

# WELL WORTH REVIEWING



OUR ACCLAIMED  
ARTS AND BOOKS REVIEW  
EVERY FRIDAY

THE   
INDEPENDENT



City of London Festival

A Romantic journey from  
the City of London to the  
mountains of Switzerland  
and India in music,  
melodrama, poetry,  
film and architecture

20 JUNE – 10 JULY

08

Souvenir Programme

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## MESSAGES



### FROM THE LORD MAYOR

As Honorary President of the City of London Festival, I am delighted to welcome you to this year's Festival.

Today the City is the world's leading international finance centre, and one of the key reasons for its success is that London's arts scene is so exciting and diverse. The City of London Corporation recognises this and is one of the most significant arts sponsors in the UK.

This year the Festival celebrates our links with India and Switzerland, and one of its themes is Romanticism in landscapes and journeys. Among the highlights are performances by a number of composers and master musicians from India – including a collaboration between Amjad Ali Khan, India's great sarod player, the British conductor David Murphy, and the Scottish Chamber Orchestra;

there will also be new works from Switzerland and performances by Swiss classical and jazz musicians.

The Festival is helping St Paul's to celebrate the 300th Anniversary of the building of Sir Christopher Wren's masterpiece with a special concert in the Cathedral. There will be recitals in the Wren churches, the livery halls, Mansion House and Guildhall. The organisers are also involving local schools. Many thanks to all the sponsors. Enjoy!

The Right Honourable The Lord Mayor  
**Alderman David Lewis**  
Honorary President



### FROM THE SWISS AMBASSADOR

It gives me great pleasure to be associated with the City of London Festival, and I feel honoured to have been asked to be its Patron this year.

The City, this unique financial capital, is built on historic cultural foundations that burnish its international outreach; the idea of holding a Festival at the heart of such a cosmopolitan fabric, furthering exchanges with other cultures each year, appeals greatly to the multicultural spirit of Switzerland.

I am delighted that the City of London Festival is celebrating not only our musical heritage but also cinema, photography, poetry and dance, through young and talented Swiss artists. I warmly congratulate the organisers, who have shown insight, originality and sensitivity in drawing up an attractive programme with events taking place in prestigious and varied locations in and outside the Square Mile. I am convinced that this year's Festival will also further strengthen the bonds between the two capital markets.

This year, the Festival's key theme – A Romantic journey from the City of London to the mountains of Switzerland and India - links my country with India, a nation with which we are celebrating the 60th anniversary of a friendship treaty this year. Our thanks go to the City of London for giving us this opportunity to underscore this friendship and to attract a wide audience through the medium of culture.

I am certain that this year's Festival will be as rich and as vibrant as ever.

**Alexis P Lautenberg**  
Ambassador of Switzerland to the United Kingdom  
Hon Patron



### FROM THE INDIAN HIGH COMMISSIONER

I am delighted at this opportunity to address the City of London through the City of London Festival, which this year is celebrating the cultural and economic links between London and India.

The sheer diversity of India's peoples and its ancient culture perhaps finds a modern-day echo in the multiculturalism that characterises London about which Londoners are justifiably proud. No wonder, then, that the City of London Festival, which has become one of the UK's leading arts events through its showcasing of the cultures of Britain's international and historic partners, finds a natural partner in India, with which it shares so much.

We are indeed happy to be part of this programme, which provides us all with the opportunity to celebrate our historic links and our ongoing cultural dialogue, nurturing a relationship that is getting more dynamic and multifaceted every year and presenting us all with exciting opportunities for the future.

It is only appropriate that the programme includes some of our finest artists and other cultural manifestations such as Indian cinema and art forms ranging from mountain ragas to classical dance and music. It is this cultural interaction that will hopefully kindle and re-kindle the interest in both sides in knowing more about each other, and expose people here not just to our rituals but our way of life.

I sincerely hope that people from all walks of life will grasp this opportunity to appreciate the artistic and cultural richness of our two countries.

As an honorary patron of this Festival, I wish everyone a most enjoyable experience and to the organisers, my appreciation and my best wishes for its success.

**Shiv Shankar Mukherjee**  
High Commissioner of India to Britain  
Hon Patron

# FULL DIARY OF 2008 FESTIVAL EVENTS

## Key to symbols in the programme:

-  Indicates evenings where a complimentary refreshment is included in the price of the ticket.
-  Indicates the nearest tube station to the venue
-  Indicates podcast more information available at [www.colf.org](http://www.colf.org)



Indicates the Steinway concert pianos chosen and hired by the City of London Festival, supplied and maintained by Steinway & Sons, London



