cities alongside new songs written by young people from their local communities and our neighbouring boroughs. This is also the tercentenary of the Treaty of Utrecht, a European peace agreement which was of great significance locally and worldwide, and of the year which Handel's *Te Deum and Jubilate for the Peace of Utrecht* received its première (in July 1713) in the newly-completed St Paul's Cathedral. To mark this event, musical forces from Utrecht and London come together in St Paul's to perform a brand new work by Adrian Williams, *The Idea of Peace*, a 'treaty' for the 21st century, framed by Handel's celebratory music.

The theme of conflict and resolution, running through this programme, is mirrored in the life and work of Benjamin Britten and we present his immortal *War Requiem* in St Paul's Cathedral during the centenary of his birth: our performance is given by the City of Birmingham Symphony Orchestra (who played its première in 1962), with three soloists from Russia, England and Germany, and conducted by Ed Gardner. Britten's three sublime *Church Parables* are being staged by Mahogany Opera in Southwark Cathedral, where the composer conducted the first London performances of these sacred chamber operas. His music is also featured in the last of the three concerts in St Paul's Cathedral, given by Tenebrae choir and the London Symphony Orchestra, in a programme of *Metamorphoses* and a unique version of the Adagio by Britten's fellow pacifist, Samuel Barber.

Other great artists, whose concerts this summer will bring some of the City's historic and beautiful buildings to life with music, include Aurora Orchestra, Britten Sinfonia, Nash Ensemble, Barry Douglas, Alina Ibragimova and Steven Osborne. Our partnership with Derry~Londonderry in 2013 has given birth to *Trees, Walls, Cities*,



a major new song cycle linking eight 'walled' cities – Derry, London, Utrecht, Berlin, Vienna, Dubrovnik, Nicosia and Jerusalem – with histories of conflict and partition: the composers commissioned in each place have selected texts drawing on the symbolism of trees (peace and wisdom) and walls (defence and misunderstanding); the musical journey between the cities and the songs, performed by Loré Lixenberg and the Brodsky Quartet, has been completed by Nigel Osborne.

Brilliant young performers play especially important roles in the Festival, often at the start of their careers, and eight early evening concerts, supported by the Lord Mayor's new City Music Foundation, represent talents in full blossom from home and abroad. Lunch-time appetites will again be satisfied by our series of free recitals from some of the Guildhall School's finest emerging musicians. These performances all take place in the City's beautiful churches and give the public perfect opportunities to hear today some of the stars of tomorrow.

Our outdoor programme boasts more than 100 free events, many reflecting this year's environmental theme of trees and the City's relationship with nature. Highlights include the *Irish Roots* family day on Hampstead Heath and the *Mobile Orchard*, a portable performance space specially created from wood and living fruit trees, which will be 'planted' in different parts of the Square Mile during the Festival. Over the past few years, our work has branched out in a number of directions, indoors and out, embracing related disciplines and relevant topics: in Mansion House we present *Worlds in Collision*, a two-day conference of talks, workshops and performances by artists, therapists, scientists, historians and military personnel, exploring music's relationship with conflict, as therapy for trauma suffered in the theatres of war, and its power to heal communities as well as individuals.

Sincere thanks are owed to all our sponsors and supporters: the City of London Corporation, Arts Council England, Derry~Londonderry Culture Company, the business community, trusts and foundations, international partners and individual donors. We may not yet be seeing the green shoots of economic recovery but we are offering the ripe fruits of planting and cultivating great artists and their work throughout the City. In times of austerity, music and the arts are more important than ever for the health and well-being of this City and of society as a whole. We offer something for all tastes and we welcome you to take your pick and eat many of the fruits we have on offer throughout this, my final Festival.

Ian Ritchie
Festival Director

Trees, Walls, Cities

In the end, the trees have it. Every living city spills beyond its walls and heads for the trees. The wall that was built to divide or repel is left standing as a monument or ruin. In Derry the trees had it from the start. Its name in Irish – *Daire* – means ‘grove of oak’. And the proud ‘maiden wall’, never breached in its history, was overrun by cascades of houses headed for the Foyle and across to Waterside to trees that know no religion. The orange brick shards of London’s Roman Wall, built in Celtic *lond* – the ‘wild place’ – to protect imperial invaders, now point outwards through a pulsating metropolis of many cultures to bright lights and lines of trees.

The Romans also built Utrecht’s first fortifications (*traiectum*, ‘river crossing’, the Dutch *trecht*) but the walls were breached in grim civil wars (1483) and internal strife. Berlin’s Wall (*birl* – Old West Slav for ‘the marshland’) was also built by Cold Warriors to divide the city. But now fragments of the wall are sold as tourist souvenirs, and the remaining lime trees of Unter Den Linden march obliviously from the Brandenburg Gate to the re-planted birches of the Tiergarten. In 1529 the walls of Vienna (Celtic *vedunia*, ‘forest stream’) turned the tide of European political history when they withstood the assaults of Suleiman the Magnificent, but the sounds of the janissary cymbals could be heard through the gates and changed the course of Western orchestral music. When Mozart, the great maker of ‘Turkish’ music, died in gentlemanly poverty, he was buried beyond the walls, among the trees.

In the 1991 bombardment of Dubrovnik – another city of the ‘oak grove’ (Old Slav *duba/dubrava*) – the walls were spared, but its cypresses and pines were burnt to ash. In happier days, argosies plied the waves from the Old Harbour eastwards to Venetian protectorates such as Nicosia (*Lefkosia*, ‘city of whiteness’), famous for its star-shaped wall with eleven bastions. Now there is another wall in Nicosia – a ‘green line’ (an insult to the trees!), crossing the only divided capital city in the world. The beautiful walls of Jerusalem (Canaanite city of Shalem or of ‘peace’, Arabic *Al-Quds*, ‘the Holy’) were built by the same Suleiman who failed to breach the walls of Vienna, but a less lovely wall now winds its way through farmers’ fields, among the ashes of olive trees. Inspirational artists like the Israeli-Palestinian Duo Amal (Tuesday 2 July, Haberdashers’ Hall) may not solve many problems just now, but they sow the seeds of hope and human harmony.

Walls may rise and fall, but you cannot defeat the trees or the musicians with them – and the trees will have it in the end.

Nigel Osborne
Composer



For there is hope of a tree, if it be cut down,
that it will sprout again, and that the tender
branch thereof will not cease. Though the
root thereof wax old in the earth... yet
through the scent of water it will bud, and
bring forth boughs like a plant.

From *The Book of Job*

Tree Trail

Trees for Cities and the City of London Festival have created a Tree Trail aiming to provide a fascinating and fun guide to some of the most interesting trees and heritage sites the City has to offer, accessible to all visitors, workers and residents – young and old.

The City is a great showcase for the diverse range of trees that can grow within the often harsh and challenging urban environment. The Square Mile is well known for its iconic London Plane trees, which are the most common tree planted in the City. However, the City also has much more to offer its visitors; there are nearly 2,500 individual trees in the City, made up from around 70 different species.

By following the trail you will learn that trees are a vital part of cities, they absorb pollution and carbon dioxide; attract a diverse range of wildlife; absorb water and so help to reduce flooding; bring city dwellers into contact with nature; provide places for children to play; create peaceful spaces for people to relax and socialise; provide shade; and can even reduce the air temperature in hot summers.

The trail is a celebration of the diverse tree population and history of the Square Mile. It is also intended to highlight the importance of urban trees across the world and the need for people to continue planting and caring for them. For more information on the tree trail and to download the pocket guide see colf.org

Trees, Walls, Cities: the composers' viewpoint

London



Once There was an Island by Christopher Norby

In Derry, the image of ancient oak trees and city walls represents a political and social divide, and the current official name 'Derry~Londonderry' embodies this divide. The original name for the area, dating back to the 6th century, is 'Doire', Irish for Oak grove. During the British plantation of Ulster in the 17th century, London erected walls around the city to keep the Irish opposition of the occupation at bay.

The town was renamed Londonderry. Today the walls stand as an image of repression for some or an image of ownership and national pride for others. In this song, the trees are used to represent the history of uprising in the area. In setting Matt Jennings's words to music I avoided a national sound. The problems of imperialist oppression, sectarianism, religious dogma, and nationalism that have so negatively impacted Ireland continue to affect our whole world.

Song of Songs by Habib Shehadeh Hanna

I find much that is impressive in Solomon's *Song of Songs* but I had to choose just a few sentences, to gather these together and to make a small drama out of the text. It is about a beloved woman entering the gates of Jerusalem to find her lover and asking the guards about his whereabouts; after passing them and wandering through the streets she finds him. She asks the young women of Jerusalem not to wake him up and continues talking about love: related to our understanding of Christianity, love is as powerful as death and flowing waters cannot extinguish it.

Jerusalem



Pyramus and Thisbe by Jocelyn Pook

While studying at Guildhall School of Music & Drama I would often walk along London Wall, with its skyscrapers and roaring traffic. The name of this street gives a clue to its past – ancient fragments of the City of London's fortified walls lie preserved nearby. Walking past, I would wonder what memories lay embedded in the wall's layers of stone and moss. So it was a nice surprise to be given London Wall as one of the starting points for this piece, along with the mulberry tree and cities.

I teamed up with the librettist Richard Thomas and we had several brainstorming sessions with the mezzo Loré Lixenberg, discussing various possibilities for style and text. I was thrilled with how Richard developed these into such a moving, political and evocative poem. I then set to work on the musical ideas, incorporating allusions to nursery rhymes and medieval history. Richard and I have both previously worked with Loré and had similar ideas about wanting the piece to work as a drama gradually unfolding, allowing her to harness her considerable talent for dramatic expression, contrast and quirkiness using her range of vocal timbres.

As a fellow viola player I enjoy writing for string quartet and am thrilled to have this piece brought to life by such a fantastic team.

Ian Ritchie Festival Director

As we embarked upon our journey towards the creation of this new song cycle for voice and string quartet, the themes had already chosen themselves in reflecting all the main ideas of the 2013 Festival: conflict and resolution – trees – walled cities. The starting points, of course, had to be the cities of Derry~Londonderry and London as part of our close collaboration this year; Utrecht, with whom we are helping to celebrate the 300th anniversary of its historic international peace Treaty, followed naturally; and five more great cities, with their different walls and distinct histories of conflict, completed our map. The composers belonging to these eight cities were selected with great care and invited to choose their poetic

Walls Have Ears by Yannis Kyriakides

Walls Have Ears is a piece based on the poem *Wartime* by my friend the great Turkish Cypriot poet Mehmet Yashin. It deals with the issue of language in the time of conflict, and how as a Turkish Cypriot growing up in a minority community in the sixties, the fact of speaking his mother-tongue becomes a complex and sensitive issue. Like myself, Mehmet was displaced and lived in exile as a result of the conflict in 1974, and because of this, and the ongoing political situation in Cyprus, as he writes in the poem: 'could never be the poet of any country, because I belonged to a minority'. The form of the song is based on a metaphor of the inner voice. A language wall that is built between one's thoughts and how one can express them. There is a disparity developed through the piece between the text one hears in English, spoken by the quartet, and the incomplete Turkish phonemes that are quietly voiced by the singer, as if the one voice is being split into two worlds, an inner and an outer.

The Garden of Paracelsus by Theo Verbey

The Garden of Paracelsus, is based on a text by the German poet Peter Huchel. Huchel (1903 - 1981), a friend of composer Ernst Bloch, worked for the East German Radio after the end of WWII. In the first half of his poem, we see the garden of the medieval alchemist Paracelsus, where lively discussions once took place. While composing this piece for *Trees, Walls, Cities* I reflected on what 'The Wall' means to me as a Dutchman.

I was born in 1959, and grew up thinking it was normal to have two Germanys. For me, the tearing down of the Berlin Wall in 1989 and the re-unification of Germany is the most important political event of my life. In 1977 I travelled by train with a group of fellow students through East Germany and Poland, to work on the upkeep of Auschwitz. We worked together with left-wing German students. I can still picture the East German soldiers standing with submachine guns on the roof of the Berlin train station as we passed through the border.



Derry--Londonderry

partners or texts, metaphorically speaking, by reaching across their respective walls (like mature tree branches). The results are wonderful and varied.

The ninth composer, Nigel Osborne, was invited to compose the music for string quartet to link the songs, the cities and their cultures into what may be the first truly circular song cycle. It has been designed so that one can enter the new work through any one of many gateways and travel around the songs from different starting points. We shall start the songs in Derry and finish in Jerusalem, but others in the future may decide to begin in Nicosia, for example, and end the journey in Dubrovnik – it means going full circle in any case.

When God Created Dubrovnik by Isidora Žebeljan

I have chosen the verses from the poem *When God Created Dubrovnik* by the Dubrovnik poet Milan Milišić, because I longed to be in the Dubrovnik of my childhood once again, to touch its rough, scorching stone; longed to hear the wonderful, loud, brisk, incessant, bird-chatter-like calls of the women of Dubrovnik; longed to have before my eyes one more time that shimmering, blurred line in which the sky and the sea merge, disperse and disappear; longed to hear the microtonal flutter of olive trees, cypresses and bushes. I also wanted to infuse new life into verses written by a poet whose life was tragically taken away in Dubrovnik, on the first day of the war, by combatants of that nation which was his by origin. Poems live on and they help us to hold on, to survive, to be saved.



Berlin

Just Outside by Søren Nils Eichberg

When Paul Cassidy approached me and suggested that I write a piece for the *Trees, Wall, Cities* project, one of our first ideas was to centre my contribution around a re-interpretation of Schubert's *Lindenbaum* in one way or another. Both because of the song's quintessential import to *Winterreise*, an inspiration for the project, but also because of the iconic meaning of the linden tree itself to the city I would represent: Berlin and its famous boulevard Unter den Linden, which was famously cut in half by the Cold War Berlin Wall at Brandenburger Tor.

The language of the original *Lindenbaum* poem by Wilhelm Müller is deeply rooted in the style of his particular time and its heavy romanticisms. Since I like incorporating elements of popular culture in my compositions (climbing over other walls, if you will), I had the idea to imagine the concept of his poem taken through a time machine and transformed into lyrics as they could typically be written by a singer-song-writer today.

While I decided not to use Schubert's original melodies itself, feeling that this would have been too much of a creative limitation, I did chose to re-use elements of his accompaniment.

Wien, Flakturm Esterházy-Park by Gerald Resch

During World War II, several flak towers were built to defend Vienna: indestructible towers of tremendous walls of concrete, 3.5 metres thick. After World War II, one has unsuccessfully tried to blast them. Because of this, they influence the urban image of Vienna in various quarters as a kind of memorial. They are partly empty today and act as nesting place for thousands of birds (two of them in the immediate vicinity of my flat: in the baroque Augarten-park). Some of them have been reconstructed: among others the flak tower in the Esterházy-park, which accommodates the museum Haus des Meeres (house of the sea). The US-American concept artist Laurence Weiner wrote a distinctive anti-war-saying in 1991 on the upper floor of Haus des Meeres: "smashed to pieces (in the still of the night)". This saying has been translated to German by Ferdinand Schmatz congenially on the opposite side of the flak tower: "Zerschmettert in Stücke (im Frieden der Nacht)". I asked Ferdinand to attach a poem to these first two lines, which speaks in a quite abstract manner about force and walls, and their overcoming by the organic, lively and creative.

Dubrovnik



Diary of Performances

Date/Time	Event	Location	Page
31 May - 20 July	Ultra Vanities: Bejewelled Make-Up Boxes from the Age of Glamour	Goldsmiths' Hall	50
23 June – 12 July	Foundry Exhibition	St Lawrence Jewry	50
23 June – 26 July	The Forest of London	Andaz Hotel Lounge	51
23 June, 11.30am	Festival Service with Rev. Ronald Corp	St Paul's Cathedral	14
23 June, 4.45pm	Simon Johnson – Organ	St Paul's Cathedral	14
24 – 29 June	Mobile Orchard	Paternoster Square	54
24 June, 12.00pm	Bell Ringing	St Mary-le-Bow	14
24 June, 12.00pm & 1.00pm	Canopy	Paternoster Square	56
24 June, 1.15pm	James Vivian – Organ	Temple Church	14
24 June, 6.00pm	Lecture: The Plane Forest	Gresham College	14
24 June, 6.00pm	Clare Hammond	St Mary-le-Bow	16
24 June, 7.30pm	Brodsky Quartet	Drapers' Hall	17
25 June – 12 July	Was It For This The Clay Grew Tall? Exhibition	Order of St John's Priory Church	50
25 June, 12.30pm	Kai Hoffman Quartet	Devonshire Square	55
25 June, 1.00pm	Acorn Art Song Performance	Paternoster Square	54
25 June, 1.05pm	Guildhall School of Music & Drama	St Botolph-without-Bishopsgate	18
25 June, 6.00pm	Lecture: Poetry of War	Gresham College	18
25 June, 6.30pm	Clifford Chance Art Tour	Clifford Chance	48
25 June, 6.30pm	The Lord Mayor's Tree Party	Mansion House	18
25 June, 8.00pm	City of Birmingham Symphony Orchestra	St Paul's Cathedral	20
25 June, 9.00pm	How Like An Angel	St Bartholomew-the-Great	21
26 June, 12.30pm & 1.30pm	The Urban Playground	Devonshire Square	55
26 June, 12.30pm	The London Lasses and Pete Quinn	The Gherkin	55
26 June, 1.05pm	Guildhall School of Music & Drama	St Andrew Holborn	22
26 June, 6.00pm	Lecture: London-Derry Connections	Guildhall Old Library	22
26 June, 7.30pm	Barry Douglas	Stationers' Hall	22
26 June, 8.00pm & 10.00pm	How Like An Angel	St Bartholomew-the-Great	22
27 June, 12.30pm	Katy Carr	One New Change	58
27 June, 1.05pm	Guildhall School of Music & Drama	St Sepulchre-without-Newgate	24
27 June, 6.00pm	An Evening of Cabaret	One New Change	58
27 June, 6.00pm	BBC Singers	St Giles Cripplegate	24
27 June, 7.30pm	Britten Sinfonia	Mansion House	25
27 June, 9.00pm	How Like An Angel	St Bartholomew-the-Great	25
28 June, 12.30pm	Bad Ass Brass	One New Change	58
28 June, 12.45pm	Festival Children's Parade	Guildhall Yard, Cheapside, Paternoster Square, St Paul's Steps	58
28 June, 1.05pm	Guildhall School of Music & Drama	St Giles Cripplegate	25
28 June, 1.30pm	Festival Children's Parade Finale	West Steps, St Paul's Cathedral	58
28 June, 6.00pm	Rob Brockway Trio	St Sepulchre-without-Newgate	26
28 June, 7.30pm	Fidelio Trio	LSO St Luke's	26
28 June, 8.00pm & 10.00pm	How Like An Angel	St Bartholomew-the-Great	26
28 & 29 June	Worlds in Collision: Music and the Trauma of War	Mansion House	28-29
29 June, 10.00am	Tales of Trees	Barbican Children's Library	57
29 June, 11.00am & 3.00pm	If Only Trees Could Talk	Walk	48
29 June, 6.00pm	The Royal Artillery Band	Mansion House	29
30 June, 11.00am	Trees of the Heath	Walk	48
30 June 12.00pm	Irish Roots	Hampstead Heath	56
30 June, 2.00pm	Singing in the City	Walk	48
1 July -12 July	Children's Parade Exhibition	St Mary-le-Bow	50
1 July - 6 July	Mobile Orchard	Devonshire Square	54
1 July, 12.30pm	Beoga	Guildhall Yard	57
1 July, 1.15pm	Stephen Cleobury – Organ	Temple Church	30
1 July, 6.00pm	Lecture: The Tree of Life	Gresham College	30
1 July, 6.00pm	Benedict Nelson & Elizabeth Rossiter	St Margaret Pattens	30
1 July, 6.00pm	Deutsche Bank Art Tour	Deutsche Bank	48
1 July, 7.30pm	Nash Ensemble	Merchant Taylors' Hall	31
2 July, 12.30pm	Tony Kinsey Quartet	Devonshire Square	55
2 July, 12.30pm	Music in Offices	Guildhall Yard	57
2 July, 1.05pm	Guildhall School of Music & Drama	Temple Church	32
2 July, 6.00pm	Lecture: Stravinsky, Britten and the lure of the classical past	Gresham College	32
2 July, 7.30pm	Nocturne	Cinema 1, Barbican Centre	32
2 July, 7.30pm	BBC Singers & Onyx Brass	St Bride's, Fleet Street	32
2 July, 7.30pm	Duo Amal	Haberdashers' Hall	34
3 July, 12.30pm	Hoop La La	Devonshire Square	55
3 July, 12.30pm	Mark Nightingale/ Nigel Hitchcock Quintet	Guildhall Yard	57
3 July 1.00pm	Tumble Circus	The Gherkin	55
3 July, 1.05pm	Guildhall School of Music & Drama	St Stephen Walbrook	34
3 July, 5.30pm	Hat Fitz and Cara Robinson	Guildhall Yard	57
3 July, 7.30pm	LSO Ensemble – At Sixes and Sevens	Guildhall Great Hall	35
3 July - 6 July, 7.00 & 9.30pm	Britten Church Parables	Southwark Cathedral	36-37
4 July, 12.30pm	Digby Fairweather & Friends	Guildhall Yard	57
4 July, 1.05pm	Guildhall School of Music & Drama	St-Mary-at-Hill	38
4 July, 3.30pm	City Beerfest	Guildhall Yard	57
4 July, 6.00pm	Céilí Max	Guildhall Yard	57
4 July, 6.00pm	Benyounes Quartet	St Andrew Holborn	38
4 July, 8.00pm	Toonkunstkoor Utrecht & ECO	St Paul's Cathedral	39

Date/Time	Event	Location	Page
5 July, 12.00pm	The Dermot McNeill Trio feat. Mark McKnight	Paternoster Square	56
5 July, 12.30pm	Southern Tenant Folk Union	Guildhall Yard	57
5 July, 1.00pm	Oriole	St Barts-the-Less Courtyard (Barts Hospital)	59
5 July, 1.05pm	Guildhall School of Music & Drama	St Olave Hart Street	39
5 July, 5.30pm	Benoit Viellefon & his Orchestra	Guildhall Yard	57
5 July, 6.00pm	Philip Higham	St Bartholomew-the-Great	40
6 July, 10.00am-4.00pm	Open Day	Bank of England	49
6 July, 11.00am & 4.00pm	The City at War and Peace	Walk	49
7 July, 11.15am	Festival Choral Mattins	Temple Church	40
7 July, 2.00pm	The City at War and Peace	Walk	49
7 July, 3.00pm	Grand Union Orchestra	West Ham Park	56
7 July, 7.00pm	Aurora Orchestra	LSO St Luke's	41
8 July – 13 July	Mobile Orchard	The Gherkin	54
8 July – 14 July	City Busk	Various	58
8 July, 1.15pm	Greg Morris – Organ	Temple Church	41
8 July, 6.00pm	Lecture: Treaty-making and International Relations	Gresham College	42
8 July, 6.00pm	Louis Schwizgebel	St Mary-le-Bow	42
8 July, 8.00pm	London Symphony Orchestra	St Paul's Cathedral	43
9 July 12.30pm & 1.20pm	The Segue Sisters	Devonshire Square	55
9 July, 11.00am	Mansion House Art Tour	Mansion House	49
9 July, 12.30pm	Hoop La La	New Street Square	59
9 July, 1.00pm	Acorn Art Song Performance	The Gherkin	54
9 July, 1.05pm	Guildhall School of Music & Drama	St Andrew-by-the-Wardrobe	44
9 July, 6.00pm	Katie Bray & William Vann	St Andrew-by-the-Wardrobe	44
9 July, 7.30pm	Alina Ibragimova	Goldsmiths' Hall	45
10 July, 12.30pm & 1.30pm	PanGottic Circus Theatre	Devonshire Square	55
10 July 1.05pm	Guildhall School of Music & Drama	St Lawrence Jewry	46
10 July, 6.00pm	Max Baillie & Leafcutter John	St Lawrence Jewry	46
10 July, 7.30pm	The Return Flight of the Earls	St Botolph's Church Hall	46
11 July, 1.00pm	Mimbre	New Street Square	59
11 July, 6.00pm	Sam Braysher Quartet	Grange City Hotel	57
12 July	Live Music Sculpture	St Paul's Cathedral	51
12 July, 1.00pm	Salvation Jane	St Barts-the-Less Courtyard (Barts Hospital)	59
12 July, 12.00pm	Los Chinchos	Paternoster Square	56
12 July, 7.00pm & 9.00pm	Metamorphoses	Masonic Temple, Andaz Hotel	47
13 July, 10.00am-4.00pm	Open Day	Bank of England	49
13 July, 2.00pm	Walls, Gates & Barriers	Walk	49
14 July, 2.00pm	Walls, Gates & Barriers	Walk	49
14 July, 2.00pm	Summer Sundays	Epping Forest	56
14 July, 3.00pm	The Jive Aces	One New Change	58
15 July	Mobile Orchard	New Street Square	54
15 July, 12.15pm & 1.15pm	Central School of Ballet	West Steps, St Paul's Cathedral	58
15 July, 7.00pm	Dinner Concert : Birds, Bees, Flowers and Trees	1901 Restaurant, Andaz Hotel	47
16 July, 12.30pm & 1.30pm	Acorn Art Song Performance	New Street Square	54
16 July, 12.30pm	Steph West	Devonshire Square	55
17 July, 12.30pm & 1.20pm	Mattress Circus	Devonshire Square	55
17 July, 12.30pm & 1.30pm	Central School of Ballet	The Gherkin	55
18 July, 12.00pm	London Tango Orchestra	Paternoster Square	56
18 July, 6.00pm	The Shirt Tail Stompers	New Street Square	59
19 July, 12.15pm & 1.15pm	Central School of Ballet	Paternoster Square	56
19 July, 1.00pm	Branco Stoysin Trio	St Barts-the-Less Courtyard (Barts Hospital)	59
19 July, 5.30pm & 6.15pm	Central School of Ballet	Cabot Square, Canary Wharf	60
22 July – 26 July	Mobile Orchard	Finsbury Avenue Square	54
22 July, 12.30pm	Namvula	Jubilee Park, Canary Wharf	60
22 July, 12.30pm	Urban Picnic	Finsbury Avenue Square	60
23 July, 12.30pm	Mavrika	Devonshire Square	55
23 July, 12.30pm	Up and Over It	Cabot Square, Canary Wharf	60
23 July, 12.30pm	Bedlam Oz	New Street Square	59
23 July, 12.30pm, 1.30pm & 5.45pm	12Volt Tandem	Finsbury Avenue Square	60
23 July, 7.00pm	The Puppini Sisters & Friends	Canada Square Park, Canary Wharf	60
24 July, 12.30pm & 1.20pm	Simon Birch Dance Company	Devonshire Square	55
24 July, 12.30pm	Yiddish Twist Orchestra	The Gherkin	55
24 July, 12.30pm	Marianne Green	Jubilee Park, Canary Wharf	60
24 July, 12.30pm, 1.30pm & 5.45pm	Mattress Circus	Finsbury Avenue Square	60
25 July, 12.30pm & 1.20pm	Simon Birch Dance Company	Westferry Circus, Canary Wharf	60
25 July, 12.30pm, 1.30pm & 5.45pm	Canopy	Finsbury Avenue Square	60
25 July, 1.00pm & 6.00pm	Les P'tits Bras	Paternoster Square	56
25 July, 6.00pm	Up and Over It	New Street Square	59
26 July, 12.00pm	Honey Feast	Paternoster Square	56
26 July, 12.30pm	Brass Volcanoes	Jubilee Park to Canada Square Park, Canary Wharf	60
26 July, 12.30pm	Peacock Angell	Finsbury Avenue Square	60

Performances

Key to symbols in the programme

- ⊖ The nearest tube station to the venue
- ☞ A complimentary refreshment is included in the price of the ticket

Sunday 23 June 11.30am

St Paul's Cathedral, EC4

Choir of St Paul's Cathedral

Andrew Carwood *director*

Rev'd Ronald Corp *preacher*

Festival Service to mark the opening of the 2013 Festival

Langlais Messe solennelle

Vaughan Williams The Song of the Tree of Life

Admission Free

⊖ St Paul's



Walls of Derry~Londonderry

Sunday 23 June 4.45pm

St Paul's Cathedral, EC4

Simon Johnson *organ*

Dupré Prelude and Fugue Op 7 'a la memoire de René Vierne, mort pour la France, 1918'

Alain Le Jardin suspendu

Eben Moto Ostinato

Langlais Chant de Paix

Peter Maxwell Davies Capstone (*World première*)

Admission Free

⊖ St Paul's

Monday 24 June, 12.00pm-12.30pm

St Mary-le-Bow, Cheapside, EC2

Bell Ringing

The world famous Bow Bells ring out to announce the opening of this year's Festival. To mark our partnership with UK City of Culture Derry~Londonderry the bells of St Columb's Cathedral are again rung simultaneously.

Admission Free

⊖ Bank or Mansion House

In partnership with



Monday 24 June 1.15pm

Temple Church, Temple, EC4

James Vivian *organ*

Mendelssohn arr Best War March of the Priests

Handel Organ Concerto Op 4 No 6

Karg-Elert Hommage to Handel

Admission Free

⊖ Temple

Monday 24 June 6.00pm

Gresham College, Barnard's Inn Hall, Holborn, EC1

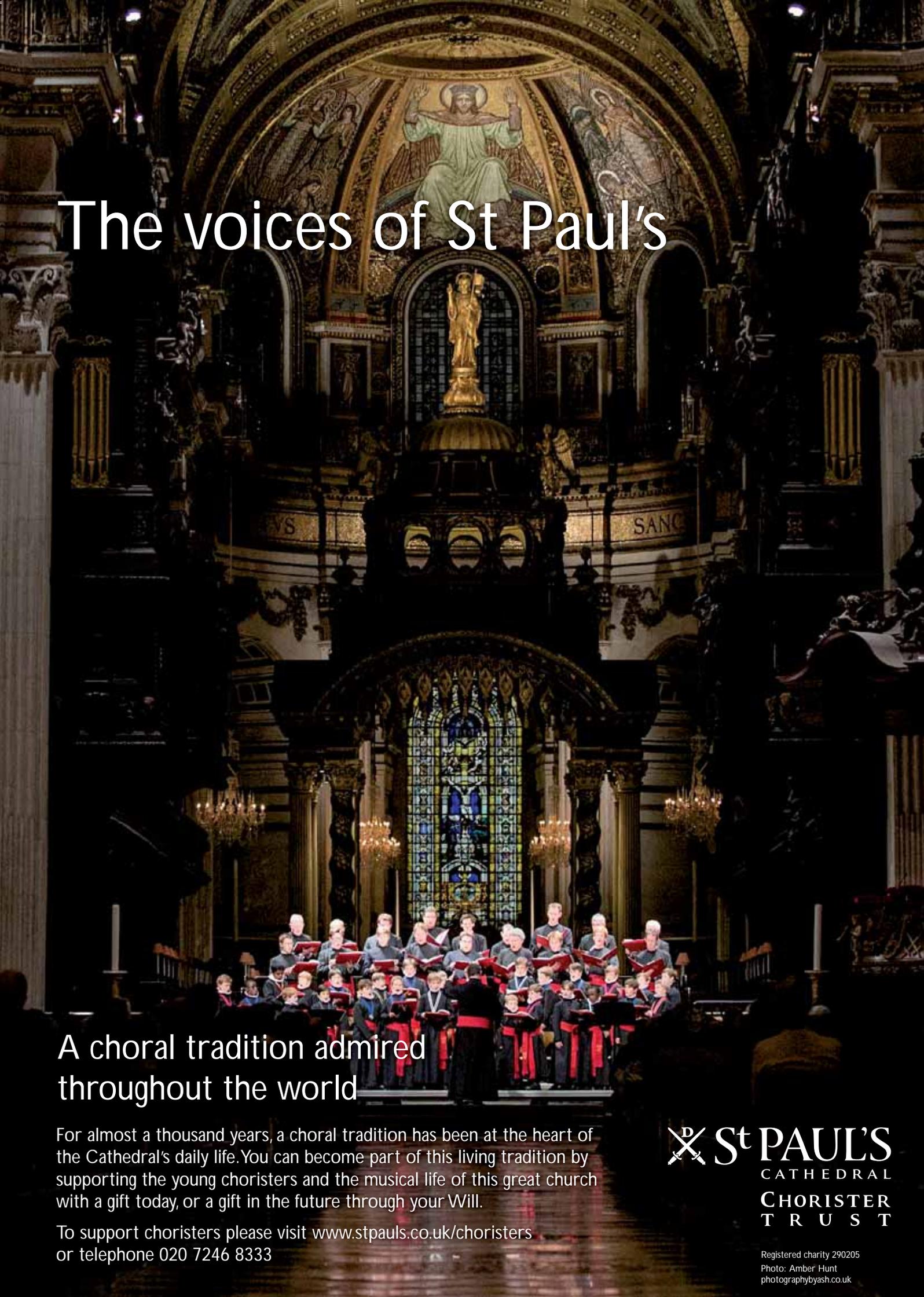
Hugh Johnson *lecturer*

The Plane Forest: Does the City have the Right Trees?

As well as being a world-renowned wine writer, Hugh Johnson has a parallel career as an expert on trees. Author of *The International Book of Trees*, his column for the RHS journal is now in its 37th year.

Admission Free

⊖ Chancery Lane



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Monday 24 June

Monday 24 June 6.00pm

St Mary-le-Bow, Cheapside, EC2

Clare Hammond *piano*

Robert Saxton Chacony for left hand alone

JS Bach arr Brahms Chaconne in D minor arranged for left hand alone

Harty Portrait; Spring Fantasy

Sibelius Five Pieces for Piano Op 75 *The Trees*

Robert Saxton Piano Cycle *Hortus Musicae* (World première) *
Hortus Somniorum – *Hortus Temporis* – *Hortus Cantus* – *Hortus Infinitatis* – *Saltatio Hortensis*

*a Festival commission with funds provided by the John S. Cohen Foundation

Two of our Festival themes are explored in Clare Hammond's recital programme: our ongoing concern for the environment, and this year's particular focus on Ireland's musical and cultural life. The Ulster-born composer-conductor Hamilton Harty wrote his *Portrait* and *Spring Fantasy* while on a ship to Australia. Clare Hammond gave the two pieces their much-delayed world première at Belfast's Queen's University last year. She has also made a special study of piano works for the left hand only, playing two of them here; and Sibelius's short piece *The Trees* relates to our environmental theme.

So does the first performance of Robert Saxton's newly-written *Hortus musicae* (The Garden of Music). The composer describes



Clare Hammond

the work as 'a cycle of five pieces based on allegorical/metaphysical gardens'. The first four are: *Hortus Somniorum* (a fleeting vision of a magical garden); *Hortus Temporis* (based on the description of a floral clock in Andrew Marvell's 17th-century poem *The Garden*); *Hortus Cantus* (Singing Garden); and *Hortus Infinitatis* (a meditative/formal garden representing time suspended). Finally *Saltatio Hortensis* (The Dance of Nature) recalls Miranda's words in *The Sea and the Mirror*, W H Auden's poem inspired by Shakespeare's *The Tempest*.

Tickets £10

⊖ Mansion House or Bank

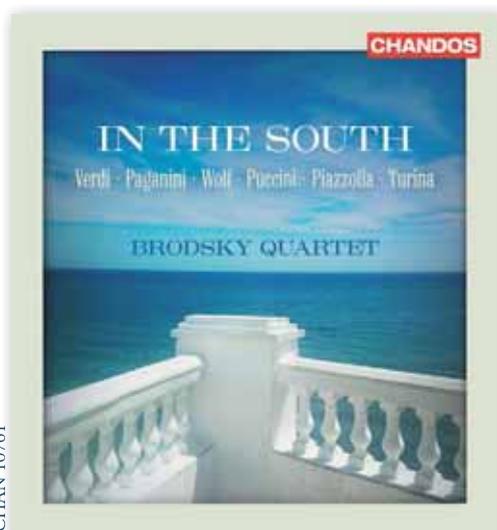
Supported by the City Music Foundation



So, to remember our changing garden, we
Are linked as children in a circle dancing.



W H Auden from *The Sea and the Mirror*

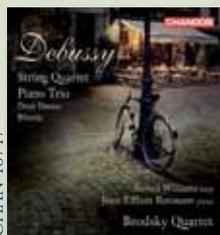


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FOLLOW US ON  

Monday 24 June 7.30pm

Drapers' Hall, Throgmorton Street, EC2

Brodsky Quartet

Daniel Rowland *violin*

Ian Belton *violin*

Paul Cassidy *viola*

Jacqueline Thomas *cello*

Loré Lixenberg *mezzo-soprano*

Cathal Breslin *piano*

Philip Hammond *Chanson d'Automne*
Nevermore - Chanson d'automne - Un grand sommeil noir

Elgar *Piano Quintet in A minor Op 84*
Moderato - Adagio - Andante / Allegro

Interval

Song Cycle *Trees, Walls, Cities (World première):*

Christopher Norby & Matt Jennings *Once There was an Island*
(Derry-Londonderry)

Jocelyn Pook & Richard Thomas *Pyramus and Thisbe* (London)

Theo Verbey & Peter Huchel *Der Garten des Paracelsus* (Utrecht)

Søren Nils Eichberg *Just Outside* (Berlin)

Gerald Resch & Ferdinand Schmatz *Wien, Flakturm Esterházy-Park* (Vienna)

Isidora Žebeljan & Milan Miliši *When God was creating Dubrovnik*
(Dubrovnik)

Yannis Kyriakides & Mehmet Yashin *Walls have Ears* (Nicosia)

Habib Shehadeh Hanna & Solomon *Song of Songs* (Jerusalem)

Nigel Osborne *Prelude, Interludes, Postlude* for string quartet

Loré Lixenberg



Three of the Festival's themes for 2013 – issues of *conflict and resolution*, our partnership with Derry-Londonderry and an environmental focus on trees – come together in tonight's concert. This begins with the song-cycle *Chanson d'automne* (Autumn Song) by Northern Irish composer Philip Hammond, who says: 'I have aimed at recreating the atmospheric impressionism of [Paul Verlaine's] texts... suggesting the insidious way in which memories of the past can darkly impinge on conscious awareness, initiating an introverted spiral of emotional disquiet.' Hammond's description also suggests the haunted emotional world explored by Elgar in his Piano Quintet, composed in a cottage in Brinkwells in Sussex towards the end of the First World War. A Spanish-sounding theme in the first movement relates to a local legend that some Spanish monks had died there, and had been transformed into the trees of Brinkwells (like the mythical transformations described in Ovid's *Metamorphoses*: see Friday 12 July, 7.00pm and 9.00pm, page 47).

Finally comes the world première of *Trees, Walls, Cities*, a major new song cycle linking eight walled cities, all with histories of conflict and partition: Derry, London, Utrecht, Berlin, Vienna, Dubrovnik, Nicosia and Jerusalem. The composers commissioned in each city – Christopher Norby, Jocelyn Pook, Theo Verbey, Søren Nils Eichberg, Gerald Resch, Isidora Žebeljan, Yannis Kyriakides and Habib Shehadeh Hanna – have commissioned or selected texts drawing on the symbolism of trees (peace and wisdom) and walls (defence and misunderstanding). Linking material by Nigel Osborne 'circles' the work as the walls encircle the cities themselves.

See page 10 and 11 for more information on the project.

Tickets £10, £20

Moorgate or Bank

In partnership with British Council, Culture Company 2013 and the Walled City Music Festival. Supported by the PRS for Music Foundation and The Embassy of the Kingdom of the Netherlands



This concert will be broadcast live on BBC Radio 3

90 – 93PM

The walled city was heavy and grey
Like a mountain in the distance
No life grew on this island of walls
That was not granted by decree
But after a while, a tree began to grow
At the foot of the outer wall
Its roots grew strong and its branches spread wide

Matt Jennings from *Once There was an Island*

Tuesday 25 June

Tuesday 25 June 1.05pm

St Botolph-without-Bishopsgate, EC2

Stenhjem Quartet

Viktor Stenhjem *violin*

Caroline Simon *violin*

Elitsa Bogdanova *viola*

Peteris Sokolovskis *cello*

Silk Street Quartet

Freya Franzen *violin*

Henry Tong *violin*

Moira Bette *viola*

Jorge Gil Garcia *cello*

Shostakovich String Quartet No 10 Op 118

Britten Three Divertimenti for String Quartet

Admission Free

📍 Liverpool Street

Musicians from Guildhall School of Music & Drama



Wilfred Owen

Guildhall School of Music & Drama

Tuesday 25 June – Wednesday 10 July 1.05pm-1.55pm

The Guildhall School of Music & Drama has always played a key part in the Festival. Once again, senior Guildhall musicians give free lunchtime recitals of song, piano and chamber music and new work in churches across the City, showcasing some of our most gifted young performers. The ten recitals reflect the Festival's international and tree themes and also celebrate Britten's centenary.



Tuesday 25 June 6.00pm

Gresham College, Barnard's Inn Hall, Holborn, EC1

Gillian Clarke *lecturer*

Poetry of War

Poet Gillian Clarke has responded through her writing to many of the world's wars and troubles – for this special event she will read from her own work and that of war poets such as Wilfred Owen.

Admission Free

📍 Chancery Lane



Gresham College courtyard

Tuesday 25 June 6.30pm

Mansion House, Walbrook, EC4

The Lord Mayor's Tree Party

A celebratory tree-themed evening of champagne, canapés, music and theatre with performers from the City of London and Epping Forest, and displays from the Liveries Wood Group, hosted at the Mansion House by the Lord Mayor. Includes tree songs performed by tenor Joshua Owen Mills.

For further information or to book tickets please go to www.thelordmayorsappeal.org, telephone 020 7246 4021 or email info@thelordmayorsappeal.org

📍 Bank or Mansion House



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Tuesday 25 June

Tuesday 25 June 8.00pm

St Paul's Cathedral, EC4

Albina Shagimuratova *soprano*
Toby Spence *tenor*
Russell Braun *baritone*
**City of Birmingham
Symphony Orchestra**
CBSO Chorus
Choristers of St Paul's Cathedral
Edward Gardner *conductor*

Britten *War Requiem*

Requiem aeternam ('What passing-bells for these who die as cattle?') – *Dies irae* ('Bugles sang') / *Liber scriptus proferetur* ('Out there') / *Recordare Jesu pie* ('Be slowly lifted up') / *Dies irae* / *Lacrimosa dies illa* ('Move him into the sun') – *Offertorium: Domine Jesu Christe* ('So Abram rose') – *Sanctus / Benedictus* ('After the blast of lightning') – *Agnus Dei* ('One ever hangs') – *Libera me* ('It seemed that out of battle I escaped') / *In paradisum*

The *conflict and resolution* theme of this year's Festival lies at the heart of the magnificent, and highly unusual, setting of the Latin Requiem Mass that Britten composed for the inauguration in 1962 of the new Coventry Cathedral (rebuilt alongside the ruins of its medieval predecessor, which had been destroyed in 1940 by wartime bombing). A lifelong pacifist, Britten had brooded for many years on a large-scale musical statement of this kind. Then he hit on the brilliant idea of interleaving the choral and orchestra sections of the Mass with settings of poems by Wilfred Owen, who was killed in action just before the end of World War I. Accompanied by a separate chamber orchestra, the Owen settings are sung by a tenor and a baritone, representing two opposing soldiers who eventually, in the final song, arrive at mutual reconciliation as the baritone sings the words: 'I am the enemy you killed, my friend.' The soprano soloist sings her angel-like role alongside the chorus; and a distantly placed boys' choir completes the multi-dimensional soundscape of Britten's astonishing conception. Besides marking the composer's centenary in spectacular style, this performance also responds to his wish that – as in the first performance – the three solo parts should each be taken by singers from the former opposing nations of two world wars, Russia, Britain and Germany. Edward Gardner tonight conducts the City of Birmingham Symphony Orchestra, which also played in *War Requiem's* 1962 première.

Tickets £5, £10, £15, £25, £32, £42, £48

📍 St Paul's



Event sponsored by **BNY MELLON**



This concert will be broadcast live on BBC Radio 3

Textual artist Stephen Raw explores Britten's choice of juxtaposing Wilfred Owen's 20th Century poetry with the centuries-old Latin words in his exhibition *Was it for this the Clay Grew Tall?* See page 50 for details.



St Paul's Cathedral

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Our commitment to the arts as part of our wider philanthropic endeavours spans many projects. Our company is dedicated to assisting in the enrichment of the cultural life of communities around the world. We are delighted to continue our relationship with the City of London Festival and hope you enjoy this evening's concert.

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Tuesday 25 June 9.00pm

St Bartholomew-the-Great, West Smithfield, EC1

How Like An Angel

Circa

I Fagiolini

Tallis Gaude gloriosa

Daniel-Lesu Dialogue

Bheka Dlamini Umsindisi

Hildegard of Bingen O viridissima virga

Josquin des Prez Agnus Dei from *Missa l'homme armé Sexti toni*

Victoria Alma redemptoris mater

Roderick Williams Gaude Hildegard patterns

Adrian Williams Hymn to Awe

Drawing you deep into a world of physical daring and soaring sound, *How Like an Angel* fuses Circa's exhilarating brand of contemporary circus with the exquisite sound of I Fagiolini's singing.

Intensely beautiful music and feats of astonishing acrobatics – originally designed for cathedrals – will take place in a far more intimate venue: the city's oldest church, St Bartholomew-the-Great. The music performed traverses the centuries, ranging from the Renaissance master, Josquin des Prez, to today's Adrian Williams (also featured in St Paul's Cathedral, Thursday 4 July), whose powerfully moving *Hymn to Awe* is based on the poem *Cathedral* by Gillian Clarke (see page 18).

Australian company Circa are at the forefront of reinventing circus, combining traditional and re-imagined circus skills with sound, light and projection. Circa's Artistic Director Yaron Lifschitz collaborates for the first time with Robert Hollingworth, Director of UK-based vocal ensemble I Fagiolini, who specialise in Renaissance and contemporary music.

Produced by Norfolk & Norwich Festival in association with Circa and I Fagiolini

*Originally commissioned by London 2012 Festival
Presented in association with the Barbican*

Promenade Tickets £20

⊖ Barbican or Farringdon

I am the enemy you killed, my friend.
I knew you in this dark; for so you frowned
Yesterday through me as you jabbed and killed.
I parried; but my hands were loath and cold.
Let us sleep now... **I**

Wilfred Owen from *Strange Meeting* (1918)



Circa

Wednesday 26 June

Wednesday 26 June 1.05pm

St Andrew Holborn, EC4

Guildhall Singers

Agathe Peyrat *soprano*

Jessica Dandy *mezzo-soprano*

Dominic Walsh *tenor*

Jake Daichi Gill *baritone*

Hye Jeong Rhee *piano*

Gordon Stewart *director*

Verdi *La Seduzione*

Wagner *L'Attente*

Mozart *Das Veilchen*

Beethoven *Wonne der Wehmut*

Gounod *Chanson de printemps; Ce que je suis sans toi;*

Viens, les gazons sont verts

Bizet *Ouvre ton cœur*

Saint-Saëns *Chanson triste*

R. Strauss *Heimkehr; Wasserrose; Ständchen; Ich wollt' einen Sträußlein binden*

Mascagni *Allora Ed Ora*

Leoncavallo *Mattinata*

Puccini *Morire?*

Admission Free

⊖ Chancery Lane

Musicians from Guildhall School of Music & Drama



Wednesday 26 June 6.00pm

Guildhall Old Library, Gresham Street, EC2

Dr Ian Archer *lecturer*

London-Derry Connections: The early years, 1613–1640

Historian Dr Ian Archer explores how the City of London came to be involved in the Irish plantations with this lecture marking the 400th anniversary of The Honourable The Irish Society.

Admission Free but reservations required

enquiries@gresham.ac.uk or 020 7831 0575

⊖ Bank or Mansion House

In association with The Honourable The Irish Society



Wednesday 26 June 8.00pm & 10.00pm

St Bartholomew-the-Great, West Smithfield, EC1

How Like An Angel

See page 21 for details



Barry Douglas

Wednesday 26 June 7.30pm

Stationers' Hall, Ave Maria Lane, EC4

Barry Douglas *piano*

Janáček Five pieces from *On an Overgrown Path*
Frýdecká panna Maria (The Madonna of Frydek) – V pláči (In Tears) – Sýček neodletěl! (The Barn Owl Has Not Flown Away!) – Po zarostlém chodníku (On an Overgrown Path) – Vivo

Brahms Sonata No 3 in F minor Op 5

Allegro maestoso – Andante espressivo / Andante molto – Scherzo – Intermezzo: Rückblick (Reminiscence), Andante molto – Finale: Allegro moderato ma rubato

Interval

Schubert Sonata in B flat major D960

Molto moderato – Andante sostenuto – Scherzo – Allegro ma non troppo / Presto

Northern Ireland has produced one of the world's leading pianists in Belfast-born Barry Douglas, who here offers a programme featuring two of the towering masterworks of his instrument's repertory. He begins in gentler musical territory that connects with the Festival's ongoing theme of the environment (this year focusing on trees). In the cycle *On an Overgrown Path*, the Czech-Moravian countryside of Leoš Janáček's homeland becomes the context for the composer's poignant musings on the passage of time, the deaths of his two children, and what he felt to be his artistic isolation, as a musical spirit too radical to be appreciated in his own time (the spectacular successes of Janáček's old age were still in the future). Impressive contrast comes with the large-scale, five-movement design of Brahms' early Sonata, in which the young composer resoundingly announced himself as a new creative giant of his 19th-century Romantic era. Schubert's Sonata in B flat, his last before his death aged 31, explores immensity of a different kind. The first movement's great spaces are searched out by a musical voice whose tone is essentially quiet and lyrical, yet able to sustain a design as vast as this without apparent effort; then come the second movement's mood-swings between desolation and hope and, eventually, the whimsical optimism of the Sonata's finale.

Tickets £10, £20 ♽

⊖ St Paul's or Mansion House

In partnership with



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This concert will be broadcast live on BBC Radio 3

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Thursday 27 June

Thursday 27 June 1.05pm

St Sepulchre-without-Newgate, Holborn Viaduct, EC1

Trio Isimsiz

Pablo Hernan violin

Michael Petrov cello

Erdem Misirlioglu piano

Jenavieve Moore soprano

Frazer Scott baritone

Rick Zwart baritone

Matthew Sandy tenor

Beethoven Folk songs for piano trio and voices
The Monks of Bangor's March; The Morning Air Plays on my Face;
Ned Pugh's Farewell; Farewell thou Noisy Town; Come Draw we
Round a Cheerful Ring; The Parting Kiss; Constancy;

Shostakovich Seven Romances to Poems by Alexander Blok Op 127
Song of Ophelia – Gamayun, the Prophet Bird – We Were Together
– The City Sleeps – The Storm – Secret Signs Music

Admission Free

☞ St Paul's or Farringdon

Musicians from Guildhall School of Music & Drama



BBC Singers



St Giles Cripplegate

Thursday 27 June 6.00pm

St Giles Cripplegate, Fore Street, EC2

BBC Singers

James McVinnie organ

David Hill conductor

Ramsey How are the mighty fallen

Ireland Greater love hath no man

Jannequin *Escoutez tous gentilz*
(from *La Bataille de Marignan – La guerre*)

Neil Cox *War in Heaven*

Kodály *Missa brevis*

Introitus – Kyrie – Gloria – Credo – Sanctus –
Benedictus – Agnus Dei – Ite, missa est

Conflict and resolution is a major theme of this year's Festival – and this programme explores music reflecting on war down the ages, and in one case actually composed during it. The words of English Tudor composer Robert Ramsey's anthem text, from the First Book of Samuel, are of King David's lament for slain Saul and Jonathan. John Ireland's tribute to those fallen in war – 'Love is strong as death; greater love hath no man than this, that he lay down his life for his friends' – is often sung at memorial events, although it was in fact composed before the First World War itself, in 1912.

Early and recent music is again contrasted in the next two works. Claude Jannequin's chanson *Escoutez tous gentilz* was composed to celebrate France's victory over the Swiss Confederation at the Battle of Marignano in 1515; a *tour de force* of Jannequin's vivid story-telling style, the music imitates trumpet calls, cannon shot and the cries of the wounded. Neil Cox's *War in Heaven*, composed in 1980 for Coventry Cathedral (rebuilt alongside the ruins of its predecessor, destroyed by wartime bombing in 1940) tells of the struggle between the forces of darkness and light described in the Book of Revelation. And in 1944 Zoltan Kodály drafted this evening's version of his *Missa brevis* (a 'Short Mass' only in name), while sheltering in a convent cellar during the siege of Nazi-occupied Budapest by the Russian army.

Tickets £10

☞ Barbican or Moorgate

This concert is being recorded for future broadcast on BBC Radio 3



Thursday 27/Friday 28 June

Thursday 27 June 7.30pm

Mansion House, Walbrook, EC4

Nicholas Daniel oboe

Jacqueline Shave violin/director

Miranda Dale violin

Marcus Barcham-Stevens violin

Alexandra Reid violin

Huw Watkins piano

Britten Sinfonia

Stravinsky The Birth of Apollo (from *Apollon musagète*)

Vivaldi Spring (from *The Four Seasons*)

Allegro – Largo e pianissimo sempre – Allegro pastorale

David Matthews Two Dionysus Dithyrambos for piano Op 94

Vivaldi Summer (from *The Four Seasons*)

Allegro non molto – Adagio e piano/Presto e forte – Presto

Britten Young Apollo

Interval

Vivaldi Autumn (from *The Four Seasons*)

Allegro – Adagio molto – Allegro

David Matthews The Flaying of Marsyas
(*World première of orchestral version*)

Vivaldi Winter (from *The Four Seasons*)

Allegro non molto – Largo – Allegro

Vivaldi's evergreen *The Four Seasons* relates happily to the Festival's exploration of the environment and seriously to another theme of *conflict and resolution* – he described this set of concerti as his 'Contest between Harmony and Invention'. Conflict is played out through the rest of the concert and the relationship between the twin gods of Greek mythology, Apollo and Dionysus. The qualities of order, harmony and serenity are gracefully presented in the opening of Stravinsky's ballet score *Apollon musagète* ('Apollo, Leader of the Muses'), where the string orchestra portrays the beauty of the young god in an idiom of classical poise. While Dionysus, here represented in David Matthews' *Two Dionysus Dithyrambos*, personified the driving, eruptive energy of the other side of human (and divine) nature, both aspects also overlapped in each god – as in Britten's early work for piano and strings, where *Young Apollo* (as described in John Keats's poem *Hyperion*) throws off his mortal form in a violent convulsion. Between the third and fourth concertos of Vivaldi's cycle comes the world première of Matthews' orchestral version of his work *The Flaying of Marsyas*, inspired by the painting by Titian. In the composer's words: 'Marsyas, who challenged Apollo to a musical contest and whose punishment for being defeated was to be flayed, played the *aulos*, which is usually translated as a flute but was in fact a reed instrument, a kind of oboe... [After] the flaying, Marsyas dies, and the music returns to the darkness of the beginning of the piece. But oboe and violin join together in a postlude which offers reconciliation.'

Tickets £10, £20, £30 ♻️

📍 Bank or Mansion House

Supported by *The Boltini Trust*



Mansion House

Thursday 27 June 9.00pm

St Bartholomew-the-Great, West Smithfield, EC1

How Like An Angel

See page 21 for details

Friday 28 June 1.05pm

St Giles Cripplegate, Fore Street, EC2

Richard Uttley piano

Magnus Lindberg Piano Jubilees

Thomas Adès Mazurkas

Berio Six Encores

Berg arr **Marvin Wolfthal** Lulu Fantasy (*UK première*)

Admission Free

📍 Barbican or Moorgate

Musicians from *Guildhall School of Music & Drama*



Friday 28 June

Friday 28 June 6.00pm

St Sepulchre-without-Newgate, Holborn Viaduct, EC1

Rob Brockway *piano*
Andrew Robb *double bass*
David Ingamells *drums*

Through this Young Artists Series, the Festival is showcasing some of the finest young musicians working today, not all of them from the classical tradition. Pianist Rob Brockway graduated from the Guildhall School's world-renowned Jazz Studies programme, with his final recital earning the highest mark in the department's history. Of his programme today, Rob writes: 'Composing for a jazz piano trio is one of the greatest challenges I've faced in music. Somehow each piece must be strong enough to hold its own unique sound world, and yet leave enough blank space for improvisation that, with every performance, my bandmates and I can take it in a different direction. My aim is that, once all of the composed and spontaneous aspects of the music blend together, we are told a story rich in joy, sadness, mystery and humour, with plenty of plot twists along the way. I'm forever grateful to be playing alongside two such accomplished musicians and good friends. Andrew and David's powerful groove, restless inventiveness and touching sensitivity knows no bounds, and they always manage to surprise me and lead me to new ideas. Learning the material and finding a convincing band sound is hard work, but we hope you enjoy the results.'

Tickets £10

⊖ St Paul's or Farringdon

Supported by City Music Foundation

Friday 28 June 8.00pm & 10.00pm

St Bartholomew-the-Great, West Smithfield, EC1

How Like An Angel

See page 21 for details

Two cities, one on a hill, as ever.
The other could be called
Its twin, its antipode, its Other--
The one the man from Hippo,
(But no Hippocrene he), said was the real
One, where he saw Esau
Sitting on his see-saw in
Equipoise, balanced forever
With my girl, just as it should be
In any double city

Seamus Deane from *The Towns We Loved so Well*

Friday 28 June 7.30pm

LSO St Luke's, Old Street, EC1

Fidelio Trio

Darragh Morgan *violin*
Robin Michael *cello*
Mary Dullea *piano*

Seamus Deane *poet*

James Nesbitt *video narrator*

Paul Moore *visuals*

Nigel Osborne *The Piano Tuner Trio*

*Prelude 1: Tuning – Fugue 1: Tetrachord, Hexachord –
Prelude 2: Sensations of Travel – Fugue 2: Sea Bird –
Fugue 3: Dragonfly – Fugue 4: Tiger – Prelude 3: Song of Loss –
Fugue 5: Fractal Counterpoint*

Ravel *Piano Trio*

Modéré – Pantoum: Assez vif – Passacaille: Très large – Final: Animé

Interval

Frank Lyons *The River Still Sings* (World première)

Ulster-born composer Frank Lyons has composed a twin tribute to this year's UK City of Culture – Derry~Londonderry, on the banks of the River Foyle – and to the City of London on the Thames. *The River Still Sings*, commissioned to celebrate the 400th anniversary of the link between the two communities, is an interdisciplinary project featuring a new poem from Derry~Londonderry's own Seamus Deane, a new score from Lyons, for performance by the Fidelio Trio, sound design and visuals by Paul Moore, and narration by actor James Nesbitt.

In the composer's words: 'The piece explores the divisive yet healing potential of rivers and walls, and juxtaposes the old and the very new, reflecting the journeys of the two great cities at the heart of the work. The classic chamber-music combination of piano trio shares the performance space with digitally generated 3D images, produced by **Tim Redfern**, of the narrator, and with live sound-processing generated using cutting-edge technologies, co-ordinated by **Greg O'Hanlon**.'

The Fidelio Trio's Irish and Scottish members also perform Nigel Osborne's *The Piano Tuner* – first performed at a City of London Festival concert in 2004, and relating to the music of the composer's opera based on Daniel Mason's novel, set in war-torn 19th-century Burma. Maurice Ravel composed his Piano Trio at uncharacteristically high speed in 1914, racing to complete it before being called up as an ambulance driver in the First World War.

Tickets £20, £15, £10

⊖ Old Street

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Friday 28 June

Conference – Worlds in Collision: Music and the Trauma of War

Placed at the heart of our Festival – and at the heart of the City itself – this two-day Musical Brain conference addresses a number of important questions which are relevant and resonant in our contemporary world. What is the relationship between art and war? What have been the responses of artists to shell shock and its modern equivalent, post-traumatic stress disorder? How are emotional experiences reflected in music and poetry? Are these emotional experiences related to the potential for the arts, music especially, in the treatment of war trauma? Is human creativity itself therapeutic? Does expression of pain ease the suffering of it? How might such influences work from a psychological perspective? Are there neurobiological perspectives that might explain therapeutic outcomes?

The event brings together musicians, music therapists, arts practitioners, psychologists, psychiatrists, neuroscientists, historians and soldiers to examine these timely questions.

Friday 28 June

Mansion House, Walbrook, EC4

The Application of Music to the Trauma of War

Nigel Osborne *conference leader*

9.00am

Registration and coffee

Music provided by the four-piece **Band of the Adjutant General's Corps**

10.00am

Welcome

The Right Hon The Lord Mayor, Roger Gifford

10.10am

Music and Trauma

Nigel Osborne

10.45am

The Band of the AGC's most recent work in Afghanistan

Major Guy Booth, Director of the Band, and musicians

11.45am

The cognitive neuroscience of the effects of war

Hugh McManners and Professor Morten Kringelbach

Music as a tool for improving sleep in post-traumatic stress disorder

Kira Vibe Jespersen

12.30pm

Song writing in music therapy for children

Karen Diamond

Creative songwriting as music therapy:

How to create a song

Nigel Osborne

2.30pm

Shell Shock: How it has been viewed historically

Ben Shephard

Shell Shock: How it is viewed today

Prof Sir Simon Wessely

3.30pm

Music Therapy in theatres of conflict: from Northern Ireland to Bosnia and beyond

Julie Sutton and Lord Alderdice

4.45pm

Music Therapy and the treatment of trauma related to conflict

Ann Sloboda

5.30pm

Is creativity therapeutic?

Closing panel discussion chaired by Nigel Osborne, with Prof Morten Kringelbach, Simon Wessely, Ben Shephard and Major Guy Booth.

6.00pm

Conference day ends

6.30pm - 8.30pm

Experiential Music Therapy workshop

Ann Sloboda

At the Guildhall School of Music & Drama
(limited to 20 reserved places)

Russian soldier plays piano in Central Grozny Park, Chechnya (1995)





The Royal Artillery Band

Saturday 29 June

Saturday 29 June 2013 6.00pm

Egyptian Hall, Mansion House, EC4

The Royal Artillery Band

Adrian Thompson *tenor*

Captain Craig Hallatt *director*

WO1 Ben Mason *assistant conductor*

R. Strauss Festmusik der Stadt Wien

Philip Sparke Overture to a Great City

Butterworth arr **Nigel Osborne** Songs from *A Shropshire Lad*:
Loveliest of Trees; The Lads in their hundreds (*World première of arrangements*)

Gurney arr **Nigel Osborne** Songs from the trenches:
In Flanders; Severn Meadows; Bierside; Such is Time
(*World première of arrangements*)

Grainger Irish Tune from County Derry

Nigel Osborne & Luci Holland Abide with Me (medley of music by soldier-composers):

Bliss Dawn on the Somme – **Butterworth** The Banks of Green Willow – **Coles** Sorrowful Dance – **Farrar** Lullaby – **Gurney** Prelude in F sharp – **Wallace** Cradle Song – **Vaughan Williams** Seventeen Come Sunday (*World première*)

Interval

Rob Wiffin Royal Gunners

Karl Jenkins Benedictus from *The Armed Man*

Various Suite of solos:

Bach Badinerie (*tuba*) – **Lalo** Andantino (*violin*) – **Koenig** Posthorn Gallop (*posthorns*)

Coles Cortège from *Behind the Lines*

Walton Crown Imperial

The Royal Artillery Band is Britain's oldest orchestra, founded 251 years ago, and this concert shows its full range, from morale-raising and celebratory marches to music that is spiritually-moving and reflective. Richard Strauss managed to produce festive music for 1943 Vienna, while the Second World War was at its height, and William Walton did the same for the coronation of King George VI in 1937, when the world was still at peace. Philip Sparke's more recent overture is a powerful work, encompassing the varying moods, human diversity, energy and grandeur of the great cities of the world. By complete contrast we also hear the world première performances of specially-arranged songs by Butterworth and Gurney and pieces by other soldier-composers of WWI such as Bliss, Coles, Farrar, Wallace and Vaughan Williams: profoundly moving music which captures what their contemporary Wilfred Owen described as the 'pity of war' and some of which was actually composed in the trenches.

Tickets £15 (free to conference ticket holders)

☎ Bank or Mansion House

In association with the Army, Culture+Conflict, Guildhall School of Music & Drama, Institute of Musical Research, KCL Centre for Military Health Foundation, Musicians without Borders, Scars of War Foundation

The Musical Brain
Arts Science & the Mind

Saturday 29 June

Mansion House, Walbrook, EC4

The Response of Music to the Experience of War

Stephen Johnson *conference leader*

10.00am

Registration and coffee

10.45am

Introduction

Ian Ritchie, Artistic Director

10.55am

The drums of war music from Bach to Shostakovich

Stephen Johnson

11.45am

How music and art has been used to propagate war

Alberto Portugheis

12.10pm

Music that changed sides

Patrick Bade

2.00pm

Military music in operational theatres

Lt Col Bob Meldrum

2.45pm

Artistic responses to conflict in different cultural contexts

with Jemima Montagu, Lis Murphy, Musicians without Borders, Emmanuela Yogolelo

3.55pm

War poetry and song settings

Stephen Johnson, Adrian Thompson (*tenor*) and Anna Tilbrook (*piano*)

5.15pm

Pre-concert talk (Egyptian Hall)

Stephen Johnson and Nigel Osborne, chaired by Ian Ritchie

5.40pm

Pre-concert performance (Salon)

Vaughan Williams *Sea Songs*

Conference tickets: two days £160 (incl. concert)

single day £95 (Saturday incl. concert) (student rates

£75 and £40) includes refreshments

Available only via [themusicalbrain.org/020 8404 1327](http://themusicalbrain.org/020_8404_1327)

☎ Bank or Mansion House

Monday 1 July

Monday 1 July 1.15pm

Temple Church, Temple EC4

Stephen Cleobury *organ*

JS Bach Fantasia in C minor BWV 562

Reubke Sonata on the 94th Psalm

Admission Free

📍 Temple

Monday 1 July 6.00pm

Gresham College, Barnard's Inn Hall, Holborn, EC1

The Rt Rev'd Richard Chartres, Bishop of London *lecturer*

The Tree of Life

Illuminating one of the Festival's main themes, the Bishop of London will explore trees as spiritual, mystical and religious symbols of faith and life.

Admission Free

📍 Chancery Lane

Loveliest of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.

Now, of my threescore years and ten,
Twenty will not come again,
And take from seventy springs a score,
It only leaves me fifty more.

And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.

A E Housman from *A Shropshire Lad*



Courtyard, Merchant Taylors' Hall

Monday 1 July 6.00pm

St Margaret Pattens, Rood Lane, EC3

Benedict Nelson *baritone* Elizabeth Rossiter *piano*

Schubert Der Wanderer; Der Lindenbaum; Die Krähe; Erlkönig

Britten The Salley Gardens; The Trees They Grow So High; The Poison Tree; At Day Close in November; The Ash Grove

Butterworth Six songs from *A Shropshire Lad*
Loveliest of trees – When I was one and twenty – Look not in my eyes – Think no more, lad – The lads in their hundreds – Is my team ploughing?

Poulenc C; Fêtes galantes

Caplet Le renard et le corbeau

When Benjamin Britten returned home in 1942 with his partner, the tenor Peter Pears, from their three-year stay in America, they set about re-establishing their song-recital careers in England, with Britten as Pears's superb accompanist. They needed new repertory in a hurry, and so Britten made some arrangements of English folk-songs. Among these *The Salley Gardens*, *The Trees They Grow So High* and *The Ash Grove* are matchless examples of their kind, whilst also connecting happily with the Festival's environmental theme, with its emphasis this year on trees. Besides excerpts from two of Britten's later cycles (*The Poison Tree*, to words by Blake, and the Thomas Hardy setting *At Day Close in November*), Benedict Nelson's programme also spotlights the earlier song-composing tradition in which Britten's lyrical skills were closely rooted. There are *Lieder* by Schubert (whose music Britten adored), among them *Der Lindenbaum* (The Linden Tree) and *Die Krähe* (The Crow), and also a song-cycle from the English generation just prior to Britten's own. A few years after composing his settings of A E Housman in *A Shropshire Lad*, George Butterworth was killed on active service in the First World War – the event which, together with the influence of Britten's teacher Frank Bridge, engendered the younger composer's lifelong pacifism. Finally Nelson turns to two of France's sophisticated masters of the 20th-century *mélodie*, Francis Poulenc and André Caplet.

Tickets £10

📍 Monument

Supported by the City Music Foundation

Monday 1 July 7.30pm

Merchant Taylors' Hall, Threadneedle Street, EC2

Nash Ensemble

Richard Hosford *clarinet*

Marianne Thorsen *violin*

Laura Samuel *violin*

Lawrence Power *viola*

Richard Lester *cello*

Ian Brown *piano*

Shostakovich String Quartet No 7 in F sharp minor

Allegretto – Lento – Allegro / Allegretto / Adagio

Bridge Three Improvisations (for piano left-hand)

At Dawn – A Vigil – A Revel

Stravinsky The Soldier's Tale (suite)

The Soldier's March – The Soldier's Violin – The Little Concert –

Tango, Waltz and Ragtime – The Devil's Dance

Interval

Britten Lachrymae: Reflections on a Song of Dowland

Lento – Allegretto molto comodo – Animato – Tranquillo – Allegro

con moto – Largamente – Appassionato – Alla valse, moderato –

Allegro marcia – Lento – L'istesso tempo

Mozart Clarinet Quintet in A major KV581

Allegro – Larghetto – Menuetto / Trio I / Menuetto / Trio II /

Menuetto – Allegretto con variazioni

This concert by the Nash Ensemble searches out connections between works from different eras and cultures which, different though they might seem, turn out to relate to each other in perhaps surprising ways. Britten in his centenary year is represented by his original take on traditional variation form: instead of presenting Elizabethan composer John Dowland's melancholic tune *Lachrymae* openly at the start, this viola-and-piano sequence turns out to be a sequence of variations in search of a theme, which only emerges clearly at the end. The teenage Britten was taught composition by Frank Bridge, whose pacifist response to the carnage of the First World War led his ultra-talented pupil towards a lifelong commitment to the cause. The same conflict affected Stravinsky differently: marooned in neutral Switzerland, with no opportunity to compose for orchestras or the theatre, he wrote a number of works for chamber-group forces. Among them was his music-theatre masterpiece *The Soldier's Tale*, from which Stravinsky then made this deftly brilliant concert suite. The ongoing wartime situation in Shostakovich's life was more home-grown: his response to repressive Soviet Union dictatorship was to voice his outrage within innocently abstract works (or so they seemed) like his String Quartet No 7 of 1960, with its bleak second movement and fiercely protesting finale. Finally a happier world is portrayed by Mozart's evergreen Quintet, the first masterwork composed for the then newly invented clarinet.

Tickets £10, £20 ♻

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This concert will be broadcast live on BBC Radio 3

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Tuesday 2 July

Tuesday 2 July 1.05pm

Temple Church, Temple, EC4

Guildhall School oboe quartet

Alexandra Lomeiko *violin*

Luba Tunnicliffe *viola*

Toby White *cello*

Bethan Keeble *oboe*

Hieronymus Quartet

Yolanda Bruno *violin*

Hunouk Park *violin*

Jonathan Larson *viola*

Vladimir Waltham *cello*

Britten Phantasy Quartet for oboe and string trio Op 2

Schubert Death and the Maiden

Admission Free

📍 Temple

Musicians from Guildhall School of Music & Drama



Tuesday 2 July 6.00pm

Gresham College, Barnard's Inn Hall, Holborn, EC1

Professor Jonathan Cross *lecturer*

Metamorphoses:

Stravinsky, Britten and the lure of the classical past

In a century marred by wars, revolutions and mass murder on an unimaginable scale, creative artists found themselves returning to the stories of the ancients to attempt both to understand and to build order out of chaos. This talk explores a range of issues in myth and music across the twentieth century, focusing in particular on the retellings from Ovid by Stravinsky and Britten in the wake of the Second World War.

Admission Free

📍 Chancery Lane

Tuesday 2 July 7.30pm

Cinema 1, Barbican Centre, EC2

Nocturne (cert 15)

From the multi-award winning director Tony Palmer, this extraordinary new film marks the centenary of the great British composer, Benjamin Britten. Exploring Britten's uneasy relationship to the wider world, the film focuses on 'Man's inhumanity to Man – now, and always,' a subject which preoccupied Britten's life and work.

UK 2013 Dir. Tony Palmer 135 min

Tickets £10.50 online / £11.50 on the door

Members £8.40 online / £9.20 on the door

📍 Barbican or Moorgate

Tuesday 2 July 7.30pm

St Bride's, Fleet Street, EC4

BBC Singers

Onyx Brass

St David's Cathedral & Cumnor House School Choir

Daniel Cook *organ*

Claire Seaton *soprano*

Giles Underwood *bass*

Nicholas Cleobury *conductor*

Paul Mealor *The Farthest Shore (English première commissioned by JAM)*

Interval

Britten Rejoice in the Lamb

James MacMillan Cantos Sagrados

Presented by JAM, this programme interleaves two of the great choral works of the twentieth century with a new work by Paul Mealor.

The Farthest Shore is a Celtic tale inspired by the folklore and documented history of the mystic isle of Anglesey, spiritual home to the last of the Druids and the Avalon of Arthurian legend. Cast upon an unforgiving shore in the dead of night, during a terrible storm, a stranger weaves an unfathomable, unforgettable spell over the inhabitants of a small village. Spawning a fireside legend, passed down to successive generations on the darkest of wind-lashed nights, this remarkable tale entwines reality, morality and faith in the quest for an ultimate personal truth. Paul Mealor's piece merges the compositional boundaries of oratorio and opera, using all corners of the building. One of James MacMillan's most powerful works, *Cantos Sagrados* sets poems by Ariel Dorfman and Ana Maria Mendosa on the subject of political repression in Latin America, interspersed with traditional religious texts in Latin. The choral parts range from agitated speech-like violence to rapt meditation, alongside virtuosic organ writing. *Rejoice in the Lamb* is one of Britten's most-loved choral works. The text for this vibrant cantata consists of excerpts from Christopher Smart's poem *Jubilate Agno*, written in the grim conditions of an eighteenth century insane asylum. This year marks the 100th anniversary of Britten's birth and the 60th anniversary since *Rejoice* was written.

Tickets £10, £15 (£5 students)

To book go to jamconcert.org/season or call 0800 988 7984

📍 Temple or Blackfriars

The Farthest Shore was commissioned by JAM, St David's Festival and Edinburgh Royal Choral Union (ERCU) and was made possible with funding through Beyond Borders from the PRS for Music Foundation, Creative Scotland, Arts Council Northern Ireland and Arts Council Wales. It is also supported by Arts Council England Grants for the Arts funding, The Leche Trust, The Oldhurst Trust and RVW Trust.



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Bloomberg

Tuesday 2/ Wednesday 3 July

Tuesday 2 July 7.30pm

Haberdashers' Hall, West Smithfield, EC1

Duo Amal

Bishara Haroni piano

Yaron Kohlberg piano

Avner Dorman Karsilama

Beethoven Symphony No 7 in A major

Poco sostenuto / Vivace – Allegretto – Scherzo: Presto/Assai meno Presto (Trio) – Allegro con brio

Interval

Samir Odeh-Tamimi Amal

Stravinsky The Rite of Spring

Part I: Introduction – Augurs of Spring – Dances of the Young Girls – Ritual of Abduction – Spring Rounds – Ritual of the Rival Tribes – Procession of the Sage – Dance of the Earth

Part II: Introduction – Mystic Circles of the Young Girls – Glorification of the Chosen One – Evocation of the Ancestors – Ritual Action of the Ancestors – Sacrificial Dance

The Festival's *conflict and resolution* theme could not be better personified than by the two pianists of Duo Amal – Bishara Haroni, who is Palestinian, and Israel's Yaron Kohlberg – and by their choice of music this evening. The players met when performing in a concert for peace in Oslo in 2011; they decided to form a piano duo, and since then have quickly built up an international reputation for the live-wire musicianship of their performances. Tonight's concert includes a pair of newly commissioned works from either side of the political divide bridged by the Duo. Israel's Avner Dorman describes his work as referring to 'a popular couple's folk dance in 9/8 metre – the Turkish word *Karsilama* means "face to face" greeting' whilst a more radical sound-world is explored in Amal (Hope) by Israeli-Palestinian composer Samir Odeh-Tamimi. *Conflict and resolution* also relates to this evening's musical bicentenary: Beethoven's Seventh Symphony was first performed in Vienna in 1813, at a charity concert in aid of wounded soldiers returning from the Battle of Hanau, where Bavarian and Austrian forces had unsuccessfully tried to cut off Napoleon's retreat from Germany. And another major anniversary is commemorated in the complex rhythms and radical firepower of Stravinsky's ballet *The Rite of Spring*: 100 years ago in Paris, the première of this tumultuous landmark in modern musical history caused a riot among its outraged first audience.

Tickets £10, £20

☎ Farringdon, Barbican or St Paul's

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Duo Amal

Wednesday 3 July 1.05pm

St Stephen Walbrook, Walbrook, EC4

Guildhall Singers

Isolde Roxby soprano

Matthew Sandy tenor

Dominick Felix tenor

Ching Man Ho harp

Rita Schindler harp

Alex Rider harp

Jiva Housden guitar

Britten This Way to the Tomb *Morning – Evening*; Come you not from Newcastle; She's like the swallow; Lemady, Bugeilio'r Gwenith Gwyn (I was lonely and forlorn); I will give my love an apple; Sailor-Boy; Master Kilby; Bonny at morn; The Soldier and the Sailor; Canticle V Op 89 *The Death of Saint Narcissus*; Bird Scarer's Song, Dafydd y Garreg Wen (David of the White Rock); The False Knight upon the road; Lord! I married me a wife

Admission Free

☎ Bank

Musicians from Guildhall School of Music & Drama



The City Music Foundation

The City Music Foundation, a charity established to support talented young musicians at the start of their professional careers, is proud to be sponsoring the City of London Festival Young Artists Series.

The CMF, through mentoring, performance opportunities, and financial support, gives aspiring professional musicians a platform from which they can pursue music as a viable and rewarding career. Only by promoting and sustaining young, able musicians will the future of live musical performance, new interpretations and new commissions be assured.

We are delighted to welcome you to this evening's performance by Duo Amal and we wish you a very enjoyable evening.

Wednesday 3 July 7.30pm

Guildhall Great Hall, Gresham Street, EC2

LSO Ensemble
with senior Guildhall School musicians
Carmine Lauri *leader*

Ailish Tynan *soprano*

Ben McAteer *baritone*

London Symphony Chorus

New London Children's Choir

**Students from the City of London
Academies in Hackney, Islington
and Southwark**

Paul Griffiths *student ensemble director*

Nicholas Collon *conductor*

Mendelssohn *A Midsummer Night's Dream* (incidental music)
Overture - Scherzo - Intermezzo - Nocturne - March

Film by Mark McCauley

Mark-Anthony Turnage *At Sixes and Sevens* (*World première*)*

*commissioned by *The Honourable The Irish Society and the City of London*

Guildhall Great Hall



The familiar phrase 'at sixes and sevens' is happily appropriate to tonight's major collaboration between the Festival, the City of London and Derry~Londonderry. During the 15th century, the Merchant Taylors' and Skinners' Companies repeatedly squabbled about which should be sixth in order of preference among the City of London livery companies. In 1484 the Lord Mayor of London decreed that they were to swap annually between sixth and seventh places – a tradition that continues to this day.

More than a century later, starting in 1613, the walls of Derry~Londonderry were constructed by The Honourable The Irish Society, representing the City of London. To mark the 400th anniversary of the relationship between the two cities, the Society – which to this day still owns those walls – together with the City of London has commissioned Mark-Anthony Turnage's cantata, with texts by Northern Irish poet Paul Muldoon. The various movements of *At Sixes and Sevens* are interspersed with music and poetry devised by young people from each community. Tonight's world première is performed simultaneously in the Guildhalls of London and Derry~Londonderry (the latter with Camerata Ireland and conductor Barry Douglas).

Mendelssohn's incidental music to Shakespeare's play *A Midsummer Night's Dream*, composed largely in 1842, relates to the Festival themes of 'walls' – in the play-within-the-play, *Pyramus and Thisbe*, the character of the wall is a central source of misunderstanding – and *conflict and resolution*, with its story of confused lovers, truly at 'sixes and sevens' with each other, and an eventual happy outcome of mutual reconciliation (not shared in Ovid's original tale of 'metamorphosis', which ended tragically and very much in the manner of *Romeo and Juliet*). Mendelssohn's scintillating overture was written many years earlier, when he was only 17.

Tickets £10, £15, £20

📍 Bank or Mansion House

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The Worshipful Company of Masons and The Worshipful*



I am the spirit of the wall.
A fallen warrior on the battlefield,
a brave captain with a good heart that led
my men to a never ending battle.
My mission was simple,
I'd been through the drill millions of times.
I was famous throughout the land for being
a legendary fighter and strategist
and my enemies knew this all too well.
They planned an ambush just for me,
thousands of warriors against me and my
men fled to save themselves.
I fought and my skill disallowed me from
falling in battle.

Student poetry by pupils from City of London
Academy Islington, year 10

Wednesday 3 July – Saturday 6 July



Mahogany Opera: Curlew River

Southwark Cathedral, London Bridge, SE1

Mahogany Opera

Frederic Wake-Walker *director*

Aurora Orchestra chamber ensemble

Roger Vignoles *musical director*

Cast includes James Gilchrist, John McMunn, Samuel Evans, Rodney Earl Clarke, Lukas Jakobski

Tickets £5, £12, £25, £38 (series discount available)

📍 London Bridge or Monument

Mahogany Opera supported by



FOYLE FOUNDATION

Wednesday 3 & Friday 5 July 9.30pm

Britten Church Parables: Curlew River

In 1956 Britten visited Japan and encountered the traditional Nōh theatre, whose method of acting and presentation has changed little down the centuries. The all-male cast of each play is small; scenery is spare or non-existent; action is ritualised by the use of masks and by formalised precision of movement and gesture, accompanied by a small group of musicians. Britten was struck by how these restrained and stylised resources could produce such a powerful emotional impact in performance. One play particularly stayed in his mind, the anonymous *Sumidagawa* (Sumida River), telling of a wandering Madwoman looking for her lost son: the Ferryman refuses to let her cross the river, then relents, and takes her to find her son's grave. From this Britten and his librettist William Plomer devised *Curlew River*, a 'church parable' blending Nōh-derived stylisation with the tradition of the Christian mystery play. Here, in a Fenland setting, the Madwoman's son appears to her at his grave in a consoling vision. Britten's idea was that at the start and close all the performers, costumed as monks, process in and out of the church, singing the traditional plainchant *Te lucis ante terminum*: this then becomes the musical source of *Curlew River* itself, with its accompanying chamber group of seven players (there is no conductor). Premiered in 1964, and tonight staged by Mahogany Opera in the very place where Britten himself directed the first performances of his *Church Parables*, *Curlew River* showed how brilliantly the composer could re-invent the idea of what opera could do.

Thursday 4 & Saturday 6 July 7.00pm

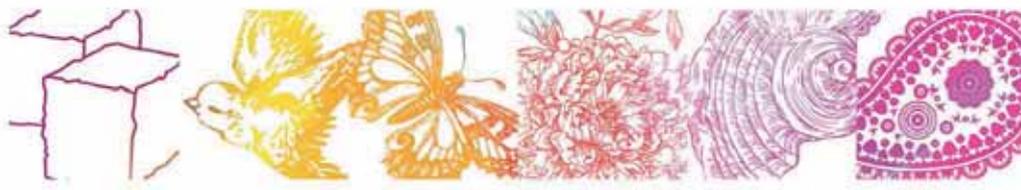
Britten Church Parables: The Prodigal Son

Following the success of *Curlew River* Britten's church parables first performed in 1964, the composer and his librettist William Plomer set about exploring further the dramatic possibilities of their newly invented genre. The result was a triptych of works accompanied by a small chamber group, and combining twin theatrical traditions from opposite sides of the globe: Japanese Nōh theatre, with its masked all-male cast and stylised movement, and the Christian mystery play. The last 'parable' to be composed was *The Prodigal Son*, premièred in 1968. As in *Curlew River*, Britten devised the idea that the performers, costumed as monks, process in and out of the church at the start and finish, singing the traditional plainchant *Jam lucis ordo sidere*, which then becomes the musical source of the whole work. The story is the biblical tale of the younger of two sons who, unlike his hard-working, self-righteous, stay-at-home elder brother, travels to the city; there he squanders his inheritance, repents, and returns to his father's forgiveness. Britten and Plomer created the additional role of the Tempter (the monks' Abbot in disguise) who lures the younger son to his near-destruction. Drawing on the experience of its two predecessors, Britten in *The Prodigal Son* created a masterwork of pared-down musical imagination: a single alto flute phrase is all that's needed to convey the spaciousness of the fields around the younger son's home, while the city's corrupting glitter is portrayed by a solo trumpet's gaudy virtuosity.

Thursday 4 & Saturday 6 July 9.30pm

Britten Church Parables: The Burning Fiery Furnace

Composed between its companion works *Curlew River* and *The Prodigal Son* and first performed in 1966, *The Burning Fiery Furnace* is the most spectacular of Britten's three church parables. In these, Britten and his librettist William Plomer brought together two quite different traditions – Japanese Nōh theatre, with its masked all-male cast and stylised movement, and the Christian mystery plays of medieval England – to create a new form of chamber opera, where the small group of accompanying musicians play without a conductor. Britten also devised the idea that all the performers, costumed as monks, process in and out of the church to begin and end the work, while singing the traditional plainchant *Salus aeterna*; this then becomes the source of the hour-long musical design that unfolds. The story here is the biblical tale of Nebuchadnezzar, King of Babylon, who has summoned three Israelites to rule as provincial viceroys under him. When they refuse to eat at his feast, the unnerved King proclaims that whoever does not worship the Babylonian god Merodak will be thrown into the furnace; but the three emerge from this unscathed, and the King and his court are converted to the Israelites' God. Midway through the opera, the raising of Merodak's image has the chamber group processing round the church interior and back to the performing area, while playing an exotic march – a richly entertaining passage, in one of Britten's most colourful creations.



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Thursday 4 July

Thursday 4 July 1.05pm

St Mary-at-Hill, Eastcheap, EC3

Walid El-Yafi *piano*

Verdi/Liszt Concert Paraphrases on *Ernani* and *Simon Boccanegra*

Liszt Tarantella from *Venezia e Napoli*

Beethoven Sonata No 23 *Appassionata*

Admission Free

☎ Monument or Tower Hill

Musicians from Guildhall School of Music & Drama



Thursday 4 July 6.00pm

St Andrew, Holborn, EC4

Benyounes Quartet

Zara Benyounes *violin*

Emily Holland *violin*

Sara Roberts *viola*

Kim Vaughan *cello*

Britten String Quartet No 2 in C major

Allegro calmo, senza rigore – Vivace – Chacony: Sostenuto

Ian Wilson *Across a clear blue sky*, String Quartet No 10

(UK première)

Schubert String Quartet in E flat major D87

Allegro moderato – Scherzo: Prestissimo / Trio – Adagio – Allegro

Besides marking Britten's centenary year, the young Benyounes Quartet offers a connection with another of our Festival themes: the Quartet's cellist, Kim Vaughan, comes from Derry-Londonderry, whose history and culture we explore in a number of events. In 1945, just after the end of the Second World War, Britten made a concert tour of Germany where he and violinist Yehudi Menuhin played to the survivors of Nazi concentration camps, including Belsen. 1945 also marked the 250th anniversary of the death of Henry Purcell, whose music Britten much admired for its expressive freedom. The quartet's 'Chacony' finale presents a slow opening melody (Purcell would have called it a 'ground') followed by a sequence of 21 variations, punctuated by solo cadenza passages for the cello, viola and first violin. Between these two works comes another with a more recent take on the Festival's 'Conflict and resolution' theme: *Across a clear blue sky*, by Northern Ireland's Ian Wilson, is inspired by Seamus Heaney's poem *Anything Can Happen*. Wilson says of his work: 'I've concentrated on the inspiration behind the writing of the poem – the 9/11 attacks – and have tried to respond to that event with the same kind of dignity that Heaney has done in his poem.' The poem itself speaks vividly of the events in America as a parallel to the anger of the old Roman gods – "The heavens' weight / Lifts up Atlas, like a kettle lid. / Capstones shift, nothing resettles right."

Tickets £10

☎ Chancery Lane

Supported by the City Music Foundation

Anything Can Happen

after Horace, Odes, I, 34

Anything can happen. You know how Jupiter
Will mostly wait for clouds to gather head
Before he hurls the lightning? Well, just now
He galloped his thunder cart and his horses

Across a clear blue sky. It shook the earth
And the clogged underearth, the River Styx,
The winding streams, the Atlantic shore itself.
Anything can happen, the tallest towers

Be overturned, those in high places daunted,
Those overlooked regarded. Stopped-beak Fortune
Swoops, making the air gasp, tearing the crest off one,
Setting it down bleeding on the next.

Ground gives. The heaven's weight
Lifts up off Atlas like a kettle-lid.
Capstones shift, nothing resettles right.
Telluric ash and fire-spores boil away. /

Seamus Heaney from *District and Circle*

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Benyounes Quartet

Thursday 4 Friday 5 July

Thursday 4 July 8.00pm

St Paul's Cathedral, EC4

Toonkunstkoor Utrecht
English Chamber Orchestra
Choristers of Utrecht Cathedral Choir School

Gillian Keith *soprano*

Lucy Hall *soprano*

Kamilla Dunstan *mezzo-soprano*

Emily Kyte *mezzo-soprano*

Mark Wilde *tenor*

Martin Hässler *baritone*

Canon Michael Hampel *narrator*

Jos Vermunt *conductor*

Handel *Te Deum* for the Peace of Utrecht

Adrian Williams *The Idea of Peace* (World première)

Handel *Jubilate* for the Peace of Utrecht

Few historical events can be more appropriate to the Festival's theme of *conflict and resolution* than the Treaty of Utrecht, which ushered in decades of relative stability among the western European nations and empires. It was an assembly of several individual treaties, worked out over a fifteen-month period in the Dutch town of Utrecht, and successfully concluded in April 1713. Among the works commissioned to mark the occasion were a *Te Deum* and *Jubilate* by a German-born composer-organist who had recently settled in London. The first performance, almost exactly 300 years ago, on 7 July 1713 in St Paul's Cathedral (itself completed only a year earlier) did much to establish Handel's new career in his adopted city.

The twin tercentenaries of the Treaty and of Handel's spectacular choral masterwork are also commemorated in the world première of a major new commission by the city of Utrecht from composer Adrian Williams. The text of *The Idea of Peace* has been compiled in English by Arjen Eijenraam, who has drawn on a variety of sources to give the work a wide range of reference and appeal: besides words by St Paul, there are extracts from the original 'tracts' of the Peace of Utrecht and from the previously unpublished diaries of 20th-century Dutch writer H.J. Wijnmalen. The project's spirit of openness and international collaboration is reflected in Adrian Williams's words (which could equally well have come from Handel): 'That my music should affect people concerns me. I write for a public. I am not an isolationist.'

Tickets £5, £12, £17, £25

📍 St Paul's

In partnership with the Treaty of Utrecht Foundation and supported by The Embassy of the Kingdom of the Netherlands



St Paul's Cathedral

Friday 5 July 1.05pm

St Olave Hart Street, EC3

Guildhall Singers

Grace Durham *mezzo soprano*

Megan Quick *mezzo soprano*

Victoria Bonham *piano*

Julia Samoljo *piano*

Sarah Loveys *director*

Bernstein *Two Love Songs*

Extinguish My Eyes – When My Soul Touches Yours

John Harbison *Mirabai Songs*

It's True, I went to the Market – Why Mira Can't Go Back to Her Old House – Don't Go, Don't Go

Oliver Knussen *Whitman Settings Op 25*

When I heard the learn'd astronomer – A noiseless, patient spider – The Dalliance of the Eagles – The Voice of the Rain

Emily Chase *9 Aphorisms of Ferdydurke* (World première)

Chrysalis – A Pretty Behind – Nightmare – Cruel Flies – The Altars of Art – Catechism – Unspeakable – Boom te ay – No Refuge

Thomas Adès *Life Story Op 8a*

Admission Free

📍 Monument

Musicians from Guildhall School of Music & Drama



Friday 5/Sunday 7 July

Friday 5 July 6.00pm

St Bartholomew-the-Great, West Smithfield, EC1

Philip Higham *cello*

Bach Cello Suite No 3 in C major BWV1009
Prélude – Allemande – Courante – Sarabande – Bourrée I / II – Gigue

Britten Cello Suite No 3
Introduzione: Lento – Marcia: Allegro – Canto: Con moto – Barcarola: Lento – Dialogo: Allegretto – Fuga: Andante espressivo – Recitativo: Fantastico – Moto perpetuo: Presto – Passacaglia: Lento solenne

Bach composed his six solo Cello Suites between 1717 and 1723 for what was then a newly developing instrument: the *viola da gamba* of previous generations was now being supplanted by the more powerful and expressive *violoncello*. At the time the composer was *Kapellmeister* (Director of Music) of the court orchestra of the Duke of Cöthen, for whose principal cellist the suites were probably written. Bach's original manuscript does not survive (there is a persistent and unprovable legend that parts of it were found being used as wrapping paper in a local butcher's shop); and the Suites remained neglected until the great Catalan cellist Pablo Casals put them back on the 20th-century musical map.

The suite form in Bach's time was based on a sequence of traditional dance forms: a flowing *Allemande* (German Dance), a brisker *Courante* (meaning 'Running'), a slow *Sarabande*, and a speedy *Gigue* (Jig). Bach added an improvisation-like *Prelude* to each Cello Suite, and a variety of additional dances – here a pair of *Bourrée* movements – before the final *Gigue*. When Britten revived the Cello Suite genre for the great Russian cellist Mstislav ('Slava') Rostropovich, he adapted and developed Bach's example, intercutting rhythmically free movements with dance- or song-like others. The Third and last Suite, composed for Rostropovich in 1971, pays tribute to its dedicatee by using three Russian folksongs arranged by Tchaikovsky – and, in its final slow movement, the *Kontakion* (Hymn for the Departed) of the Russian Orthodox Church.

Tickets £10

📍 Barbican, St Paul's or Farringdon

In partnership with



Sunday 7 July 11.15am

Temple Church, Temple, EC4

Temple Church Choir

Festival Choral Mattins

Britten Te Deum and Jubilate in C

Ireland Greater love hath no man

Admission free

📍 Temple



Aurora Orchestra

Becket preached
Shakespeare entertained
Drake moored
Dickens lived
Mandela enjoyed
Kapoor exhibited
Foster designed
Oliver shopped

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Design by Commensal Art

Sunday 7/Monday 8 July

Sunday 7 July 7.00pm

LSO St Luke's, Old Street, EC1

Aurora Orchestra

Jon Frank *film maker*

Jane Mitchell *flute*

Nicholas Collon *conductor*

Memento

Debussy *Syrinx*

Pierre Boulez *Mémoriale*

Ives *Three Places in New England*

The 'St Gaudens' in Boston Common – Putnam's Camp, Redding, Connecticut – The Housatonic at Stockbridge

Interval

Beethoven *Symphony No 7 in A major*

Poco sostenuto / Vivace – Allegretto – Scherzo: Presto / Assai meno Presto (Trio) – Allegro con brio

Tonight's programme connects with the themes of this year's Festival in some original ways. Charles Ives's *Three Places in New England*, here performed in conjunction with a specially made film by Jon Frank, contains two very different statements linked *conflict and resolution*. *The 'St Gaudens' in Boston Common* poignantly

depicts the memorial there to America's first black regiment, while *Putnam's Camp, Redding* conjures up the sounds and military activity of the General's base during the War of Independence. *The Housatonic at Stockbridge* is a memento of hymn-singing overheard by Ives and his wife while walking by the Housatonic River.

Beethoven's Seventh Symphony, too, has a wartime connection: it was premièred in Vienna 200 years ago, at a charity concert in aid of wounded soldiers returning from the Battle of Hanau. Pierre Boulez's *Mémoriale* is a memento of a different kind, composed in 1985 in tribute to the Ensemble InterContemporain's principal flautist, who had died that year. Debussy's *Syrinx* for solo flute, composed 100 years ago, sets the scene for two programmes featuring Britten's *Metamorphoses after Ovid* (Thurs 9 & Fri 12 July).

Tickets £12, £18, £25, £30

⊖ Old Street

Monday 8 July 1.15pm

Temple Church, Temple, EC4

Greg Morris *organ*

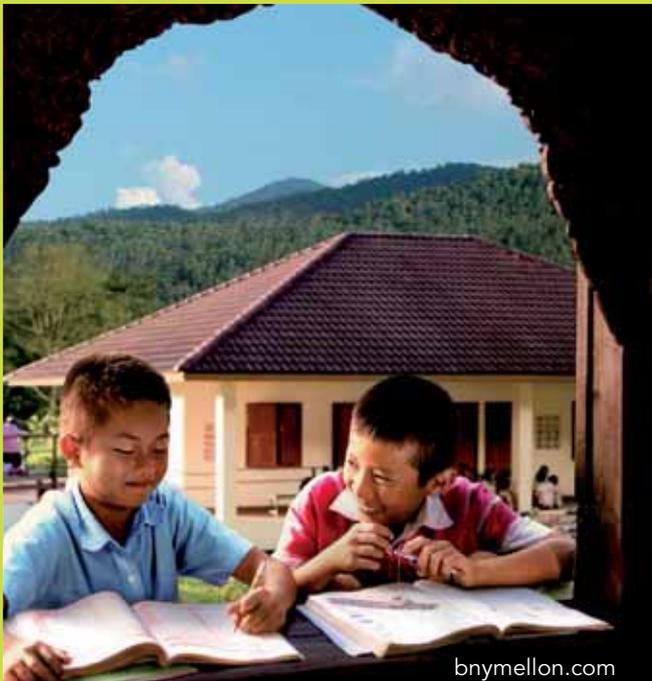
Alain *Litanies*

Messian *Combat de la mort et la vie*

Durufié *Prelude and Fugue sur le nom d'Alain*

Admission free

⊖ Temple



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INVESTMENT MANAGEMENT + INVESTMENT SERVICING

Monday 8 July

Monday 8 July 6.00pm

Gresham College, Barnard's Inn Hall, Holborn, EC1

Professor Jack Spence *lecturer*

Treaty-making and International Relations

Professor in the Department of War Studies at Kings College, London, Professor Spence explores the impact of the Treaty of Utrecht – 300 years after its creation – and other major treaties, and of the role of diplomacy.

Admission Free

☎ Chancery Lane

The absolute stillness of this golden day.
Under ancient oak trees
you appear, Elis, a dormant seed with round eyes.

Their blueness reflects the slumber of lovers,
whose rosy sighs
die on your lips.

At evening the fishermen drew in their heavy nets.
A good shepherd
leads his herd to the edge of the woods.
O, Elis, how just are your days!

Wordlessly, by barren walls,
the blue secrecy of olive trees descends.
An old man's dark song dies away.

One golden boat
rocks back and forth, Elis—your heart to the
deserted sky. /

Georg Trakl from *Elis*

Monday 8 July 6.00pm

St Mary-le-Bow, Cheapside, EC2

Louis Schwizgebel *piano*

Couperin Rondeau: *Les Barricades mystérieuses*

Ravel Le Tombeau de Couperin

Prélude – Fugue – Forlane – Rigaudon – Menuet – Toccata

Heinz Holliger Elis (Three Nocturnes)

Ravel Gaspard de la nuit

Ondine – Le gibet – Scarbo

The outstanding young Swiss pianist Louis Schwizgebel has here assembled a recital programme relating to our Festival's *conflict and resolution* theme from an unusual perspective: while none of the music is literally 'about' war, much of it was composed under its shadow in different ways. The allusion in Couperin's *rondeau*, from his sixth *ordre* (ie. collection) of harpsichord pieces published in 1717, is abstract: the 'mysterious barricades' of the title are differing rhythmic schemes, across which a kaleidoscopic tapestry of melody and harmony mysteriously seems to shift.

The connection with wartime experience in the next two works could not be more direct. *Elis*, by Schwizgebel's Swiss compatriot Heinz Holliger, is based on a cycle of poems by Austria's Georg Trakl, who died in 1914 aged 27 while serving as an army pharmacist, reduced to mental collapse and suicide by his experiences on the Austrian army's eastern front in the First World War. Maurice Ravel had been called up too, as an ambulance driver: each of the six pieces in his memorial tribute to Couperin's style is dedicated to a personal friend (two of them brothers) who had died in the fighting. And the haunted, spectral sound-world of *Gaspard de la nuit* (meaning 'The Devil', as in the English phrase 'Old Nick'), composed a decade earlier, had already marked out the younger Ravel as one of the leading composers of his time.

Tickets £10

☎ Mansion House or Bank

Supported by City Music Foundation

Louis Schwizgebel



Monday 8 July 8.00pm

St Paul's Cathedral, EC4

London Symphony Orchestra

Emanuel Abbühl oboe

Gordan Nikolitch violin/director

Tenebrae

Nigel Short conductor

Arvo Pärt Cantus In Memoriam Benjamin Britten

Anon Chanson: *L'Homme Armé*

Josquin des Prez Missa *L'homme armé sexti toni*
Kyrie – Gloria – Credo – Sanctus / Benedictus – Agnus Dei
interspersed with

Britten Six *Metamorphoses after Ovid* for solo oboe
Pan – Phaeton – Niobe – Bacchus – Narcissus – Arethusa

Strauss *Metamorphosen*

Barber *Adagio for strings / Agnus Dei* for choir

Tonight's concert in St Paul's Cathedral is about alternations and combinations – of choral and instrumental sound, represented by *Tenebrae* and the London Symphony Orchestra, and also of two of this year's Festival themes. The tune of the popular French song 'L'Homme Armé' was the basis of around 40 surviving choral mass-settings in 15th-century Europe. Connecting to our *conflict and resolution* theme, its concern with the threat of war (especially after Byzantine Constantinople had fallen to the Ottoman Turks in 1453) is here placed alongside our parallel exploration of the world of mythological 'metamorphoses' (transformations) charted by the Latin poet Ovid.

The evening begins with Estonian composer Arvo Pärt's memorial string-orchestra tribute to Benjamin Britten, whose centenary falls this year. Then comes 'L'Homme Armé' itself, and the masterly mass-setting derived from the tune by Josquin des Prez. The separate movements of this are interleaved with those of Britten's *Metamorphoses after Ovid* for solo oboe, each performed by LSO Principal Oboe Emanuel Abbühl from a different part of the cathedral. Richard Strauss composed his *Metamorphosen* for strings in 1945, as a memorial elegy to Germany's and Austria's great opera houses and concert halls destroyed by Allied bombing. In a closing image of metamorphosis and post-conflict resolution, Samuel Barber's orchestral *Adagio* and the choral *Agnus Dei* he based on it are brought together in parallel performances, eventually merging together in a one-off version devised by Ian Ritchie.

Tickets £5, £10, £15, £25, £32, £42

📍 St Paul's

Event sponsored by **MIZUHO**



The armed man should be feared, should be feared.
Everywhere it has been proclaimed
That each man shall arm himself
With a coat of iron mail. /

Anon



St Paul's Cathedral

Mizuho

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Having sponsored the City Of London Festival for the last nine years, Mizuho is once again proud to contribute to this world class festival of music and the arts.

We are delighted to welcome you to another mouth-watering night of music in the spectacular surroundings of St Paul's Cathedral.

Tuesday 9 July

Tuesday 9 July 1.05pm

St Andrew-by-the-Wardrobe, St Andrew's Hill, EC4

Evgeni Genchev *piano*

Scriabin Piano Sonata No 3 Op 23

Wagner/Liszt Pilgrims' Chorus; Isoldes Liebestod

Scriabin Fantasie Op 28

Admission Free

📍 St Paul's or Blackfriars

Musicians from Guildhall School of Music & Drama



Tuesday 9 July 6.00pm

St Andrew-by-the-Wardrobe, St Andrew's Hill, EC4

Katie Bray *mezzo-soprano*

William Vann *piano*

War of the Romantics

Beethoven Mignon: *Kennst du das Land?*

R Schumann Four Mignon Lieder

C Schumann Liebst du um Schönheit

Brahms O liebliche Wangen

Beethoven, arr Liszt Mignon (for solo piano)

Liszt Kennst du das Land?; Über allen Gipfeln ist Ruh

Wagner Wesendonck-Lieder

Der Engel – Stehe still! – Im Treibhaus – Schmerzen – Träume

Among the many and various issues of *conflict and resolution* that the Festival has been exploring this year, surely none can have been fought more ferociously than the so-called 'War of the Romantics', which dominated German musical life in the mid-19th century. In one camp were the radical spirits centred round the composer-pianist Franz Liszt – friend, colleague, and future father-in-law of the wildly controversial Richard Wagner. In equally passionate artistic opposition were the more traditionally minded Robert Schumann, his wife the pianist Clara Schumann, and the young composer they saw as the hope of the next generation: Johannes Brahms.

Both groups claimed artistic descent from Beethoven, whose *Kennst du das Land* is the first of several of settings here of the songs of Mignon. She was the wistfully tragic young heroine of the novel *Wilhelm Meisters Lehrjahre* (Apprenticeship), by the Romantic era's initiating genius, Johann Wolfgang von Goethe. Mignon's yearning for the warm southern lands of her childhood similarly inspired some settings by Schumann and Liszt. Finally comes Wagner's cycle of songs to poems by Mathilde Wesendonck – with whom he had fallen ostentatiously in love, entirely unconcerned that she was the wife of his Swiss patron. The songs have several cross-references to the music of *Tristan und Isolde*, Wagner's great opera of tragic love, which he was composing at the time.

Tickets £10

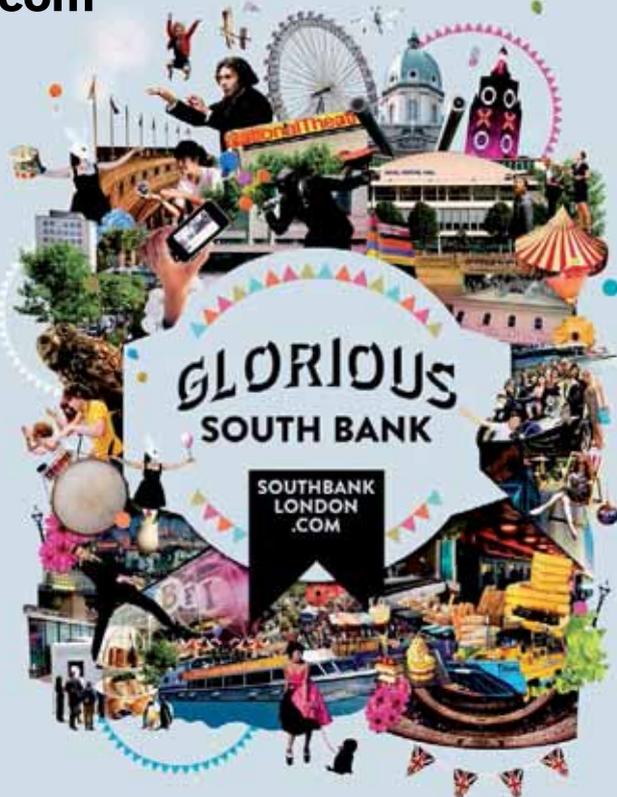
📍 St Paul's or Blackfriars

Supported by City Music Foundation



Alina Ibragimova

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Tuesday 9 July 7.30pm

Goldsmiths' Hall, Foster Lane, EC2

Alina Ibragimova *violin*
Steven Osborne *piano*

Prokofiev Five Melodies Op 35a
Andante – Lento ma non troppo – Animato ma non allegro – Allegretto leggero e scherzando – Andante non troppo

Arvo Pärt Spiegel im Spiegel

Prokofiev Violin Sonata No 1 in F minor, Op 80
Andante assai – Allegro brusco – Andante – Allegrissimo / Andante assai, come prima

Interval

Arvo Pärt Fratres

Prokofiev Violin Sonata No 2 in D major Op 94a
Moderato – Scherzo: Presto – Andante – Allegro con brio

Like many other Festival programmes this year relating to our *conflict and resolution* theme, this one – performed by two of today's outstanding musicians, Russian-born violinist Alina Ibragimova and Scotland's Steven Osborne – tells us something of what it means to live through war and its aftermath. The centrepiece is Sergei Prokofiev's magnificent Violin Sonata No 1 composed mostly during the Second World War, and completed in 1946. The music's overwhelmingly dark and tragic mood speaks of the experience of those years of German invasion which, eventually and at appalling human cost, Russia managed to repel.

The Violin Sonata No 2, also composed in the war years, appeared first in a version for flute and piano, a combination which helped to determine the music's predominantly bright and optimistic tone. The Five Melodies of 1925 are arrangements too – of some wordless 'vocalise' settings for solo voice and piano, composed five years earlier. Interleaved between these three Prokofiev works are two by Estonia's Arvo Pärt. *Spiegel im Spiegel* (Mirrors in the Mirror) explores the spare, rapt idiom of bell-like 'tintinnabulation' which is a hallmark of this composer's intensely personal sound-world. Reflecting the meaning of its title, *Fratres* (Brothers) exists in several versions for different combinations of instruments, including this one for violin and piano. Like *Spiegel im Spiegel*, but in a more dramatic manner, *Fratres* generates remarkable musical intensity out of the sparest material: in this case, a group of eight simple chords.

Tickets £10, £20

St Paul's

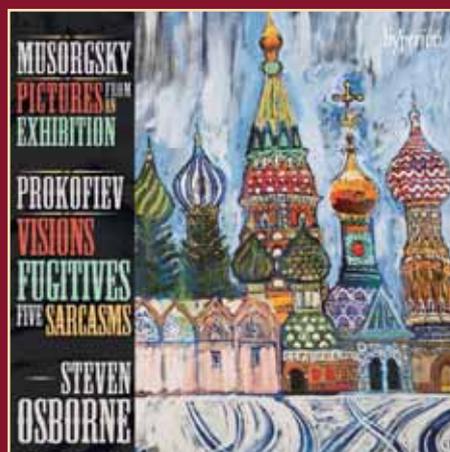
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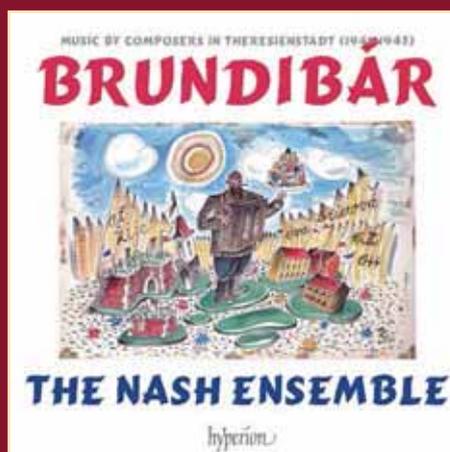
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Wednesday 10 July

Wednesday 10 July 1.05pm

St Lawrence Jewry, Gresham Street, EC2

Yolanda Bruno *violin*
Claire-Lise Demetree *cello*
Christopher Potts *clarinet*
James Kreiling *piano*

Messiaen Quartet for the End of Time

Admission Free

📍 Bank or Mansion House

Musicians from Guildhall School of Music & Drama



Wednesday 10 July 6.00pm

St Lawrence Jewry, Gresham Street, EC2

Max Baillie *viola*
Leafcutter John *electronics*

In recent years the Festival's ongoing concern for the environment – in turn exploring the themes of birds, bees, flowers and, this year, trees – has brought about some uniquely imaginative events, including some that have pushed the boundaries well beyond the usual idea of what is meant by a 'concert'. Tonight's occasion continues this radical approach, as leading electronic musician Leafcutter John teams up with virtuoso violist Max Baillie to present a special and highly unusual City of London Festival première.

In Max Baillie's words: 'Electronics and the natural world musically intertwine in a concert conjured from two things: a live sapling, and a finely-crafted wooden instrument with four strings. By way of attached microphones the resonant sounds from both objects are amplified. Soundsmith Leafcutter John streams these sounds live into his machine, morphing them as he sends them back out in a fluid dialogue – between player and object, between live and recorded sound, and between the two musicians themselves, bridging the world between live and processed sound in this organic yet also electronic soundworld.'

The result promises to be a powerful, exploratory and ultimately uplifting musical journey, where the listener is led along a path of sound transformation. 'From these organic sources,' Baillie says, 'an imaginative world of electronics and improvisation will emerge, steered by the meeting of two creative musical minds. A concert not quite like any other...'

Tickets £10

📍 Bank or Mansion House

Supported by City Music Foundation



Leafcutter John

Wednesday 10 July 7.30pm

St Botolph's Church Hall, Bishopsgate, EC2

Quercus Ensemble

Zara Benyounes *violin*
Kim Vaughan *cello*
Ruth McGinley *piano*
Ben McAteer *baritone*
Hugo O'Neill *speaker*

The Return Flight of the Earls

French The Mountains of Mourne

Moore Love Thee Dearest

Stanford A Soft Day

Harty My Lagan Love

Traditional Róisín Dubh; The Lark in the Clear Air; An Chúilfhionn (The Coolin')

Beethoven The Pulse of an Irishman, The Return to Ulster; Lament for Eoghan Ruadh O'Neill; Castle O'Neill; The Soldier

In 1607 Hugh O'Neill and Rory O'Donnell, the High Kings of Ulster, sailed from Ireland for continental Europe, never to return. The consequences of the 'Flight of the Earls' were profound: its sequel was the Plantation of Ulster, the renaming of Derry as Londonderry, the building of its city walls in 1613 and mass emigration from Ireland. **Hugo O'Neill**, the current head of his family name, is Portuguese and lives in Setúbal. Following his recent 'Return Flight' to his ancestral homeland, he will speak of the history and culture of Ireland leading up to the events of 400 years ago during this evening of words, music and refreshment.

The music is drawn from Ireland's rich tradition, which has inspired many composers. Exactly 200 years ago, in 1813, Beethoven completed his first volume of Irish Airs for Thompson, the Edinburgh-based publisher, who commissioned hundreds of folk-song settings for voices and piano trio from the great composers of the day. The two 'O'Neill' songs were not published with texts and in their rare performances have been played by piano trio alone: for this event we have united them with fitting poetry and shall, quite possibly, be hearing the world premières of two Beethoven songs performed in the manner for which they were originally intended!

In association with St Ethelburga's Centre for Reconciliation and Peace

Tickets £15 ♻️

📍 Liverpool Street

In partnership with



Friday 12/Monday 15 July

Friday 12 July 7.00pm & 9.00pm

Masonic Temple, Andaz Liverpool Street, EC2

Simon Haram *saxophone*

Di Sherlock *narrator*

Ian Ritchie *narrator*

Metamorphoses

John Woolrich *Fragment*

Hughes *Tales from Ovid (poetic extracts)*

Midas – Phaeton – Niobe – Bacchus – Echo and Narcissus – Arethusa – Pyramus and Thisbe

interspersed with

Britten *Six Metamorphoses after Ovid (saxophone version)*

Pan – Phaeton – Niobe – Bacchus – Narcissus – Arethusa

Scelsi *Tre Pezzi Il Dolce, meditativo*

When Ovid wrote his *Metamorphoses* 2,000 years ago (coincidentally at the time of the birth of Christ), the tales he recounted had already been around for hundreds of years among the myths and legends of the ancient Greeks. These have been retold over the ages by other great writers, Shakespeare among them. The tale of *Pyramus and Thisbe*, treated comically as the 'play within the play' of *A Midsummer Night's Dream*, describes the plight of young next-door neighbours who are prevented from meeting by their parents' mutual hostility: the lovers could only (mis)communicate through a crack in the wall between their houses. The relationship between walls and the communities which they contain or separate has been a central Festival theme this year – not least the walls of Derry–Londonderry, constructed from 1613 and financed by the City of London. The suicides of Shakespeare's *Romeo and Juliet*, as a result of tragic misunderstanding, were inspired by those of Pyramus and Thisbe under a mulberry tree.

Trees feature prominently in Ovid's *Metamorphoses* and are another important subject of the present Festival. In response to royal edict in 1608, mulberry trees were planted for the unsuccessful purpose of developing a home-grown silk industry and are still an important presence in the City of London – they were of practical as well as symbolic significance to Shakespeare, who in 1609 planted one in his new garden in Stratford!

Ovid's tales are of timeless relevance to the human condition and the world we live in. The story of the careless and reckless *Phaeton*, for example, anticipated by two millennia the dangers and global consequences of man-made climate change. Ted Hughes' *Tales from Ovid* is a modern poetic masterpiece, from which selections are read alongside their musical counterparts.

Tickets £15

📍 Liverpool Street

Monday 15 July 7.00pm

1901 Restaurant, Andaz Liverpool Street, EC2

Dinner Concert

Birds, Bees, Flowers and Trees

Quercus Ensemble

Laura Sheerin *soprano*

Ben McAteer *baritone*

Zara Benyounes *violin*

Kim Vaughan *cello*

Ruth McGinley *piano*

An evening of culinary creativity and musical magic on the theme of birds, bees, flowers and trees – inspired by nature and love.

£59, includes Festival cocktail, three course meal and glass of wine

To book please call 0207 618 7000 or email

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📍 Liverpool Street

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Walks & Tours



Mansion House

Tuesday 25 June 6.30pm

Clifford Chance, 10 Upper Bank Street, E14

Clifford Chance Art Tour

Clifford Chance house an impressive corporate collection of limited edition prints from major artists working in Britain, from Whistler through Hockney, Hodgkin and Gormley to etchings by recent art school graduates. This guided tour visits the art in the public areas of their Canary Wharf tower, finishing with a glass of wine on the 30th floor.

Tickets £10  Canary Wharf

Saturday 29 June 11.00am & 3.00pm

If Only Trees Could Talk...

The Square Mile is one of the largest financial centres in the world, but in amongst its medieval street pattern a surprising number of green spaces can be found. Hidden in former churchyards and in alleyways are trees, ancient as well as new. If only these trees could talk, what stories they would have to tell! This walk, led by **Grethe Hauge**, explores the trees of the City of London and tells their stories, as well as those of the people and places around them.

Tickets £10

Sunday 30 June 2013 11.00am

Trees of the Heath

Hampstead Heath is home to more than 800 old trees, some more than 500 years old. Dominated by broadleaved trees like Oak but with areas of mature Beech and pioneer trees such as Silver Birch, Willow and Alder, the Heath is home too to rare species such as the Midland Hawthorn. For this special walk, a member of the Hampstead Heath team gives tips on tree identification and highlight special features in this beautiful open space.

Tickets £10

Sunday 30 June 2013 2.00pm

Singing the City

Get ready to raise your voice in an impromptu sing-along with guide **Cwiti Green** as she leads this musical walk visiting historic sites across the Square Mile. This ever-popular musical tour of the City combines fascinating facts with historic songs ranging from the Cries of London to London Bridge is Falling Down.

Tickets £10

Monday 1 July 2013 6.00pm

Deutsche Bank Art Tour

A chance to visit one of the largest and most significant corporate art collections in the world, housed within the City offices of Deutsche Bank. This vast collection features work by Anish Kapoor, Francis Bacon and Damien Hirst amongst others.

Tickets £10
 Liverpool Street



St Giles Cripplegate



Hampstead Heath

Saturday 6 July 11.00am & 4.00pm
Sunday 7 July 2.00pm

The City at War and Peace

This walk imaginatively weaves together the Festival themes of conflict and resolution – from the Tower of London via churches and synagogues, livery companies and a centre for reconciliation and peace – vividly evoking foreign invasions, native rebellions, peace treaties and the world’s oldest continuously elected local government. Guide **John Constable** is the author of *The Southwark Mysteries* and *Secret Bankside: Walks In The Outlaw Borough* and has conducted many original walks for the City of London Festival.

Tickets £10

Tuesday 9 July 11.00am

Mansion House, Walbrook, EC4

Mansion House Art Tour

Mansion House was purpose-built as the residence of the Lord Mayor of the City of London. It is one of the finest surviving Georgian palaces in London, with magnificent interiors and elaborate plasterwork. The tour includes many of the public rooms as well as the Harold Samuel Collection, comprising 17th century Dutch and Flemish paintings by masters such as Fans Hals.

Tickets £10

🚫 Bank

Saturday 6 July 10.00am–4.00pm
Saturday 13 July 10.00am–4.00pm

Bank of England, Threadneedle Street, EC3

Bank of England Open Day

The Bank of England once again opens its doors to the history and art in parts of the building usually inaccessible to the public. Guided tours lasting 30 minutes will run throughout the day (last entry 3.30pm).

Admission Free, advance booking not required

🚫 Bank

Saturday 13 July 2.00pm
Sunday 14 July 2.00pm

Walls, Gates & Barriers

The boundaries of the City of London are defined by its former gates and Roman walls which are still traceable today. The idea of a defensive wall with gates continues in the 'Ring of Steel' with its video surveillance and discrete entry points, while the massive concrete structures of the Barbican Estate were designed to echo the walls and gateways of the old City. This walk, led by **Francis Pugh**, explores the historic remnants and present day equivalents of the many barriers which aimed to control, defend or incarcerate.

Tickets £10

Exhibitions

Friday 31 May to Saturday 20 July

Goldsmiths' Hall, Foster Lane, EC2

Ultra Vanities: Bejewelled Make-Up Boxes from the Age of Glamour

This extraordinary exhibition celebrates a unique, private collection of exquisite, finely wrought, jewelled and enamelled boxes that were all the rage in the 1920s through to the 1970s. With early, minimal and elegant pieces from the 1920s shown alongside extravagantly adorned examples from the 1950s and later, Ultra Vanities provides a window on a glamorous world of luxury and elegance and reflects the social and design history of the times.

Admission Free

☉ St Paul's

Sunday 23 June – Friday 12 July

St Lawrence Jewry, Gresham Street, EC2

Foundry

Continuing the ancient practice of foundry, Year Ten students from City of London Academy Southwark have designed and cast their very own double-sided bronze art medals inspired by the Festival themes of 'conflict and resolution' and trees.

Admission Free

☉ St Paul's or Bank

Supported by the Worshipful Company of Founders



Foundry



Live Music Sculpture

**Tuesday 25 June to Friday 12 July
Monday – Saturday, 10.00am–5.00pm**

Order of St John's Priory Church, St John's Lane, EC1

Was It For This The Clay Grew Tall?

Textual artist **Stephen Raw**'s distinctive approach to 'language-made-visible' has been stimulated by the WWI poetry of Wilfred Owen and the Requiem Mass, both set to music by Benjamin Britten in his choral masterpiece, the War Requiem. Raw's artwork explores Britten's choice of juxtaposing Owen's 20th century poetry with the centuries-old Latin words from the Missa pro Defunctis: pity and anger encountering reverential and commemorative language.

Admission Free

☉ Farringdon or Barbican

Supported by the Joseph Rowntree Charitable Trust

**Monday 1 July – Friday 12 July
Monday – Thursday 7.30am–6.00pm
Friday 7.30am–4.00pm**

St Mary-Le-Bow, Cheapside EC2

Festival Children's Parade Exhibition: Forest in the City

Three hundred young people from nine London schools have worked with Festival artists to transform the City's recycled rubbish into innovative works of art inspired by trees from around the world.

The new pieces will be presented in the Children's Parade, before being displayed in St Mary-le-Bow.

Admission Free

☉ St Paul's or Mansion House

**Friday 12 July 11.30am, 1.20pm, 2.20pm,
3.20pm and 4.20pm**

St Paul's Cathedral, EC4

Live Music Sculpture

Composer **Samuel Bordoli** examines the way in which music is perceived, blending together ideas of music, time, sculpture and space with his Live Music Sculpture. For this specially-conceived series of short performances, musicians are placed around the Cathedral to surprise and delight visitors.

Cathedral admission charges apply

⊖ St Paul's

**Sunday 23 June to Friday 26 July
8.00am–10.00pm daily**

Andaz Hotel Lounge, Liverpool Street, EC2

The Forest of London

Once a forested valley, there remain only seven sites in London considered to be true Ancient Woodland. Sound artist **Gawain Hewitt** and photographer **Emile Holba** imagine a different history, exploring a fictional Thames Valley that was never colonised and where the native woodland of this corner of the British Isles remains undisturbed. The artists have visited these seven sites, now threatened by Ash Dieback, collecting their sonic signatures and piecing them together to create a unique immersive aural installation which transports listeners to an alternative history to discover what The Forest of London might look and sound like in 2013.

Admission Free

⊖ Liverpool Street

Festival Children's Parade Exhibition



MUSIC HOLIDAYS FOR DISCERNING TRAVELLERS



THE 8TH KIRKER ISCHIA MUSIC FESTIVAL

A SEVEN NIGHT ESCORTED HOLIDAY | 14 OCTOBER 2013

Join the **Kungsbacka Piano Trio, Sarah-Jane Brandon and Simon Rowland-Jones** on the idyllic island of Ischia for six exclusive concerts at **La Mortella, the home of Sir William & Lady Walton**.



Our concerts are held in the lovely concert hall overlooking the garden and the sea, next to the villa where the **Waltons** lived. We stay at the 4* **Albergo San Montano** in the small resort of **Lacco Ameno**, a few minutes drive from **La Mortella** with spectacular views overlooking the **Bay of Naples**.

Price from **£1,998** for seven nights including flights, transfers, accommodation with breakfast, seven dinners, seven concerts, a full programme of sightseeing and the services of the **Kirker Tour Lecturer**.

THE METROPOLITAN OPERA & THE ART GALLERIES OF NEW YORK

FIVE NIGHT ESCORTED OPERA HOLIDAYS



Join one of our escorted holidays to **New York** and enjoy three star-studded performances at **The Met** along with visits to the city's finest galleries and museums.

Staying for five nights in studio suites at the 4* **Hotel Affinia 50**, our escorted tour includes opera tickets as well as visits to **MOMA**, the **Frick Collection** and the **Metropolitan Museum of Art**.

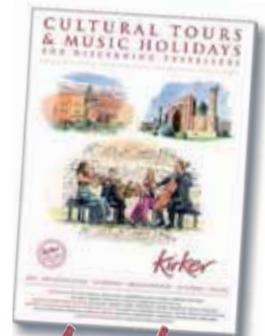
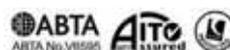
A backstage tour of **The Met** is also included.

Price from **£2,678** per person including **BA flights, transfers, five nights' accommodation, three operas and two dinners, one at The Met's own Grand Tier restaurant**.

This is just a small selection from the wide range of holidays that we offer. We also arrange short break holidays including opera and concert tickets for independent travellers.

Speak to an expert
or request a brochure:
020 7593 2284

quote code GFL



Kirker
FOR DISCERNING TRAVELLERS

Education and Participation

At the heart of the Festival programme are the creative energies of young people, communities and families from City and surrounding boroughs. Each year primary and secondary students, further education students and many members of the public put their imaginative stamp on much of the Festival's Free Summer Events programme, exploring the City in new and inventive ways and revelling in its beautiful indoor and outdoor spaces.

45 schools from across London

New projects for 2013

At Sixes and Sevens: City Walls

Derry~Londonderry is the UK's first ever City of Culture this year, and to celebrate, the City of London has commissioned a brand-new cantata by **Mark-Anthony Turnage** with words by **Paul Muldoon**. 75 secondary school students have worked with Irish poet **Aoife Mannix** and song-writer **Paul Griffiths** to compose an exciting piece of music which will be performed as part of the cantata alongside the LSO.

Don't miss the performance on Wednesday 3 July 2013 at Guildhall Great Hall [see page 35 for more details]

I am the spirit of the wall.
I am a hydra,
the nine headed guardian of the underworld.
My eyes glow red.
I have a deep, elongated and scaly face.
I have a bulky dragon like body,
a bloody toothless smile.
My touch is like the rush of a thousand waves
and washes you out to sea.
My breath smells as sweet as the sea air,
then just before I suck your soul
and jump right back into the night 'o' sphere,
my breath smells
like a body that has been decaying
in the sea for weeks.

Student poetry by pupils of
City of London Academy Southwark, year 10

Tree Trail

Four groups of primary school children have worked to create an exciting new Tree Trail – a fascinating guide to some of the most interesting and ancient trees found within the Square Mile. The trail is aimed at adults, families and children and encourages them to learn about the historical and environmental significance of the trees in the City whilst exploring the City's open spaces.

In partnership with *Trees for Cities*

Acorn Art Song

Tuesday 25 June 1.00pm, Paternoster Square

Tuesday 9 July 12.30pm, The Gherkin

Tuesday 16 July 12.30pm, New Street Square

Under the leadership of **Olivia Bradbury**, the students have learnt a selection of songs, including *Tie a Yellow Ribbon Round the Ole Oak Tree* and *Little Willow*. The songs will be performed under the boughs of the Mobile Orchard at various venues.



Magnolia Tree by Andre – Thomas Fairchild Community School, year 5

195 hours of workshop time

Walls of Sound

In 2012 the Festival pioneered a two-day workshop, *Level Playing Field*, which sought to increase opportunities for disabled musicians to be creative and expressive in music composition and performance.

Building on this, the Festival has worked with four groups of secondary age students with special educational needs. Led by expert tutors from **Drake Music**, students have worked using their voices and alternative technology to develop a piece of music responding to the themes of city walls and conflict and resolution.

You can listen to it here or at colf.org:



Central School of Ballet

Tilt

Monday 15 July 12.15pm & 1.30pm, St Paul's
Wednesday 17 July 12.30pm & 1.30pm, The Gherkin
Friday 19 July 12.15pm & 1.15pm, Paternoster Square
Friday 19 July 5.30pm & 6.15pm, Cabot Square, Canary Wharf

Choreographer **Marc Brew** returns to the Festival to work with ten of the brightest young students from the Central School of Ballet. Over a three month period they have explored conflict and resolution in order to create an exhilarating fifteen minute dance work, which pits the beauty of contemporary ballet against the ever-changing landscape of the City. The work will appear over the course of the Festival at various iconic City venues.

More than 1,300 young people

Ongoing Festival projects

Festival Children's Parade

Forest in the City

Friday 28 June 12.45pm – 1.30pm

A vibrant display of music, dance, sculpture and puppetry with 1,000 primary and secondary students responding to the theme 'Forest in the City'. Featuring artwork inspired by native British trees and forestry, the Parade will showcase work produced by students in artist-led workshops using tons of the City's recyclable waste.

Following the Parade a selection of the finished work will be displayed in an exhibition at St-Mary-le-Bow, Cheapside.

Route includes: Guildhall Yard, Cheapside, Paternoster Square and a finale concert on the steps of St Paul's at 1.30pm.

In partnership with the Worshipful Company of Fruiterers

Foundry

Sunday 23 June – Friday 12 July pm

St Lawrence Jewry, Gresham Street, EC2

Continuing the ancient practice of foundry, Year Ten students from City of London Academy Southwark have designed and cast their very own double-sided bronze art medals inspired by the Festival themes of *conflict and resolution* and *trees*.

Supported by the Worshipful Company of Founders

Festival Arts Award medal



Tilt

Festival Arts Award

Two designs from the Foundry project have been chosen to create the Festival Arts Award medal to be presented to one student from each project who has demonstrated outstanding dedication, progress and quality of work.

Tales of Trees - Barbican Children's Library

Saturday 29 June 10am-12pm

Barbican Children's Library, Barbican Centre, EC2

Children aged 3-9 and their families are invited to join this storytelling art event based around tales of magical and mystical trees. Follow the tree trail through the library, take part in craft activities and try your hand at creative writing by adding to the story tree. See page 57 for more details.

Supported by Barbican Children's Library

Concert Contact

This free ticket scheme gives secondary school students and older adults the incomparable and uplifting experience of live music in the City's spectacular venues, encouraging wider contact with the artistic programme and opportunities for young people and older adults to meet and share thoughts and ideas. Pre-concert talks featuring musicians and music leaders bring the programme to life, providing an insightful and accessible background to classical repertoire, the composers and the players. This year 120 tickets will be given away.

Supported by the Steel Charitable Trust

Participants

Bessemer Grange Primary School, Betty Layward Primary School, Central School of Ballet, Charlton Park Academy, City of London Academy Hackney, City of London Academy Islington, City of London Academy Southwark, Clerkenwell Parochial Primary School, Hugh Myddelton Primary School, John Scurr Primary School, Linden Lodge School, Manor Primary School, Michael Faraday Primary School, Moreland Primary School, Mulberry School for Girls, Parkwood Primary School, Richard Cloudesley School, Rotherfield Primary School, Shapla Primary School, St Luke's Primary School, Virginia Primary School, Swanlea School, Thomas Fairchild Community School and our valued Festival friends and supporters.

Free Events

Mobile Orchard

Monday 24 June – Friday 26 July

Mobile Orchard

This summer we transform some of the most familiar spaces of the Square Mile into an extraordinary urban orchard with this spectacular new commission.

The **Mobile Orchard** consists of monumental, intertwining trees which emerge overnight from the concrete of the City's landscape. The deeply-sculpted timber structure, spliced with thin curling layers of aluminium, consists of wild and sprawling roots which flow seamlessly into the skywards-spiralling trunks and back out as branches above, splaying into lightweight lasercut leaves and blossom which provide delicate layers of dappled summer shade.

Each week the branches will hang heavy with five hundred fresh apples. The weekly 'harvesting' of the apples by the public will mimic the seasonal cycle of our orchards, transforming from Autumn plenty to Winter barrenness to Summer re-growth. The central trees will be accompanied by real, young fruit trees, scattered around it and tempting visitors in. Creating a performance space the orchard plays host to music, dance, theatre and performance art.

At the heart of the Mobile Orchard project is a sustainable legacy. The central sculpture will be gifted to our project partner – the charity Trees for Cities – who will continue to tour it around the country. Twelve of the real fruit trees will be planted at Middlesex Street Estate in the City to create a long-term community orchard, in liaison with the Middlesex Street Gardening Club and the City of London Open Spaces Department. The remainder of the trees will be distributed to schools across the capital to create a network of fruit growing in London for years to come.

Monday 24 – Saturday 29 June Paternoster Square

Monday 1 – Saturday 6 July Devonshire Square

Monday 8 – Saturday 13 July The Gherkin (30 St Mary Axe)

Monday 15 – Saturday 20 July New Street Square

Monday 22 – Friday 26 July Finsbury Avenue Square

Design by Atmos. Fabrication by Nicholas Alexander Ltd. Trees donated by the Worshipful Company of Fruiteers and You Garden Ltd. Fruit donated by New Spitalfields Market Tenants Association

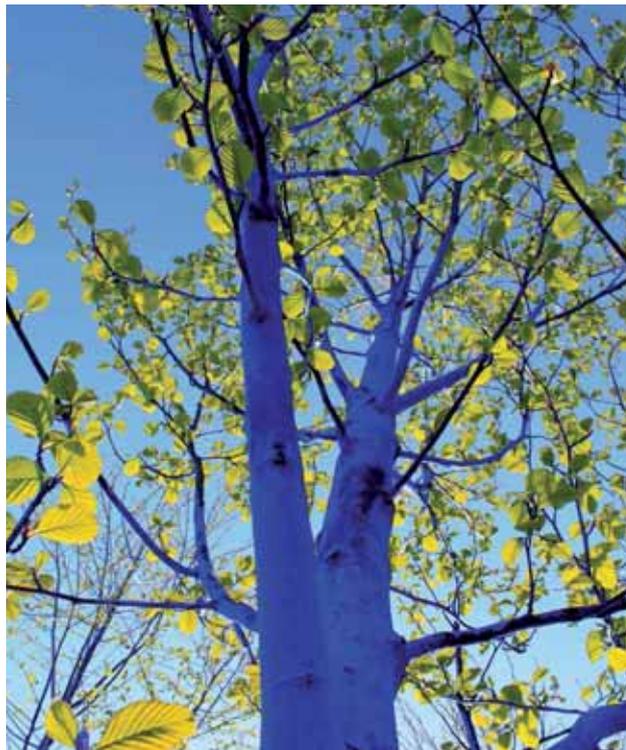


**Help Trees for Cities
make London greener**

Just £3 can help us to plant a new tree,
text 'TFCT20' to 70070 to donate.

Trees for Cities is an independent charity that works with local people to plant over 15,000 trees in London each year. We plant urban woods, community orchards and edible playgrounds for children to play and learn. Please support us, so that we can keep our city green for future generations.

www.treesforcities.org



The Blue Trees

Monday 24 June – Friday 26 July

Tree Trail

There are over two thousand trees in the City of London, many of which have been standing for hundreds of years. Our brand-new Tree Trail, designed in partnership with Trees for Cities, uncovers fascinating new stories about the City's trees and guides you through some of the Square Mile's most beautiful and surprising locations. Pick up a copy at the City Information Centre (see map) or view it online at colf.org

Acorn Art Song

Tuesday 25 June 1.00pm Paternoster Square

Tuesday 9 July 1.00pm The Gherkin

Tuesday 16 July 12.30pm & 1.00pm New Street Square

Four groups of primary school children will perform a selection of songs under the boughs of the Mobile Orchard. Songs will include *Tie a Yellow Ribbon Round the Ole Oak Tree* and *Little Willow*.

The Blue Trees

Trees for Cities is working with Australian artist, **Konstantin Dimopoulos**, to create a social art installation in the heart of the City. The colour (ultramarine blue) and the Tree come together to transform and affect each other; the colour changing the Tree into something surreal, something out of this world, speaking of the importance of trees in our urban environment. See colf.org for details. *A tree-safe colourant is used in this artwork.*

Tree sponsor

Bloomberg

Tree partner



Supported by



LOTTERY FUNDED

For a full list of Mobile Orchard supporters see page 6

Tree Trail



Tumble Circus

The Gherkin

30 St Mary Axe, EC3

Wednesday 26 June 12.30pm-2.00pm

The London Lasses and Pete Quinn

Hailed as "the best female group in Irish music", traditional band **The London Lasses and Pete Quinn** are stalwarts of the Irish music scene. They have released four critically-acclaimed albums and performed their music at some of the world's most prestigious festivals and concert halls.

Wednesday 3 July 1.00pm-1.40pm

Tumble Circus UpAbove

Tumble Circus provide a unique experience of innovative and contemporary Irish circus. Their shows are an absurd jaunt into the soul of man, alive with the endless possibility of the human body, the joy of performing, and the humanity of success and failure. Ordinary people, doing extraordinary things!

Supported by  Culture Ireland
Cultúr Éireann

Monday 8 – Saturday 13 July, all day

Mobile Orchard

The third week of our Mobile Orchard's journey around the City.

Wednesday 17 July 12.30pm & 1.30pm

Central School of Ballet Tilt

Tilt is an exciting new commission by renowned choreographer and dancer **Marc Brew**. He has worked over a three month period with some of the brightest young students from the **Central School of Ballet** to explore conflict and resolution in order to create a piece which pits the beauty of contemporary ballet against the ever-changing landscape of the City.

Wednesday 24 July 12.30pm-2.00pm

Yiddish Twist Orchestra

In the late 50s and early 60s, the East End of London was home to 'der shvitz', the dirtiest, most deliriously danceable music of all – a hallucinating mix of surf rock guitar, West Indian calypso, mambo, skiffle and Jewish folk melodies. The **Yiddish Twist Orchestra** revive this one-off cultural collision in an irresistible, bold and brassy musical fusion guaranteed to have us all doing the Yiddish twist.

Series sponsored by



Devonshire Square Summerfest, EC2

Tuesday 25 June 12.30pm-2.00pm

Kai Hoffman Quartet

International jazz singing sensation, and Ronnie Scott's regular, **Kai Hoffman** presents her brand-new quartet, performing tracks from their acclaimed album *Do It While You Can*.

Wednesday 26 June 12.30pm & 1.30pm

The Urban Playground The Inner City

The pioneering **Urban Playground Team** bring together contemporary and hip hop dancers and some of the best Parkour practitioners in the world.

Monday 1 – Saturday 6 July, all day

Mobile Orchard

The second week of our Mobile Orchard's journey around the City.

Tuesday 2 July 12.30pm-2.00pm

Tony Kinsey Quartet

Drummer **Tony Kinsey** is one of the true godfathers of modern British jazz. His multi-faceted musical career extends over six decades working with many of the world's jazz greats.

Wednesday 3 July 12.30pm-2.00pm

Hoop La La

Hoop La La are Guinness World Record-holding, professional circus performers. Their shows are a unique fusion of acro-balance, dance, hand balancing and contortion with hula-hooping.

Tuesday 9 July 12.30pm & 1.20pm

The Segue Sisters

Harmonious singing and unique comic personas combine to give a hilarious fresh take on tunes from the past, present and future.

Wednesday 10 July 12.30pm & 1.30pm

PanGottic Circus Theatre Thingamabob

Thingamabob is a spectacular and highly original ball slinging, self exploding contraption. Watch this mesmerising piece of gadgetry come to life, presented with **PanGottic's** trademark mixture of circus, invention, comedy and charm.

Tuesday 16 July 12.30pm-2.00pm

Steph West

Widely regarded as one of the best traditional harpists in England, **Steph West** combines the energy of traditional playing with a classical discipline to present a programme which includes historical Irish harp pieces, blistering dance tunes and her own new compositions.

Wednesday 17 July 12.30pm & 1.20pm

Mattress Circus Heights

Heights is the journey of three, very differently sized, clown acrobats. Falls, fights and laughter ensue as they try to reach new heights with an entire show set behind and around a simple mattress.

Tuesday 23 July 12.30pm-2.00pm

Mavrika

Mavrika draws inspiration from *Rembetika*, the bluesy Greek folk music of the 1920s and 30s, bringing these songs up-to-date with a subtle overlay of contemporary influences.

Wednesday 24 July 12.30pm & 1.20pm

Simon Birch Dance Company Terrarium

Two dancers are encapsulated in a giant transparent bubble: life-sized specimens for your viewing pleasure. **Terrarium** highlights the importance of conserving our natural landscapes and recognising our relationship with the cycles of nature. It is accompanied by specially commissioned music by composer **Jon Hughes**.

Series sponsored by



Free Events

Summer Sundays

Sunday 30 June 12.00pm-6.00pm

Parliament Hill, Hampstead Heath, NW5

Irish Roots on the Heath

A celebration of Irish culture and the ancient trees of the Heath

12.00pm-1.00pm

Tír Eolas

This talented young group from London have been building quite a fan base playing beautiful renditions of time-honoured folk ballads, from Ireland and elsewhere, telling stories of love, loss and longing.

1.30pm-2.30pm

Brian Finnegan

Brian Finnegan is widely regarded as one of the true pioneers of Irish music. Front man with the legendary Flook for over 13 years, this maverick flute and tin whistle player has toured the world. Here he performs with talented, young guitarist **Ian Stephenson**.

3.00pm-4.00pm

Hat Fitz and Cara Robinson

Hat Fitz is a veteran wild man of the blues scene in Australia. **Cara Robinson** is a fine-voiced chanteuse from Co. Down. Together this dynamic, husband-and-wife duo form a unique combination skilfully bringing together their music of hill-style country blues with old-time Irish folk.

4.30pm-6.00pm

Beoga

Beoga is Gaelic for 'lively' and this five-piece band based in County Antrim certainly live up to their name. Incorporating traditional Irish sounds with bluesy, Astor Piazzola-style jazz, and a raunchy New Orleans jamboree vibe, they have been hailed as "the most exciting new traditional band to emerge from Ireland this century".

Participative activities for all the family to enjoy will take place throughout the afternoon around the bandstand. Don't miss the chance to have a go at Gaelic football, listen to stories told by Irish storyteller **Kate Corkery**, watch some Irish dancing or get creative with tree-themed craft activities.

In partnership with



Sunday 7 July 3.00pm-5.00pm

West Ham Park Bandstand, E7

West Ham Park

Performances from the **Grand Union Youth Orchestra** and from eight of **Grand Union Orchestra's** finest musicians bring the spirit of carnival to West Ham. Blending calypso and ska, salsa and samba, infectious West African drum rhythms with bhangra, South African township music and stunning jazz improvisation, this is truly World Music, guaranteed to move the feet and lift the heart!

Sunday 14 July 2.00pm-5.00pm

The View, Rangers Road, Chingford, E4

Epping Forest

Epping Forest is London's largest open space and is owned and managed by the City of London. Join us to celebrate the one-year anniversary of the Forest's new visitor centre 'The View' and a brand-new venue for the Festival.

Escape the city and enjoy Vintage Jazz from the **Guildhall School of Music & Drama**, high energy Latin folk carnival dance from **Colomboloco**, arts & crafts activities for all the family and a delicious hog-roast.



Les P'tits Bras

Paternoster Square, EC4

Monday 24 – Saturday 29 June, all day

Mobile Orchard

The first week of our Mobile Orchard's journey around the City.

Monday 24 June 12.00pm & 1.00pm

Canopy Golden Apples

Performing Arts Company **Canopy** launch our Mobile Orchard with a specially commissioned new piece: *Golden Apples*. Enter the opulent home of the Mother Goddess of orchards, Pomona, and a dogged mercenary desperate to acquire her bounty.

Friday 5 July 12.00pm-2.00pm

The Dermot McNeill Trio featuring Mark McKnight

A very special performance by two of Northern Ireland's finest young contemporary jazz musicians. Acclaimed bassist **Dermot McNeill** and his trio are joined by guitarist **Mark McKnight** for a performance of jazz standards and original compositions.

Friday 12 July 12.00pm-2.00pm

Los Chinchés

Los Chinchés are one of the most exciting and cutting-edge acts to emerge from the UK Latin scene. Peruvian percussionists, London-bred guitar and keyboard players combine to create an epic new sound that harnesses the psychedelic twists of Peruvian Cumbia and the urban Ska spirit of London.

Thursday 18 July 12.00pm-2.00pm

London Tango Orchestra

The largest professional tango orchestra in the country returns to the Festival after their debut last year. Come and learn the basics from professional dancers or simply sit back and enjoy the passion and drama of this most spirited art form.

Friday 19 July 12.15pm & 1.15pm

Central School of Ballet III

Marc Brew has worked over a three month period with some of the brightest young students from the **Central School of Ballet** to explore conflict and resolution in order to create a piece which pits the beauty of contemporary ballet against the ever-changing landscape of the City.

Thursday 25 July 1.00pm & 6.00pm

Les P'tits Bras Triplette

One...Two...Threeeeeee! Belgian company **Les P'tits Bras** bring back to life a show that their grandparents toured the world with back in 1937! Young, ambitious and, quite frankly, stark raving mad, this is a group to excite and amuse, to make you smile and make you gasp.

Friday 26 July 12.00pm-2.00pm

Bees, Trees and the Good Honeys!

Now an annual event, we celebrate the final day of the 2013 Festival with our **Honey Feast** and the first taste of this year's delicious honey from the Festival's City hives. Enjoy music from **Harriet Starling and the Good Honeys** as well as poetry, acrobatics and participative activities.

Series sponsored by



Paternoster Square

Guildhall Yard, Gresham Street, EC2

Monday 1 July 12.30pm-2.00pm

Beoga

Kicking off the week is one of Ireland's most exciting traditional bands. **Beoga's** sound lies firmly within the Irish tradition but also incorporates jazz and blues. They have produced three critically acclaimed albums including their 2009 release, *The Incident*, which was Grammy shortlisted for Best Contemporary World Music Album.

Tuesday 2 July 12.30pm-2.00pm

Music in Offices

Music in Offices present a selection of office choirs including **Ch'Oreal** and the **Magnificants** (from L'Oreal and Hearst Magazines) who will perform a variety of repertoire perfect for a summer lunchtime.

Wednesday 3 July 12.30pm-2.00pm

Mark Nightingale/Nigel Hitchcock Quintet

Led by multi-award-winning trombonist **Mark Nightingale** and internationally renowned saxophonist **Nigel Hitchcock**, this quintet never fails to delight audiences with its own intricate blend of jazz-funk originals and a scattering of bebop, all composed by the musicians themselves.

Wednesday 3 July 5.30pm-7.00pm

Hat Fitz and Cara Robinson

A second chance to catch this husband and wife duo skillfully uniting the sounds of pre-war hill country and Delta blues with traditional Celtic and early Australian folk. Together they produce a truly unique musical style that has proved a hit with audiences around the world.

Thursday 4 July 12.30pm-2.00pm

Digby Fairweather & Friends

Digby Fairweather returns to the Guildhall Yard with his acclaimed quartet. They will be joined by special guest singer **Tina May** to celebrate the Fourth of July with some of the musical jewels that make up the Great American Songbook.

Thursday 4 July 3.30pm-9.00pm

City Beerfest

The City's first ever outdoor Beer Festival arrives in the Guildhall Yard this summer. Twelve of Britain's best-loved breweries will be on site providing a wide selection of top quality beers plus a delicious array of food to sample.

In partnership with the Worshipful Company of Brewers. All proceeds will be donated to the Lord Mayor's Appeal 2013. For more information please go to www.thelordmayorsappeal.org

6.00pm-8.00pm

Céilí Max

Once you've had your fill of ale, take to the dance floor for a proper knees-up, Irish-style, with live music from London's finest céilí band, **Céilí Max**.

Friday 5 July 12.30pm-2.00pm

Southern Tenant Folk Union

Formed by Belfast-born five-string banjo player Pat McGarvey in 2006, **Southern Tenant Folk Union** is widely regarded as the finest folk and bluegrass outfit in the UK today. Fusing Celtic, British and American roots music, they have a distinctly original sound which has received international acclaim.

Friday 5 July 5.30pm-7.00pm

Benoit Viellefon & his Orchestra

Benoit formed his orchestra in 2009 and it was immediately a hit on London's cabaret and vintage speak-easy scene. Since then, Benoit and the orchestra have played all over the UK and Europe, fulfilling Benoit's vision of a contemporary swing orchestra which commands the dance floor just like the master entertainers of the 1920s, 30s and 40s.

In partnership with



Saturday 29 June 10.00am-12.00pm

Barbican Children's Library, Level 2, Barbican Centre, EC2

Tales of Trees

Children aged 3-9 and their families are invited to join this storytelling art event based around tales of magical and mystical trees. Follow the treasure trail through the library, take part in craft activities and try your hand at creative writing by adding to the story tree.

12.15pm-1.05pm

Following *Tales of Trees* why not head to the Barbican's Cinema 1 for a fantastic shorts programme with bite-sized films from all over the globe about trees, animals and the natural world.

Please note that tickets for this screening do not guarantee entry to the pre-screening workshop in the library. Tickets £2.

Thursday 11 July 6.00pm-7.30pm

Grange City Hotel, Coopers' Row, EC3

Sam Braysner Quartet

The **Sam Braysner Quartet** was formed at the Guildhall School of Music, where all four musicians studied on the undergraduate jazz course and where alto saxophonist Sam is currently Senior Jazz Fellow. They will be playing a number of original compositions as well as exploring selections from the Great American Songbook and tunes by the composers including **Fats Waller, Billy Strayhorn** and **Thelonious Monk**.

Walls of Sound

Building on the City of London Festival's 2012 partnership with **Drake Music**, four groups of secondary age students from four schools have used their voices and alternative technology to develop a twenty-minute piece of music responding to the themes of 'city walls' and 'conflict and resolution'.

Scan the QR code to listen to the finished recording



Hat Fitz and Cara Robinson



Free Events

Midsummer Streets

Friday 28 June 12.45pm-1.30pm

Route: Guildhall Yard, Cheapside, Paternoster Square and West Steps of St Paul's Cathedral

Visit colf.org for full route details

Festival Children's Parade

Forest in the City

Over one thousand children and young people from across London come together to transform the City's streets into a magical forest on the move. Festival artists work with hundreds of students to create impressive, large-scale artworks from the City's recyclable waste in response to the Festival's tree theme. Many more will join them adding an array of colourful costumes, elaborate props and carnival rhythms to create a truly mesmerising, arboreal extravaganza.

Friday 28 June 1.30pm-2.00pm

The Festival Children's Parade culminates in a performance finale on the West Steps of St Paul's to get everyone in the Festival spirit. The Festival Arts Award will be presented to the schools students who have achieved particular excellence, and two fruit trees will be presented to the schools who best responded to the theme.

Supported by the Worshipful Company of Fruiterers

Monday 8 – Sunday 14 July, various times

City wide

City Busk

Musicians from across London bring the streets of the City to life, in aid of the Lord Mayor's Appeal 2013. Take some time out of your working day to enjoy pop-up performances across the Square Mile and dig deep in your pockets for a worthy charity. For more information on the Appeal go to www.thelordmayorsappeal.org

Monday 15 July 12.15pm & 1.15pm

West Steps of St Paul's, EC4

Central School of Ballet

The first of a week of performances premiering an exciting new Festival commission by renowned choreographer and dancer **Marc Brew** and the brightest young students from the **Central School of Ballet**. The piece will explore conflict and resolution within the ever-changing city landscape, drawing on moments shared between people in a dynamic clash of tango music, dance and the outdoors.



Festival Procession 2012

One New Change, EC4

A new series for this year's Festival in the buzzing surrounds of Jean Nouvel's **One New Change** on Cheapside.

Thursday 27 June 12.30pm-2.00pm

Katy Carr

Katy Carr is a unique singer, songwriter and musician who takes her inspiration from themes, stories and characters from 1940s Britain, France and Poland. Her recently released album *Pazsport* received great critical acclaim and led to Katy's nomination for Best Artist at the Songlines Music Awards 2013.

Thursday 27 June 6.00pm-7.30pm

An Evening of Cabaret

Join us for a very special evening of cabaret from three of London's finest female performers. **The Segue Sisters** combine harmonious singing and unique comic personas to give a hilarious fresh take on tunes from the past, present and future, hula-hooper **Marawa the Amazing** dazzles with astonishing feats and **Natalie Reckert** enchants with high level handbalancing and breathtaking movement.

Friday 28 June 12.30pm-2.00pm

Bad Ass Brass

Since forming in 2008, **Bad Ass Brass** has been thrilling audiences with its bold, funky music and high adrenaline performances. The band takes its influence from the sounds of traditional New Orleans brass bands but adds its own unique twist. Join us as they build up the atmosphere as our Festival's **Children's Parade** takes over Cheapside.

Sunday 14 July 3.00pm-4.30pm

The Jive Aces

Dance away your Sunday afternoon with the UK's best-loved swing band **The Jive Aces**. Playing songs made famous by such greats as Bobby Darin, Louis Prima and Sammy Davis Jnr, as well as their own original numbers, this much in-demand sextet are not-to-be-missed!

Series sponsored by Land Securities



One New Change



Bad Ass Brass

St Barts-the-Less Courtyard, Barts Hospital, EC1

Friday 5 July 1.00pm-2.30pm

Oriole

Oriole, led by guitarist **Jonny Phillips**, and part of the dynamic **F-IRE Collective**, brings together the finest young musicians from the London jazz and Latin music scenes. Fusing lyrical world music with jazz spontaneity, they draw on influences from across the globe to create their beautiful and unique sound.

Friday 12 July 1.00pm-2.30pm

Salvation Jane

All-female vocal harmony group **Salvation Jane** burst onto the Australian Folk scene in 1990, showcasing pure Bluegrass harmonies. They reunited in 2011, and continue to deliver soaring vocals and exquisite harmonies all dished up with lashings of laughter, and the occasional tear-jerking moment.

Friday 19 July 1.00pm-2.30pm

Branco Stoysin Trio

Acclaimed Yugoslavian guitarist **Branco Stoysin** infuses classical and jazz styles with a lyrical folkloric energy, creating an intimate and uplifting sound. Here he is joined by **Leslee Booth** on bass and **Buster Birch** on percussion.



Hoop La La

New Street Square, EC4

Tuesday 9 July 12.30pm-2.00pm

Hoop La La

Hoop La La's shows are a unique fusion of acro-balance, dance, hand balancing and contortion with, of course, a whole lot of hula-hooping. Here they perform two of their best loved shows – *Bathing Beauties* and *Hula Heroes* – as well as offering you the chance to have a go.

Thursday 11 July 1.00pm

Mimbre

Falling Up

Festival favourites **Mimbre** return with a new show: a physical tale of four women and what makes them who they are. The UK's premier all-female street theatre company use acrobatics, dance and humour to celebrate the beautiful reality of every body.

Monday 15 – Saturday 20 July, all day

Mobile Orchard

The Festival's Mobile Orchard takes root in New Street Square for a week. Don't miss an Acorn Art Song performance by groups of Year Five pupils from Michael Faraday and Thomas Fairchild Primary Schools on Tuesday 16 July at 12.30 & 1.30pm.

Thursday 18 July 6.00pm-7.30pm

The Shirt Tail Stompers

London's top vintage band, the **Shirt Tail Stompers** are firmly established at home and internationally playing Harlem Swing and the Hot Jazz of the 1920s and 1930s. Expect singing, dancing and a whole lot of fun!

Tuesday 23 July 12.30pm-2.00pm

Bedlam Oz Slinkies

The City's architecture comes to life as giant slinkies take over New Street Square. Writhing and squirming, watch in amazement as they transform: just make sure you don't get sucked up!

Thursday 25 July 6.00pm-7.30pm

Up and Over It

Riverdance alumni **Suzanne Cleary** and **Peter Harding** stretch the concept of Irish dance to its limits. Over the past four years their unique blend of electro-pop, nouveau folk, alternative percussion, contemporary dance and cabaret, have seen the duo perform around the world. Here they perform two pieces showcasing their highly-skilled and hilarious talents.

Series sponsored by Land Securities



Mimbre



Free Events

Canary Wharf

Canary Wharf, E14

Friday 19 July 5.30pm & 6.15pm

Cabot Square

Central School of Ballet **III**

The final performance of the Festival's exciting new commission by renowned choreographer and dancer **Marc Brew**. Working with the brightest young students from the **Central School of Ballet**, this new piece sees the ephemeral beauty of contemporary ballet contrasted with the monumental urban landscape.

Monday 22 July 12.30pm-2.00pm

Jubilee Park

Namvula

Namvula offers an original perspective on African music, drawing heavily on her Zambian heritage as well as referencing her Scottish roots. Accompanied by a stellar cast of some of the UK's leading world musicians, join her on an intimate, uplifting and searching journey, as she explores stories of love, life, belonging and wanderings.

Tuesday 23 July 12.30pm-2.00pm

Cabot Square

Up and Over It

Over the past four years Riverdance alumni **Suzanne Cleary** and **Peter Harding** have developed a unique blend of electro-pop, nouveau folk, alternative percussion, contemporary dance and cabaret with their online videos amassing over 10 million views.

Tuesday 23 July 7.00pm – 9.30pm

Canada Square Park

The Puppini Sisters & Friends as part of the Twilight Delight series

After selling out venues around the world the girls return to the Festival. Enjoy a very specially curated evening of vintage vocals with the group's glamorous, retro-inspired harmonies topping the bill.

Wednesday 24 July 12.30pm-2.00pm

Jubilee Park

Marianne Green

Danish-born **Marianne Green** has a passion for Irish song, particularly the traditions of Belfast and Co. Down. As well as reviving little-known folk tunes, she composes her own material, entrancing audiences with her delicate, lilting vocals. Here she plays alongside Norwegian guitar and dobro player **Magnus Wiik** and Irish bodhrán player **Martin O'Hare**.

Thursday 25 July 12.30pm & 1.20pm

Westferry Circus

Simon Birch Dance Company **Terrarium**

Two dancers are encapsulated in a giant transparent bubble. Created by choreographer **Simon Birch**, **Terrarium** highlights the importance of conserving our natural landscapes and recognising our relationship with the cycles of nature. It is accompanied by specially commissioned music by composer **Jon Hughes**.

Friday 26 July 12.30pm-2.00pm

Jubilee Park to Canada Square Park

Brass Volcanoes

London's funkier New Orleans-style jazz band round out the week on the last day of the Festival. Expect flavours of the Balkans, Latin America, the Caribbean and Klezmer, all performed with the **Brass Volcanoes'** own, very special London twist.

Series sponsored by



12Volt Tandem

Finsbury Avenue Square, Broadgate, EC2

Celebrate the final week of the Festival with music, street arts and circus all set against the backdrop of our Mobile Orchard.

Monday 22 July 12.30 – 2.00pm

Urban Picnic

Welcome our Mobile Orchard to the final stop of its tour of the City with a celebration of the best of seasonal British fruit.

Tuesday 23 July 12.30pm, 1.30pm & 5.45pm

12Volt Tandem Stuff 'n' Junk

Join the journey of three eccentrics as they make a mountain out of a molehill. A wild ride on their ramshackle cycles, juggling their way back on track. Who knows if they'll ever get anywhere, but the journey is what counts. Irish performers **Lynn Scott** and **Paddy Waters** are joined by French artist **Alice Allart** to bring back the old and rare circus discipline of trick cycling with a modern twist.

Wednesday 24 July 12.30pm, 1.30pm & 5.45pm

Mattress Circus Heights

Heights is the journey of three, very differently sized, clown acrobats. Falls, fights and laughter ensue as they try and reach new heights with an entire show set behind and around a simple mattress. Masterful acrobatics combine with laugh-out-loud comedy and surreal images of illusion.

Thursday 25 July 12.30pm, 1.30pm & 5.45pm

Canopy Golden Apples

Performing Arts Company **Canopy** present a brand-new piece specially created for our Mobile Orchard. Enter an opulent, otherworldly orchard, home of the Mother Goddess, Pomona. This gloriously decadent and vital being bewitches with her beauty and promising ripe fruit. But be mindful; the goddess does not tolerate contempt, many men have fallen but there remains only one foolhardy mercenary, doggedly tortured and blinded by his desire to acquire goddess's golden apple. Will you be drawn into his odyssey or venerate the goddess?

Friday 26 July 12.30pm – 2.00pm

Peacock Angell

Ruth Angell's soulful fiddle and airy singing mix seamlessly with **Sid Peacock's** dexterous, syncopated guitar style and a vocal able to control its traditional Irish gruffness and deliver a soft serenade. Together the pairing create an eclectic mix of music influenced by Irish folk, jazz, country, blues and more modern ethereal music about the struggles of daily life and the beauty found in everything.

Series sponsored by



Broadgate London

Marc Brew *choreographer*

Award winning choreographer Marc Brew has been working in the UK and internationally for the past 18 years as a dancer, choreographer, teacher and speaker; with the Australian Ballet Company, State Theatre Ballet Company of South Africa, Infinity Dance Theatre, CandoCo Dance Company and was Associate Director with Scottish Dance Theatre. Marc has since been dedicating time to his own choreography with Marc Brew Company.

Seamus Deane

Seamus Deane was born in Derry and was educated there at St Columb's College. He is one of the greatest living poets and novelists; his works, such as his autobiographical novel *Reading in the Dark* (1996) winning him international acclaim. He is a member of the Royal Irish Academy and is currently Keough Professor of Irish Studies at the University of Notre Dame, Indiana.

Matt Jennings

Originally from Australia, Dr Matt Jennings is an actor, writer, director, musician, drama facilitator and university lecturer. Based in Northern Ireland since 2001, he has worked as an artist and teacher throughout the UK and Ireland. In 2010, he completed a PhD on the impact of community drama in Northern Ireland since 1998. He is now Lecturer in Drama at the University of Ulster.

Paul Muldoon

Winner of the 2003 Pulitzer Prize for Poetry, Muldoon has been awarded fellowships in the Royal Society of Literature and the American Academy of Arts and Sciences; the 1994 T. S. Eliot Prize; the 1997 Irish Times Poetry Prize, and the 2003 Griffin International Prize for Excellence in Poetry. In 2007 he was hired as poetry editor of *The New Yorker* and is president of the British Poetry Society (UK).

Richard Thomas

Richard Thomas is a young poet and performer from Devon. Although fairly new to the performance poetry scene, he is becoming quickly established in the South West. His work has been printed in anthologies, magazines and websites and he was shortlisted for the National Poetry Competition 2011; He has also appeared both as a poet and a musician at the prestigious Port Eliot Festival in 2009 and 2010.

Mehmet Yashin

Mehmet Yashin is known as one of the leading figures in post-1974 Cypriot poetry and literature and post-1980s Turkish poetry. He has published 8 poetry collections, 2 novels, 3 essay collections, 3 anthologies and studies of Cypriot poetry in Istanbul. His work has been translated into more than 20 languages and his books have been published in various countries.

Thomas Adès (b.1971)

Thomas Adès studied piano, composition and percussion at the Guildhall School of Music & Drama, and read music at King's College, Cambridge. He is a renowned interpreter of a range of music as a conductor and pianist and is the youngest-ever recipient of the Grawemeyer Award. Adès is the only composer to have won the Royal Philharmonic Prize for large-scale composition three times.

Samuel Bordoli (b.1987)

Samuel Bordoli is a composer and conductor whose music has been played regularly throughout Britain and in Europe ever since his first orchestral work was performed when he was just sixteen. This year, Samuel completed a brand new chamber opera *Amerika*, based on the novel by Kafka, which was commissioned by the Tête à Tête Opera festival.

Pierre Boulez (b.1975)

Pierre Boulez first studied mathematics, then music at the Paris Conservatory (CNSM). Boulez began his conducting career in 1958 with the Südwestfunk Orchestra in Baden-Baden, Germany. From 1960 to 1962 he taught composition at the Music Academy in Basel. His recordings have earned him a total of 26 Grammys and vast numbers of other prestigious awards.

Neil Cox

Neil Cox has been Director of Music of Lancing College Chapel since 1978. At Cambridge, his teachers included Sir David Willcocks, Dame Gillian Weir and John Rutter. As a composer, his choral music has been sung in many churches and cathedrals with distinguished musical foundations, including the Three Choirs Festival and St Thomas's Church New York.

Avner Dorman (b.1925)

Avner Dorman has quickly risen to become one of the leading composers of his generation. Dorman's unique approach to rhythm and timbre has attracted some of the world's most notable conductors, including Zubin Mehta, Christoph Eschenbach, Riccardo Chailly and David Robertson to bring his music to international audiences. Dorman holds a Doctorate from the Juilliard School.

Soren Nils Eichberg (b.1973)

Born in Stuttgart and raised in Denmark, Søren Nils Eichberg is the first composer-in-residence in the history of the Danish National Radio Symphony Orchestra. His break-through as a composer came in 2001 when he was awarded the Grand Prize of the Queen Elisabeth Competition of Belgium. He has also conducted several orchestras, including the Danish Radio Symphony and Südwestfälische Philharmonie.

Philip Hammond (b.1951)

Philip Hammond has been regularly commissioned by individuals and groups in Britain and Ireland. He has written works for the groups such as the Ulster Orchestra and the Brodsky String Quartet, and for soloists such as James Galway, Sarah Walker and Suzanne Murphy. He is often commissioned as an occasional composer and his *Waterfront Fanfares* (1997) were written to open the Waterfront Hall in Belfast.

Habib Shehadeh Hanna

In addition to composing, Habib is an Oud and Bozouq player. He previously filled the position of director of the National Conservatory of Palestine (NCM) where he also taught Oud and music theory, and trained student ensembles and choirs. As a composer and performer, Habib has worked with various music ensembles. He also composes music for documentaries, films and theatrical productions.

Living Composers

John Harbison (b.1938)

John Harbison has received numerous awards and distinctions for his work as a composer, including the prestigious MacArthur Foundation's 'genius' award, the Pulitzer Prize, and the Heinz Award in the Arts and Humanities. Harbison has composed music for several institutions including the Metropolitan Opera (for whom he wrote *The Great Gatsby*), the New York Philharmonic, the Boston Symphony, and the Santa Fe and Aspen festivals.

Heinz Holliger

Heinz Holliger began his study of oboe and composition during his grammar-school education at the Conservatoire of Berne and went on to study composition with Pierre Boulez at the Music Academy of Basel. Among his outstanding achievements is the rediscovery of forgotten works by 18th-century composers such as Jan Dismas Zelenka and Ludwig August Lebrun.

Karl Jenkins (b.1944)

A recent exhaustive survey shows that Karl Jenkins is now the most performed living composer in the world. Karl was educated at Gowerton Grammar School, Cardiff University and the Royal Academy of Music, London, and holds a D.Mus degree from the University of Wales. He was awarded a CBE in the 2010 Birthday Honours List 'for services to music'.

Oliver Knussen

Among Knussen's many awards are Honorary Memberships of the American Academy of Arts and Letters and the Royal Philharmonic Society, an Honorary Doctorate from the Royal Scottish Academy of Music and Drama, and the 2004 Association of British Orchestras Award. He became a CBE in the 1994 Birthday Honours. He is currently Artist in Association with the BBC Symphony Orchestra.

Yannis Kyriakides (b.1969)

Yannis Kyriakides was born in Limassol, Cyprus, grew up in London, and has been living in Amsterdam since 1994. In his compositions and sound art he is known for exploring new forms and hybrids of media. He co-founded and runs a label for electronic music, UNSOUNDS, is artistic director of Ensemble MAZE, and teaches composition at the Dutch Royal Conservatoire.

Magnus Lindberg

Magnus Lindberg studied at the Sibelius Academy with Einojuhani Rautavaara and Paavo Heininen, and co-founded the 'Ears Open' Society, dedicated to the exploration of the European avant-garde. Formal organisational techniques such as serialism and musique concrète were important features of his early works. In the 1990s he became more concerned with harmonic structure, and a broad range of styles including minimalism, free jazz and rock became evident in his work.

Frank Lyons (1964)

Frank Lyons is Professor of Music and Director of the Arts and Humanities Research Institute at University of Ulster. He has developed an international profile as a composer and researcher with performances and broadcasts of his works having been given in Asia, Australia, South Africa, the US and Europe by artists such as the Ulster Orchestra, Fidelio Trio and Carlos Bonell.

James MacMillan (1959)

James MacMillan is one of today's most successful living composers and is also internationally active as a conductor. His musical language is flooded with influences from his Scottish heritage, Catholic faith, social conscience and close connection with Celtic folk music, blended with influences from Far Eastern, Scandinavian and Eastern European music. MacMillan was awarded a CBE in January 2004.

David Matthews (b.1943)

David Matthews started composing aged sixteen. He read Classics at the University of Nottingham – which also made him an Honorary Doctor of Music – and afterwards studied composition privately with Anthony Milner. He spent three years as an assistant to Benjamin Britten at Aldeburgh in the late 1960s. His music is widely played in Britain and abroad and is frequently broadcast.

Peter Maxwell Davies (b.1934)

Peter Maxwell Davies has written across a broad range of styles, his oeuvre encompassing operas, full-length ballet, and music-theatre works, eight symphonies, numerous concerti, light orchestral work, and five large-scale works for chorus. He has held the position of Composer/Conductor with both the Royal Philharmonic and BBC Philharmonic Orchestras. Maxwell Davies was knighted in 1987 and appointed Master of the Queen's Music in 2004.

Paul Mealer (b.1975)

Paul Mealer studied composition from an early age at the University of York and in Copenhagen. His Motet, *Ubi caritas* was performed by the choir of Westminster Abbey and Her Majesty's Chapel Royal, at the Wedding of His Royal Highness Prince William and Catherine Middleton at Westminster Abbey in 2011. He is currently Reader in Composition at the University of Aberdeen.

Christopher Norby

Christopher Norby has been working professionally since 2007 as a composer of concert music, theatre music and videogame music. In 2011 he completed a PhD in composition through the University of Ulster and has been commissioned by some of the UK and Ireland's leading organisations and performing groups, including BBC Radio 3 (Ulster Orchestra), Brodsky Quartet and NI Opera.

Samir Odeh-Tamimi

The Palestinian-Israeli composer Samir Odeh-Tamimi was born in Jaljulia (Israel) and studied musicology at Kiel University, composition with Younghi Pagh-Paan and analysis with Günter Steinke at Bremen University of the Arts. His compositions can be heard at domestic and international festivals and have won him many prizes and distinctions. His music is a successful synthesis of advanced European art music and the musical traditions of his native country.

Nigel Osborne (b.1948)

Nigel Osborne studied composition at Oxford and Warsaw. While in Poland, he co-founded one of the first live-electronic performing groups in Eastern Europe. The core of his output is ensemble music, from collaborations with artists such as the London Sinfonietta, the Nash Ensemble and the City of London Sinfonia. Osborne was, for many years Reid Professor at the University of Edinburgh and is currently writing a new opera *Nocieta*.

Arvo Pärt (b.1935) Estonia

Arvo Pärt began his musical studies at the Tallinn Music Secondary School, and Tallinn Conservatory. Even before he had graduated, he wrote music for the stage and received numerous commissions for film scores. His achievements have been honoured by his election to the American Academy of Arts and Letters and his nomination as 14th International Composer of the year, 2000, by the Royal Academy of Music, London.

Jocelyn Pook (b.1960)

Best known for her score for Stanley Kubrick's *Eyes Wide Shut*, Jocelyn Pook is an award-winning composer who writes for stage, screen, opera house and concert hall. Previous projects include *Mobile*, a collaboration with Andrew Motion, The King's Singers and BBC Proms, *Ingerland*, for the Royal Opera House and *Desh* with choreographer Akram Khan (British Composer Award winner 2012).

Gerald Resch (b.1975)

Gerald Resch studied composition with Michael Jarrell at the University of Music, Vienna. A scholarship at the University of Cologne stimulated Resch's interest for working with organic sound sculptures. He was a postgraduate student of Beat Furrer in Graz. He is teacher for musical analysis at the Bruckner-University Linz, and a senior lecturer for harmony and counterpoint at the University of Music and Performing Arts Vienna.

Robert Saxton (b.1953)

Born in London, Robert Saxton started composing at the age of six. Guidance in early years from Benjamin Britten and Elisabeth Lutyens was followed by periods of study at the universities of Cambridge and Oxford, where he is currently Professor of Composition and Tutorial Fellow in Music at Worcester College. He has written works for the BBC, LSO, and Nash Ensemble amongst many others.

Ferdinand Schmatz (b.1953)

Ferdinand Schmatz lives in Vienna and is a full-time writer. He studied German Literature and Philosophy in Vienna, and lectures there at the University of Applied Arts. He edited the unpublished works of Reinhard Priessnitz, and has received many awards, including the Wolfsberg Christine Lavant Poetry Prize in 1999, and the Austrian State Prize for Literature in 2001.

Philip Sparke

Philip Sparke studied composition, trumpet and piano at the Royal College of Music. He has written for brass band championships in New Zealand, Switzerland, Holland, Australia and the UK, including three times for the National Finals at the Royal Albert Hall. In 2000 he was awarded the Iles Medal of the Worshipful Company of Musicians for his services to brass bands.

Mark-Anthony Turnage (b.1960)

Turnage studied with Oliver Knussen, John Lambert and Gunther Schuller. His first opera, *Greek*, written for the Munich Biennale festival, received its premiere in 1988. He has served as Composer in Residence with the London Philharmonic Orchestra, and Mead Composer in Residence with the Chicago Symphony Orchestra. He is currently Research Fellow in Composition at the Royal College of Music.

Theo Verbey (b.1959)

Theo Verbey receives wide acclaim for his elegant and rhythmically transparent compositions. He has twice received commissions for new works from the celebrated Royal Concertgebouw Orchestra and has been a guest at festivals such as the Donaueschinger Musiktage. Verbey has had music performed at the Tangelwood, Huddersfield, and Holland Festivals. The Brodsky Quartet regularly performs his piece *Spring Rain* (2001).

Rob Wiffin

Rob Wiffin is Professor of Conducting at the Royal Military School of Music, Kneller Hall and teaches postgraduate conducting, composition and arranging at the London College of Music. In 2012 he was appointed as Musical Director of the Kew Wind Orchestra. He was awarded the OBE for his services to Royal Air Force Music in 2002.

Adrian Williams (b.1956)

Adrian Williams began composing aged eleven, and went onto study piano and composition at the Royal College of Music where he gained a Leverhulme scholarship and the coveted Menuhin Prize for Composition in his final year. The multi-faceted nature of Adrian Williams' music has seen him forge a successful career in music for film and television, a field he continues to be active in.

Roderick Williams (b.1965)

Whilst best known as an accomplished Baritone, having worked with Opera North, Scottish Opera, English National Opera and the Royal Opera House Covent Garden, Roderick Williams is also a composer. Williams has had works premiered at the Wigmore and Barbican Halls, the Purcell Room and live on national radio.

Ian Wilson (b.1964)

Born in Belfast, Ian Wilson obtained the first DPhil in composition to be awarded by the University of Ulster. His music has been performed and broadcast on six continents and at festivals such as the BBC Proms, the Venice Biennale and the Cheltenham Festival. He is currently Associate Composer with the Ulster Orchestra.

Marvin Wolfthal

Marvin Wolfthal studied composition and piano at Columbia University. After living in Italy for 12 years, where he was active as a performer, teacher, lecturer and author, he returned to the U.S., joining the faculty of the Manhattan School of Music. In 2009, Wolfthal's "Lulu Fantasy" for solo piano was awarded the prize for best new piano composition of the year by International Piano Magazine.

Isidora Žebeljan (b.1967)

Isidora Žebeljan is the most outstanding and internationally acclaimed Serbian composer. She regularly receives commissions from important institutions and festivals such as the Venice Biennale, Bregenz Festival, and the Accademia Chigiana Siena, and has composed works for excellent music ensembles such as The Academy of St. Martin in the Fields, the Brodsky Quartet, and London Brass. She is currently a Professor of composition at the Belgrade Music Academy.

Performers

Aurora Orchestra

Founded in 2005, Aurora Orchestra has established a reputation as one of the most dynamic and innovative emerging voices in British classical music. Bringing together leading young soloists in a virtuosic and versatile ensemble, its projects combine outstanding musical quality with inventive programming and a commitment to reaching new audiences.

Emanuel Abbühl *oboe*

Emanuel Abbühl has been Principal Oboe of various orchestras including the Basel Symphony Orchestra and the Rotterdam Philharmonic Orchestra, and is guest Principal Oboe for the Chamber Orchestra of Europe. In 2006 he was appointed Senior Principal Oboe with the London Symphony Orchestra. He has taught at the Academy of Music at Rotterdam, the Musikhochschule Mannheim and at the Royal Academy of Music.

Ian Archer *lecturer*

Dr Ian Archer is a lecturer in Modern History and Fellow of Keble College, University of Oxford. His primary research interests lie in the history of early modern London. Dr Archer was the Academic Editor of the *Bibliography of British and Irish History*, previously the *Royal Historical Society Bibliography*, of which he was General Editor from 1999 until 2010. He is currently Literary Director of the Royal Historical Society.

BBC Singers

As a vital resource in the BBC's music output, the BBC Singers hold a unique position in British musical life. Performing everything from Byrd to Birtwistle, the versatility of this 24-voice ensemble is second to none. Equally at home on the concert platform and in the recording studio, the group is also committed to sharing its enthusiasm and creative expertise through its nationwide outreach programme.

Benyounes Quartet

Formed in 2007 at the Royal Northern College of Music, The Benyounes Quartet won the Royal Philharmonic Society's prestigious Julius Isserlis Scholarship, funding their studies at the Haute Ecole de Musique de Geneve. Currently they hold the Richard Carne Junior Fellowship at Trinity Laban Conservatoire of Music and Dance. They make their Wigmore Hall debut in 2013.

Bishop of London *lecturer*

Richard Chartres became the 132nd Bishop of London in 1995 and is also Dean of Her Majesty's Chapel Royal and Prelate of the Order of the British Empire. He is an ex-officio member of the House of Lords, a Privy Counsellor and was made a Knight Commander of the Royal Victorian Order in 2009. He studied at Trinity College, Cambridge and Ripon College, Oxford.

Britten Sinfonia

The Britten Sinfonia break the mould by not having a principal conductor or director, instead choosing to collaborate with a range of guest artists from across the musical spectrum. They are an associate ensemble at the Barbican and have residencies in Norwich, Brighton, Cambridge and at Wigmore Hall. As well as performing across the UK the orchestra tours regularly to Mexico, South America and Europe.

Brodsky Quartet

Since forming in 1972, the Brodsky Quartet have performed over 3000 concerts worldwide and released over 60 recordings. A natural curiosity and insatiable desire to explore has propelled the group in many artistic directions and continues to ensure their rich and varied musical existence. They have attracted numerous awards and accolades worldwide, while ongoing educational work provides a vehicle for passing on experience to the next generation.

Max Baillie *viola*

Violinist and violist Max Baillie is a musician of rare versatility. A leading instrumentalist of his generation, he has appeared on stages from Carnegie Hall to Glastonbury Festival and from Mali to Moscow with top artists from across the music and performance spectrum. Max is also a creative force in his own right: to learn about his projects please visit www.maxbaillie.com

Russell Braun *baritone*

Renowned for his luminous voice "capable of the most powerful explosions as well as the gentlest covered notes" (Toronto Star) baritone Russell Braun has captivated concert, opera and recital audiences across North America, Europe and Asia. His impressive discography includes the Grammy nominated Mahler's *Das Lied von der Erde* (Dorian) and Juno winner *Mozart Arie e duetti* (CBC).

Katie Bray *mezzo-soprano*

Karaviotis scholar, Katie Bray, graduated from the opera course at the Royal Academy of Music, and was awarded the 2012 Principal's Prize. She won First Prize in the Academy's prestigious Richard Lewis Singing Competition in 2011, and last year made her solo débuts with Glyndebourne Festival Opera and English Touring Opera. This year she joins Opera North as Nancy in a new production of *Albert Herring*.

Cathal Breslin *piano*

As a recital and concerto soloist, Cathal Breslin has performed in prestigious concert halls throughout the US, Asia and Europe. As a chamber musician, he has performed with Augustin Dumay, Dmitry Sitkovetsky, Raphael Wallfisch, Jan Vogler, Trio Festive and the Houston Symphony Winds. He is currently a Professor of Piano at the University of Memphis in the US.

CBSO Chorus

Founded in 1973, the CBSO Chorus has become one of the finest of its kind, performing regularly with the CBSO and in demand from a host of other world-class orchestras. Directed by internationally-renowned choral conductor Simon Halsey, it is one of the pillars of Birmingham's musical life and acts as an important cultural ambassador, for the CBSO and for Birmingham.

Choir of St Paul's Cathedral

There has been a choir of boy choristers and Vicars Choral at St Paul's for over nine centuries. 2012 was a significant year in the history of the Choir with major services to commemorate the centenary of Captain Scott's Antarctic journey, an international award to the Dalai Lama, the Diamond Jubilee of HM The Queen and the launch of the 2012 Paralympics.

Circa

Since 2006 the Australian company Circa has toured to 24 countries across five continents creating circus that moves the heart, mind and soul. To achieve this, they progress with ceaseless inventiveness (in all aspects of their art and operations) guided by safe danger and fuelled by love and respect. Critics have raved about its shows calling the work 'stunning...exquisite... heart-stopping' and 'electrically charged'.

City of Birmingham Symphony Orchestra

The CBSO was founded in 1920 by the city's civic leaders and performs around 130 concerts a year regionally, nationally and internationally. It is the resident orchestra of Symphony Hall, Birmingham, performing a wide reaching programme of music from Beethoven to Bollywood and it works with some of the best artists in the world alongside up-and-coming talents.

Andrew Carwood *choral director*

Andrew Carwood had an illustrious career as a singer before focusing attention on conducting and choral direction. In 2007 he was appointed Director of Music at St Paul's Cathedral and trains the world famous choir for the daily liturgies of the Cathedral, recordings, tours and concert appearances. He is also founder and Artistic Director of the award-winning ensemble The Cardinal's Musik.

Gillian Clarke *lecturer*

Gillian Clarke has been the National Poet of Wales since 2008. She was awarded the Queen's Gold Medal for Poetry in 2011, and the Wilfred Owen Award in 2012. She has published a collection of essays and a journal, and nine books of poetry, the latest of which, *Ice*, was shortlisted for the TS Eliot Award in 2013. She lives in Ceredigion.

Nicholas Cleobury *conductor*

Noted in particular as an orchestral and choral conductor, Nicholas Cleobury has conducted all the major orchestras in the UK, Europe, Scandinavia, Singapore, South Africa and beyond. He is Artistic Director of Mid Wales Opera, Principal Conductor of the John Armitage Memorial (JAM), Principal Conductor and Founder Director of Sounds New and Principal Conductor of the Oxford Bach Choir.

Stephen Cleobury *organ*

Stephen Cleobury is Director of Music at King's College, Cambridge and Conductor Laureate of the BBC Singers; he works with leading orchestras and choirs worldwide and is also in demand as an organist, teacher and adjudicator. He is a past President of the RCO and of the IAO. He was appointed CBE in 2009.

Nicholas Collon *conductor*

Nicholas Collon is establishing an enviable reputation as a commanding and inspirational interpreter in an exceptionally wide range of music. As Principal Conductor and Artistic Director of Aurora Orchestra he has promoted imaginative programming that integrates challenging repertoire of the 20th and 21st centuries with masterworks of the Baroque, Classical and Romantic eras. Nicholas is the recipient of the 2012 Critics' Circle Award for Exceptional Young Talent.

John Constable *walk leader*

John Constable is a writer and performer, author of *The Southwark Mysteries*, the contemporary Mystery Play performed in Shakespeare's Globe in 2000 and again in Southwark Cathedral in April 2010. Other published work includes his stage adaptation of *Gormenghast* and *Secret Bankside – Walks In The Outlaw Borough*.

Daniel Cook *organ*

Daniel Cook received his early musical education at Durham Cathedral with Keith Wright. Following a year as Organ Scholar at Worcester Cathedral, he moved to London to take up a place at the Royal Academy of Music where he studied with Nicolas Kynaston, James O'Donnell and Patrick Russell. In 2013 Daniel was elected an ARAM.

Duo Amal *piano duo*

Protégés of Maestro Zubin Mehta, the international concert pianists Bishara Haroni and Yaron Kohlberg joined forces in 2011, forming the Israeli-Palestinian Piano Duo Amal. As soloists, they have received international recognition, following competition prizes and performances in major concert halls and they are active in efforts to bring Palestinians and Israelis together, having formed a Palestinian-Israeli Cultural Club in Berlin.

Rev'd Ronald Corp *preacher*

Ronald Corp is a composer, conductor, educator, charity benefactor, and ordained non-stipendiary Anglican priest. In 1998 he was ordained priest in the Anglican Church and his faith is reflected in his composition of a variety of anthems, masses and carols. In 2012 he was awarded the OBE for services to music. He is currently Assistant Priest at the Parish Church of S. Alban the Martyr, Holborn.

Jonathan Cross *lecturer*

Jonathan Cross taught at the Universities of Sussex (1986–95) and Bristol (1996–2003) before coming to Oxford in 2003, where he is Professor of Musicology and Tutor in Music at Christ Church. He has written, lectured and broadcast widely on issues in 20th-century and contemporary music, and in theory and analysis.

Nicolas Daniel *oboe*

Nicolas Daniel is known on every continent as concerto soloist, in chamber music and as conductor. A champion of new repertoire, he has premiered and recorded works by many distinguished composers. He is Associate Artistic Director of Britten Sinfonia, Artistic Director of the Leicester International Festival and Professor of Oboe at the Musikhochschule, Trossingen. He was awarded the 2011 Queen's Medal for Music.

Stephen Disley *organ*

Stephen Disley studied organ at Liverpool Cathedral before winning a joint Foundation Scholarship to the Royal College of Music and London's Temple Church. Currently Assistant Organist at Southwark Cathedral and Founding Director of its Girls' Choir, Stephen has undertaken tours to Bergen, Rouen and the Czech Republic.

Barry Douglas *piano*

Since winning the Tchaikovsky International Piano Competition, Barry Douglas has performed alongside several orchestras including the London Symphony, Hallé, and Melbourne Symphony. Barry appears regularly in recital throughout the world. He is an exclusive Chandos recording artist and is currently recording the entire works for solo piano by Brahms and Schubert. Barry is also the Founder and Artistic Director of Camerata Ireland.

Kamilla Dunstan *mezzo-soprano*

Kamilla Dunstan is currently studying at the Guildhall School of Music & Drama. Operatic roles include Julia Grant, *Appomattox* (Philip Glass), Octavia and Forunta, *L'incoronazione di Poppea* (Monteverdi). Future engagements include Hedwig (*William Tell*), Rossini and Hermia (*Midsummer Night's Dream*), Britten. Kamilla will be continuing her studies at the Royal Conservatoire of Scotland in September.

Walid El-Yafi *piano*

Walid studied at Chetham's School of Music before being receiving a first class degree with honours from the Guildhall School of Music where he studied under Ronan O'hora. He has performed both solo and chamber works throughout the UK and Europe. He has also received awards and bursaries from musical foundations including an award from the Countess of Munster.

Performers

English Chamber Orchestra

The ECO is the world's most recorded chamber orchestra and its illustrious history features many major musical figures. Benjamin Britten was the orchestra's first Patron and a significant musical influence; Daniel Barenboim and Raymond Leppard have also played major roles. Today the orchestra has been working regularly with the likes of Vladimir Ashkenazy and Maxim Vengerov.

Fidelio Trio

Featuring Darragh Morgan (*violin*), Robin Michael (*cello*) and Mary Dullea (*piano*) and with performances from the Wigmore Hall to Shanghai and recent tours to the USA and South Africa, the Fidelio Trio perform extremely diverse music. They have an extensive discography on Naxos, Delphian and most recently, Michael Nyman's Piano Trios for MNR, and have premiered over 100 new piano trios.

Jon Frank *film maker*

Widely regarded as the artist of the ocean image, Jon Frank's work has adorned magazine covers, books and advertising campaigns, selling everything from soft drinks to surfboards. His work has been exhibited in Australia, America, Slovenia and Portugal and he has collaborated with Richard Tognetti and the Australian Chamber Orchestra to create a series of critically acclaimed classical music concerts.

Edward Gardner *conductor*

Edward Gardner OBE has been Music Director of ENO since 2007 and was appointed Principal Guest Conductor of the CBSO in September 2010. He commences as Chief Conductor of the Bergen Philharmonic in October 2015. He works regularly with the major international orchestras and opera companies and is an exclusive recording artist for Chandos.

Evgeni Genchev *piano*

Genchev has played solo recitals in London, Warsaw, and St. Petersburg, where he made his debut in the Small Hall of the Philharmonic in June 2010. He studied at the "Dobrin Petkov" National School of Music (Plovdiv, Bulgaria) the Prins Claus Conservatorium (Groningen, the Netherlands) and the Royal Academy of Music (London) and is currently a student at the Guildhall School of Music and Drama.

Cwti Green *walk leader*

Cwti Green is a qualified City of London Guide, and leads walks and courses for the Museum of London. She also runs singing workshops and possesses the ability to sing at the drop of a hat, and she used to do stand-up comedy – good preparation for being a guide!

Lucy Hall *soprano*

Lucy graduated from the Guildhall School of Music and Drama in 2010 with a First Class Honours degree, winning the Dove Memorial Prize for the highest degree mark of any 2010 graduate. She is currently a scholar on the prestigious Guildhall Opera course under the tutelage of Yvonne Kenny. Lucy made her operatic debut this year with the Festival d'Aix playing the role of Barbarina in *Le Nozze di Figaro*.

Clare Hammond *piano*

Acclaimed by The Daily Telegraph as a pianist of 'amazing power and panache', Clare Hammond has performed across Europe, Russia and Canada and appears regularly at the Wigmore and Bridgewater Halls. Her Purcell Room debut was praised by The Guardian for its 'crisp precision and unflashy intelligence'. Highlights in 2013 include two solo recordings for BIS and three BBC broadcasts.

Simon Haram *saxophone*

Simon Haram is the Principal Sax Player with the London Sinfonietta and a member of the Graham Fitkin Band. He teaches saxophone at the Royal Academy of Music and plays regularly with the London Symphony and Philharmonia Orchestras. As a soloist he has appeared all over the world and had works written for him by Dave Heath, Fraser Trainer and Tansy Davies.

Martin Hässler *baritone*

Martin started his vocal training at the Hochschule für Musik Leipzig and is currently continuing his studies at the Guildhall School of Music & Drama. He was second prize winner at Thomas Quasthoff's Das Lied, International Song competition, winner of the first prize at Bundeswettbewerb Gesang Berlin and the Best Singer's Award at Gerald Moore Competition.

Grethe Hauge *walk leader*

Grethe Hauge is a Dane who has lived in London for many years. She is a history graduate and City of London Guide and passionate about the history of London. For many years she has been a volunteer at the City of London Festival and is now leading walks. Her knowledge of the City and its fascinating history is vast and her enthusiasm for the subject infectious.

Capt. Craig Hallatt

Capt Hallatt was appointed as Director of Music of The Royal Artillery Band in 2011. Between 2001 and 2007 he became Bandmaster of the Lowland Band of The Scottish Division and The Life Guards. In 2007 he took up the post as head of recruiting for the Corps of Army Music. In 2009 he became Director of Music of the Band of The Royal Regiment of Scotland.

Hieronymus Quartet

The Hieronymus Quartet, whose members hail from Canada, South Korea, the United States and France, formed in 2011 at the Guildhall School of Music & Drama, where they receive regular coachings from Alasdair Tait and members of the Endellion and Belcea quartets. In 2012 they were selected to represent the Guildhall at the Cavatina Intercollegiate String Quartet Prize, where they took both the main prize and the audience prize.

Philip Higham *cello*

Philip Higham is one of the only British cellists in generations to have won top prizes at three major international competitions including 1st Prize in the 2008 Bach Leipzig and 2009 Lutoslawski Competitions and 2nd Prize in the 2010 Grand Prize Emanuel Feuermann Competition. During 2013 he makes his debut with the Bournemouth Symphony, Hallé and Philharmonia Orchestras.

David Hill *conductor*

Recognised as one of the leading choral directors in the UK, David Hill currently holds the posts of Chief Conductor of The BBC Singers, Musical Director of The Bach Choir, Chief Conductor of Southern Sinfonia: Music Director of Leeds Philharmonic Society and Associate Conductor of the Bournemouth Symphony Orchestra.

I Fagiolini

I Fagiolini was founded in 1986 at Oxford University. In 1988 the group won the UK Early Music Network's Young Artists' Competition and has since released fifteen CDs and two DVDs. It gives about 50 concerts a year from the BBC Proms and major European festivals to the USA, Far East and Africa. Its unusual name has been misspelt, mispronounced and misunderstood throughout the world.

Alina Ibragimova *violin*

Performing music from baroque to new commissions, Alina Ibragimova has appeared with orchestras including the London Symphony Orquestre Philharmonique de Radio-France, Seattle Symphony, and all of the BBC orchestras. As a recitalist and chamber musician she is a frequent visitor to major European venues and Festivals. Alina has been the recipient of several awards including the Royal Philharmonic Society Young Artist Award 2010.

Leafcutter John *electronics*

Leafcutter John has released five critically acclaimed albums which combine elements of music-concrete and electro-acoustic music with voice and guitar work more commonly found in folk music. He has performed his work extensively throughout festivals in Europe and Australasia and also on television and radio. He is also a full time member of the Mercury Music Award nominated contemporary Jazz band – Polar Bear.

Hugh Johnson *lecturer*

Hugh Johnson OBE is considered the world's best-selling wine writer, but he also has a parallel career as an expert on trees. He is the author of 'The International Book of Trees', his column for the Royal Horticultural Society journal, is now in its 37th year.

Simon Johnson *organ*

Simon Johnson took up his present position of Organist & Assistant Director of Music at St Paul's Cathedral in 2008 and performs with the choir as well as leading the Cathedral's organ programme. As director, accompanist and soloist, Simon's work has taken him to France, Germany, Holland, Italy and the USA and has been broadcast on BBC television and radio.

Gillian Keith *soprano*

Award-winning soprano Gillian Keith, much in demand on top concert platforms and operatic stages worldwide, has sung Zerbinetta *Ariadne auf Naxos* (ROH, WNO, Oviedo), Tytania (ROH, ENO), and other major roles throughout Europe. Recordings include Zerbinetta (Chandos), Handel's *Gloria* (Gardiner), Mozart *Mass in C Minor* (Christophers) and recitals of Strauss, Debussy and Schubert.

Emily Kyte *mezzo-soprano*

Emily is currently in her third year of undergraduate study at the Guildhall School where she studies under Susan Waters. She has performed as an oratorio soloist on several occasions, performing works such as Mozart's *Requiem in D Minor*, Dvorak's *Mass in D*, Haydn's *Harmoniemesse*. Emily will be joining the chorus of the British Youth Opera in this summer's production of Britten's *Paul Bunyan*.

London Symphony Chorus

The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra, and is directed by Simon Halsey. The LSC has also partnered other major UK and international orchestras in performances in the UK and abroad, recorded extensively with the LSO on LSO Live and has commissioned new works from composers such as Sir John Tavener, Sir Peter Maxwell Davies, Michael Berkeley and Jonathan Dove.

London Symphony Orchestra

The London Symphony Orchestra is widely regarded to be amongst the top five orchestras in the world, with a roster of soloists and conductors second to none. But there is much more to its work than concert halls. Its many activities include an energetic and ground-breaking education and community programme, a record company, and exciting work in digital technology.

Loré Lixenberg *mezzo-soprano*

Loré Lixenberg has performed widely in opera, concert repertoire and music-theatre, and has worked with many leading composers. Loré has performed throughout Europe at numerous festivals. Her rich experience in the area of music theatre includes performing the lead role in Bent Sørensen's opera *Under Himlen*, as well as roles in the award-winning *Jerry Springer - The Opera* and in Mark-Anthony Turnage's opera *Anna Nicole*.

Ben McAteer *baritone*

Ben McAteer was runner-up at the 2012 Kathleen Ferrier Awards and recently completed his studies at the Guildhall School of Music & Drama. Operatic roles include Sharpless *Madama Butterfly*, *Il Conte Le Nozze di Figaro* and Father *Hansel & Gretel*. Other appearances include a performance of Orff's *Carmina Burana* in the Barbican Concert Hall, and concerts with the Ulster Orchestra.

James McVinnie *Organ*

James McVinnie is an organist, keyboardist, ensemble player and teacher. James studied music at Clare College, Cambridge, where, as an organ scholar, he performed throughout the UK, Europe, the USA, and the Far East. He currently holds organ teaching posts at Cambridge University and at Tonbridge School and is also Director of Music at St Andrew's, Holborn. He is a regular accompanist to the BBC singers.

Mahogany Opera

Formed in 2003, each Mahogany production takes place in a venue that lends itself to the particular production – incorporating both the audience and performer in one space. There is a strong emphasis on stylisation and movement that is drawn from a specific aesthetic or theatrical style. The recent projects take a strong dramaturgical approach to performance; putting different pieces together and reworking existing pieces to create, in effect, new works.

Jane Mitchell *flute*

Jane is Principal Flute of Aurora Orchestra and plays in orchestras in the UK, France and Germany on both period and modern flutes. She is also a member of the Orchestra of the Age of Enlightenment. As a soloist she has played concertos with the Haydn Chamber Orchestra, London Musical Arts and the Gävle Symphony Orchestra in Sweden.

Performers

Greg Morris *organ*

Greg Morris is Associate Organist of the Temple Church and Musical Director of Collegium Musicum of London. He has performed as recitalist, accompanist and conductor throughout Britain and Europe. His solo recordings include organ music by Leighton (*'intensely atmospheric'* - Gramophone) and he has accompanied the acclaimed Temple Church Choir in CD recordings for Signum and on BBC Radio 3.

Nash Ensemble

Since 2010 the Nash has been Resident Chamber Ensemble at Wigmore Hall. The Ensemble is acclaimed for its adventurous programming and virtuoso performances, presents works from Haydn to the avant-garde, and is a major contributor towards the recognition and promotion of contemporary composers. The Nash tours throughout Europe and the USA and has received two Royal Philharmonic Society Awards.

Benedict Nelson *baritone*

A Samling scholar and English National Opera Harewood Young Artist, Benedict Nelson's recent highlights include title role *Billy Budd*, Vaughan Williams's *The Pilgrim's Progress* and *Figaro Il barbiere di Siviglia* for ENO. Recent and future engagements this season and beyond include Britten Canticos at the Royal Opera House, Brander *Damnation de Faust* with RPO under Dutoit, and Ned Keene *Peter Grimes* for Opéra de Lyon and Opera North.

New London Children's Choir

The New London Children's Choir offers children aged between 7 and 18 a unique opportunity to learn to sing and enjoy all kinds of music. Launched by Ronald Corp in 1991, the Choir has appeared in all the major London concert halls with the UK's finest symphony orchestras and conductors, has collaborated with opera companies in the UK and abroad, and has made dozens of recordings and broadcasts.

Gordan Nikolitch *director*

Gordan Nikolitch was born in 1968 and began learning the violin at the age of seven. He has won many international prizes, and has performed regularly as a soloist with the Orchestra of the Suisse-Romande, the Basle Radio Symphony Orchestra and the Combattimento Consort, Amsterdam. He is a distinguished chamber musician, having appeared with many renowned ensembles, and with his own trio.

Hugo O'Neill *speaker*

Hugo O'Neill is the current head of the O'Neill dynasty of Clanaboy, whose family has lived in Portugal since the 18th century. The O'Neill family traces its history back to 360 A.D. and to the legendary warrior king of Ireland, Niall Noigiallach (Niall of the Nine Hostages), who is said to have been responsible for bringing St. Patrick to Ireland. Hugo is chairman of the Standing Council of Irish Chiefs and Chieftains.

Onyx Brass

Celebrating its 20th anniversary in 2013, Onyx Brass continues to be the leading light in establishing the brass quintet as a medium for serious chamber music. The group has commissioned and performed the world premières of over 100 new works and performs regularly at festivals and concert halls in the USA, Ireland, France, Sweden, Germany, Portugal, Nigeria and Switzerland. The group is currently resident ensemble of Imperial College, University of London.

Steven Osborne *piano*

Steven Osborne's performances take him to leading venues worldwide, including the Royal Festival Hall, Amsterdam Concertgebouw, Berlin Philharmonie, Sydney Opera House and Suntory Hall in Tokyo. He has made over 20 recordings for Hyperion which have won over 52 awards including a 2009 Gramophone Award for his recording of the Britten Piano Concerto. He was recently named 'Instrumentalist of the Year' in the 2013 RPS Awards.

Francis Pugh *walk leader*

Francis Pugh is a City of London Guide, a member of the Barbican Wildlife Group and City resident. Until 2008 he was a lecturer in Cultural Policy & Management at City University and from 1994 to 2005 he was Higher Education Events Organiser at the V&A. Among his wide-ranging interests are the history of design and the growth and development of cities.

Quercus *piano trio*

Quercus Ensemble is a mixed chamber music ensemble based in Northern Ireland. The ensemble connects with the rich musical heritage of its host city, Derry City of Culture 2013, drawing together some of Ireland's finest internationally renowned musicians to take a fresh look at the classical concert experience. The ensemble has a strong focus on collaborative projects and the creation of new works and hopes to inspire and initiate projects of community and educational value.

Sean Rafferty *Presenter*

Sean Rafferty studied law at Queen's University, Belfast and soon after began his career in broadcasting. He is a respected arts broadcaster, having presented a variety of radio and television programmes. Sean currently presents Radio 3's flagship early evening music programme *In Tune* every weekday at 5.00pm. His broad cultural sympathies mean that he has established himself as one of Radio 3's most treasured assets.

Stephen Raw *artist*

Stephen Raw studied at Wimbledon and Ravensbourne Colleges of Art and Design followed by an MA in Manchester. He has exhibited in Italy, Germany, Ireland, Pakistan and USA. A painting of his, words by Nelson Mandela, is in the Stiftung Archiv der Akademie der Künste's collection (Berlin). All his book jacket artwork, part of the Carcanet Press archive, is kept by the John Rylands Research Institute, University of Manchester.

Ian Ritchie *narrator*

Ian Ritchie trained as a singer at the Royal College of Music, Cambridge University and the Guildhall School before devoting his creative energies to running arts organisations – City of London Sinfonia, Scottish Chamber Orchestra and Opera North – and making festivals. He has been Director of the City of London Festival since 2005/6, is Artistic Director of the Setúbal Music Festival (Portugal) and the Musical Brain and is chairman of Musicians without Borders UK.

Rob Brockway *Trio*

Rob Brockway presents adventurous but lyrical original music, reflecting influences from contemporary jazz, classical and folk traditions. His trio, including bassist Andrew Robb and drummer David Ingamells, met as students on the Guildhall School of Music & Drama's jazz programme and earned the department's highest ever mark in his final recital in 2012. The group are gaining renown on the London scene, recently having backed trumpet legend Henry Lowther.

The Royal Artillery Band

Formed in 1762, eight musicians proficient on both wind and string instruments were able to perform as a Military Band or Orchestra as required, a double-handed tradition which has been maintained to this day. As one of eight State Bands, it provides musical support for State and Ceremonial functions in the capital, as well as support to the Royal Artillery both at home and abroad.

Elizabeth Rossiter *piano*

Elizabeth Rossiter studied at the Royal Northern College of Music, gaining both Bachelors' and Masters' degrees, many prizes and a major scholarship, and where she became the Junior Fellow in accompaniment. She continued her postgraduate training on the accompanist course at the Guildhall School of Music & Drama where she became Accompaniment Fellow. She is a Samling Scholar, a Park Lane Group Young Artist and a Britten-Pears Young Artist.

Louis Schwizgebel *piano*

Swiss pianist Louis Schwizgebel was the youngest finalist and the second prize winner at the 2012 Leeds International Piano Competition. He works with orchestras including the London Philharmonic Orchestra, BBC National Orchestra of Wales and Vienna Symphony Orchestra. This year he will perform Beethoven Piano Concerto No 1 under Charles Dutoit at the Verbier Festival. In recitals he performs at Carnegie Hall, Wigmore Hall and KKL Lucerne amongst others.

Claire Seaton *soprano*

Born in Wolverhampton, Claire studied at the Birmingham School of Music, at the Royal Academy of Music and subsequently with Linda Esther-Grey. One of the country's most adaptable sopranos, Claire has performed extensively on the opera stage for Glyndebourne, Opera de Lyon, Opera Europa and others, as well as with early music groups such as The Tallis Scholars and the Gabrieli Consort.

Albina Shagimuratova *soprano*

Russian coloratura soprano Albina Shagimuratova first came to international attention as the winner of the Gold Medal in the 2007 Tchaikovsky Competition in Moscow. Her European operatic debut was as Mozart's Queen of the Night at the Salzburg Festival in 2008. Her extensive concert experience includes being a soloist in works by Beethoven, Rossini, and Fauré. She is a graduate of the Houston Grand Opera Studio, which she joined in 2006.

Jacqueline Shave *violin/director*

After training at the Royal Academy of Music, Jacqueline studied at the Britten-Pears School, Snape, where she worked closely with great artists including the Beaux Arts Trio, La Salle and Vermeer Quartets, and led the orchestra under Rostropovich, Lutoslawski and Perahia. Since then she has dedicated most of her time to chamber music and was appointed Leader of Britten Sinfonia in 2005.

Di Sherlock *narrator*

Di has worked in physical theatre (David Glass Ensemble, Nigel Charnock West End, site specific and multimedia performance (*Dining with Alice* 2011 Norfolk and Norwich Festival), film (*Fodor's Hamlet, Secrets and Lies*) and TV (*Holby City, Doctors, Crossroads*). Writing includes *Salford Tales, Songs of the Bridgewater Canal, Who Killed Ramona Rhapsody* (BBC Philharmonic / Radio 3). She adapted and directed *The World's Wife* for Linda Marlowe. Her *Miss Havisham's Expectations* premiéres at this year's Edinburgh Festival.

Nigel Short *conductor*

Nigel began his musical life as a chorister at Solihull Parish Church, going on to study singing and piano at the Royal College of Music in London. He has conducted several of the world's finest orchestras alongside his Chamber choir, Tenebrae, including the London Symphony Orchestra, the Chamber Orchestra of Europe, the Royal Philharmonic Orchestra and the English Chamber Orchestra.

The Silk Street String Quartet

The Silk Street String Quartet was formed in 2013 at the Guildhall School of Music & Drama. All members are currently completing Bachelor or Masters degrees in music performance. They have worked with David Waterman and Garfield Jackson of the Endellion Quartet, and place their primary focus on the music of Benjamin Britten.

Prof. Jack Spence *lecturer*

Professor Jack Spence OBE has been teaching in the Department of War Studies at King's College London since 1997. He was educated at Pretoria Boys' High School, South Africa; the University of Witwatersrand; and LSE. He has lectured at a variety of Universities in Britain, South Africa and the United States and was Professor of Politics and Pro-Vice Chancellor at the University of Leicester (1973-1991). Professor Spence was awarded an OBE in 2003.

Toby Spence *tenor*

Concert appearances include the London Symphony Orchestra (Davis), Berlin Philharmonic and Vienna Philharmonic (Rattle), London Philharmonic Orchestra (Nezet-Seguin), Los Angeles Philharmonic (Dudamel), and Salzburg and Edinburgh Festivals (Norrington/Mackerras). Recitals include LSO St Lukes, Opera de Lille and Wigmore Hall. Opera appearances include Royal Opera House, English National Opera, Paris Opera, Glyndebourne Festival, San Francisco Opera, and Metropolitan Opera New York.

Stehjem Quartet

The Stehjem Quartet was formed in 2011 at the Guildhall School of Music and Drama, studying with Alasdair Tait. They have taken part in masterclasses with Endellion, Tacacs and Belcea quartets, Wolfgang Redik and Roman Simovic. The group has performed at the Barbican Hall, LSO St Luke's, City of London Festival and Classic'En Normandie Festival in France.

Tenebrae

Formed in 2001 and directed by Nigel Short, Tenebrae has collaborated with Sir John Tavener, Karl Jenkins and Joby Talbot amongst others. The group has toured all over the world, extensively throughout Europe, the USA and Bermuda and has performed in many renowned festivals (BBC Proms, Montreux Choral Festival, Edinburgh Festival) tailoring their distinctive performances to many venues (Royal Albert Hall, King's College Chapel, Lausanne Cathedral).

Toonkunstkoor Utrecht

Founded in 1829 and based in the city of Utrecht, Toonkunstkoor Utrecht is a large amateur choir with a rich history, performing at the highest level. Their performances include the great works of well known composers especially presenting relatively unknown works. They also commission and perform new compositions written for them, from national and international composers.

Performers

Trio Isimsiz

Trio Isimsiz was formed in 2009 and is comprised of students from the Guildhall School of Music & Drama. At GSMD they have regular coaching from Alasdair Tait and Louise Hopkins. They have also played to James Boyd, Martin Roscoe and members of the Endellion Quartet, Belcea Quartet and Erich Hobart.

Ailish Tynan *soprano*

Ailish Tynan received the BBC Cardiff Singer of the World 'Rosenblatt Recital Prize' (2003) and was a Young Artist for The Royal Opera (2002–4). She has performed internationally in opera, concerts and recitals. Recent highlights include Mahler *Symphony No. 4* with the Hallé under Sir Mark Elder, recitals at the Wigmore Hall. Later this season she will perform at the BBC Proms.

Giles Underwood *bass-baritone*

After reading Biology at Magdalen College, Oxford, Giles attended postgraduate and opera courses at the Guildhall School of Music & Drama, where he won prizes for English and Contemporary Song. He has premiered contemporary works by James MacMillan and Judith Bingham, amongst others, and has sung with most of the country's major orchestras, including The Academy of Ancient Music.

Utrecht Cathedral Choir School

The Utrecht Cathedral Choir School, established in 1959, is one of only two choir schools in the Netherlands. The school offers a complete academic education for the children who form part of the choir in St. Catherine's Cathedral. The choir is involved in many special events taking place in the Cathedral and makes recordings, broadcasts and concert appearances on a regular basis.

Richard Uttley *piano*

Richard graduated from Clare College, Cambridge in 2008 with a Double First in Music. He was awarded a Distinction in his Master's at the Guildhall School of Music & Drama and held a Fellowship there (2010–2012). He is now studying for an Artist Diploma at the School with Martin Roscoe. He previously studied with Ian Buckle and attended the Junior School of the Royal Northern College of Music.

William Vann *piano*

William Vann was taught the piano by Peter Uppard whilst reading law and taking up a choral scholarship at Gonville and Caius College, Cambridge. He then studied as a pianist at the Royal Academy of Music with Malcolm Martineau and Colin Stone. He was awarded the 2012 Royal Overseas League Accompanists' Prize and has won other major awards.

Jos Vermunt *conductor*

Jos Vermunt has been the Conductor of the Koor Toonkunst Utrecht since 1991. He has studied at the Utrecht Conservatory, the Royal Conservatory in The Hague and the Accademia Chigiana in Siena, Italy. In 2006 he was presented by Her Majesty Queen Beatrix the Cross of Honour of the Order of the House of Orange, for his musical direction during various Royal Occasions.

James Vivian *organ*

James Vivian is Director of Music at the Temple Church, where he directs the professional choir of men and boys. James was Organ Scholar at King's College, Cambridge, received a scholarship to study with Marie-Louise Langlais in Paris, and has appeared in many Festivals including the BBC Proms. As an organist and choral director, he has given concerts throughout the world.

Frederic Wake-Walker *director*

Frederic Wake-Walker is artistic director of both Mahogany Opera and The Opera Group, runs Mica Mica - project Berlin and works regularly with children's opera company Jubilee Opera. Recent productions include Stravinsky's *Renard* with Vladimir Jurowski (Konzerthaus Berlin), Julian Philips' *The Yellow Sofa* (Glyndebourne on Tour), Handel's *Jephtha* (Buxton Festival) and Birtwistle's *Bow Down* (The Opera Group).

Huw Watkins *piano*

Huw Watkins was born in Wales in 1976. He studied piano with Peter Lawson at Chetham's School of Music and composition with Robin Holloway, Alexander Goehr and Julian Anderson at Cambridge and the Royal College of Music. In 2001 he was awarded the Constant and Kit Lambert Junior Fellowship at the Royal College of Music, where he now teaches composition.

Mark Wilde *tenor*

Mark Wilde studied at the Royal College of Music. His operatic credits include performances at Glyndebourne, Netherlands Opera, ENO, WNO and Opera North. As well as this, Mark is a committed concert artist and has performed extensively around the UK and abroad. Recent engagements include title role *Albert Herring*, Sellem *The Rake's Progress* and Frederic *The Pirates of Penzance*.

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3. Andaz Hotel, Liverpool Street, EC2
4. Bank of England, Threadneedle Street, EC2
5. Barbican Centre, Silk Street, EC2
6. City Information Centre, EC4
7. Deutsche Bank, Winchester House, Great Winchester Street, EC2
8. Devonshire Square, EC2
9. Drapers' Hall, Throgmorton Street, EC2
10. Finsbury Avenue Square, EC2
11. Goldsmiths' Hall, Foster Lane, EC2
12. Grange City Hotel, EC3
13. Gresham College, Barnard's Inn Hall, Holborn, EC1
14. Guildhall Great Hall, Guildhall, Gresham Street, EC2
15. Guildhall Old Library, Guildhall, Gresham Street, EC2
16. Guildhall Yard, Gresham Street, EC2
17. Haberdashers' Hall, West Smithfield, EC1
18. Mansion House, Walbrook, EC4
19. Masonic Temple, Andaz Hotel Liverpool Street, EC2
20. Merchant Taylors' Hall, Threadneedle Street, EC2
21. New Street Square, EC4
22. One New Change, Cheapside, EC4
23. Order of St John's Priory Church, St John's Lane, EC1
24. Paternoster Square, EC4
25. Southwark Cathedral, London Bridge, SE1
26. St Andrew Holborn, Holborn Circus, EC4
27. St Andrew-by-the-Wardrobe, St Andrew's Hill, EC4
28. St Bartholomew-the-Great, West Smithfield, EC1
29. St Bartholomew-the-Less, St Barts, EC1
30. St Botolph-without-Bishopsgate, EC2
31. St Botolph's Church Hall, Bishopsgate, EC2
32. St Bride's, Fleet Street, EC4
33. St Giles Cripplegate, Fore Street, EC2
34. St Lawrence Jewry, Gresham Street, EC2
35. St Margaret Pattens, Rood Lane, EC3
36. St Mary-at-Hill, Eastcheap, EC3
37. St Mary-le-Bow, Cheapside, EC2
38. St Paul's Cathedral & West Steps, EC4
39. St Olave, Hart Street, EC3
40. St Sepulchre-without-Newgate, Holborn Viaduct, EC1
41. St Stephen Walbrook, Walbrook, EC4
42. Stationers' Hall, Ave Maria Lane, EC4
43. Temple Church, Temple, EC4

Off map:

- Canary Wharf, E14
- Clifford Chance, 10 Upper Bank Street, E14
- LSO St Luke's, Old Street, EC1
- Parliament Hill, Hampstead Heath, NW5
- West Ham Park Bandstand, E7
- The View, Epping Forest, Rangers Road, Chingford, E4

Photo credits:

City of London Festival/Robert Piwko, Eric Richmond & Jamie Currey (Mimbre)
Drawings throughout by students from Thomas Fairchild Community School
and Michael Faraday Primary School

Programme details are correct at the time of going to press.
In unavoidable circumstances City of London Festival reserves
the rights to alter the artists or the programme.



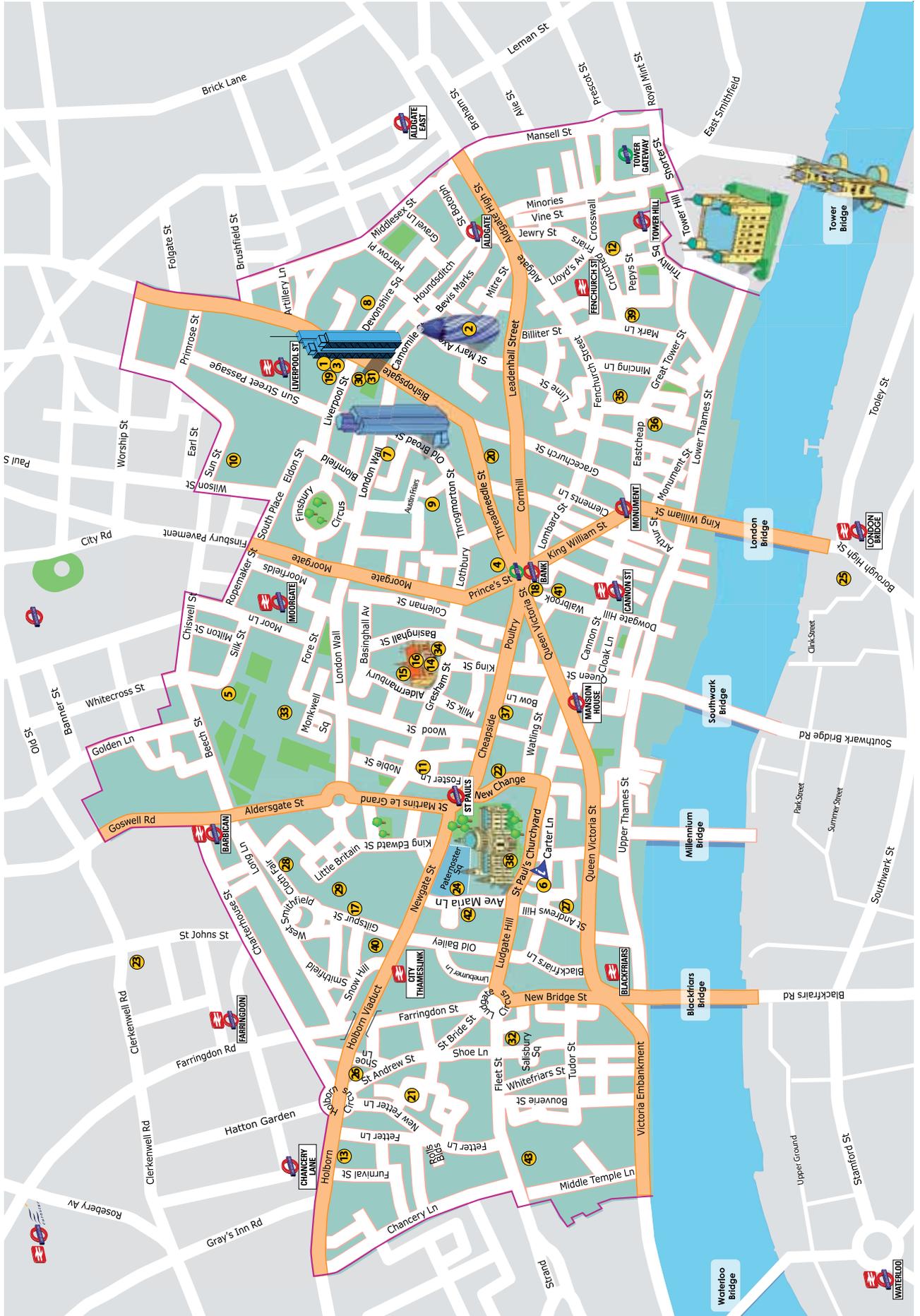
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📍 Tower Hill



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