Indicates the piano for this event has kindly been provided by Yamaha

Page	Category	Date/Time	Name
53	Exhibition	Friday 30 May – Saturday 12 July 10.00am – 5.00pm	Treasures of the English Church
48	Free	Friday 20 June 12.00 – 12.30pm	Bell Ringing
48	Free	Friday 20 June 12.45 – 1.45pm	Opening Procession
49	Free	Friday 20 June 1.15 – 1.45pm	Conversations in a Railway Carriage
49	Free	Friday 20 June 1.15 – 1.45pm	Bandhni Beats
50	Free	Friday 20 June 6.00pm	Richard Stokes – Goethe the Musician and his influence on German Song
54	Film	Friday 20 June 7.00pm	Late Bloomers
56	Walks and Talks	Saturday 21 June 11.00am	City Sculpture: 'Good & Bad' with Irene Gunston
55	Film	Saturday 21 June 1.00pm	Before Midnight – A Portrait of India on Film 1899 - 1947
56	Walks and Talks	Saturday 21 June 2.30 – 5.00pm	Draw the City with Benedict O'Looney
55	Film	Saturday 21 June 3.00pm	Bombay Railway
54	Film	Saturday 21 June 6.30pm	That Day
54	Film	Saturday 21 June 8.30pm	Out of Bounds
48	Free	Sunday 22 June 12.00 – 6.00pm	Festive India Family Day Swagatam Summer
55	Film	Sunday 22 June 2.00pm	An Introduction to Bollywood Cinema
55	Film	Sunday 22 June 3.00pm	Mother India
54	Film	Sunday 22 June 6.30pm	Echoes of Home
54	Film	Sunday 22 June 8.30pm	A Parting Shot
48	Free	Monday 23 June & Tuesday 24 June	Wired Aerial Theatre
52	Exhibition	Monday 23 June – Thursday 10 July	Precious East
52	Exhibition	Monday 23 June – Thursday 10 July	Alberto Venzago
48	Free	Monday 23 June 12.00 – 2.00pm	Tina May Quintet
51	Free	Monday 23 June 1.05pm	Stephen Disley
14	Classical	Monday 23 June 6.00pm	Christian Poltéra, Julius Drake
50	Free	Monday 23 June 6.00pm	Alain de Botton – The Question of Beauty in Architecture
55	Film	Monday 23 June 6.00pm	Sholay
17	Classical	Monday 23 June 8.00pm	Samuel West, David Owen Norris
48	Free	Tuesday 24 June 12.00 – 2.00pm	Tony Coe Quartet
50	Free	Tuesday 24 June 5.00 – 7.00pm	Nathan 'Flutebox' Lee & Guests
18	Classical	Tuesday 24 June 6.00pm	Alina Ibragimova, Danjulo Ishizaka, Shai Wosner
49	Free	Tuesday 24 June 6.15pm & 7.00pm	Festival Alphorns
50	Free	Tuesday 24 June 7.00pm	Countries of the Body
20	Theatre	Tuesday 24 – Saturday 28 June 7.30pm	Running The Silk Road
20	Classical	Tuesday 24 June 8.00pm	Hallé Orchestra
53	Exhibition	Wednesday 25 June – Tuesday 1 December	City Year
48	Free	Wednesday 25 June 12.00 – 2.00pm	Martin Taylor & Friends
51	Free	Wednesday 25 June 1.05pm	Goethe and the Lied 1 – Theatre and Song – The Early Years
50	Free	Wednesday 25 June 5.00 – 7.00pm	Strings
21	Classical	Wednesday 25 June 6.00pm	Jonathon Lemalu, Simon Lepper
57	Art Tour	Wednesday 25 June 6.00 – 8.30pm	Deutsche Bank Art Tour
23	Classical	Wednesday 25 June 7.30pm	Scottish Chamber Orchestra
48	Free	Thursday 26 June 12.00 – 2.00pm	Tomorrow's Warriors
48	Free	Thursday 26 June 12.30 – 2.00pm	Balkanatics
51	Free	Thursday 26 June 1.05pm	Katherine Hambridge
57	Art Tour	Thursday 26 June 3.00pm	Charterhouse
50	Free	Thursday 26 June 5.00 – 7.00pm	Widescreen
51	Free	Thursday 26 June 5.30 – 6.30pm	BBC Symphony Orchestra – The Dové Ensemble
55	Film	Thursday 26 June 6.00pm	Dilwale Dulhania Le Jayenge
24	Classical	Thursday 26 June 6.00pm	Aronowitz Ensemble, Gwilym Simcock
48	Free	Thursday 26 June 6.00 – 7.30pm	Saravah Soul
24	Classical	Thursday 26 June 7.30pm	Festival Strings Lucerne
25	Classical	Thursday 26 June 7.30pm	Amjad Ali Khan, Claudio Bohórquez
25	Classical	Thursday 26 June 8.00pm	Bishi, LSO Strings
48	Free	Friday 27 June 12.00 – 2.00pm	Andy Panayi Quartet
48	Free	Friday 27 June 12.30 – 2.00pm	Terza Rima
50	Free	Friday 27 June 5.00 – 7.00pm	Swing Thing
50	Free	Friday 27 June 6.00pm	Nick Robins – This Imperious Company
48	Free	Friday 27 June 6.00 – 7.30pm	Grupo Lokito
25	Jazz	Friday 27 June 7.30pm	The Lighthouse Trio
51	Free	Saturday 28 June 10.00am – 4.00pm	Bank of England Tour
56	Walks and Talks	Saturday 28 June 10.30am	Historic Smithfield with Peter Martinelli
56	Walks and Talks	Saturday 28 June 11.00am	East India Company with Nick Robins
48	Free	Saturday 28 June 1.00 – 2.00pm	Pete Churchill London Vocal Project
56	Walks and Talks	Saturday 28 June 2.30 – 5.00pm	Draw the City with Benedict O'Looney
48	Free	Saturday 28 June 3.00pm & 5.00pm	Da Motus!
49	Free	Saturday 28 June 6.00 – 7.30pm	The Fabulous Swinging Chandeliers
49	Free	Sunday 29 June 11.00am	Festival Service
49	Free	Sunday 29 June 12.00 – 1.00pm & 4.00 – 5.00pm	Jaipur Kawa Brass Band
49	Free	Sunday 29 June 1.15pm & 7.30pm	Cathy Sharp Dance Ensemble
56	Walks and Talks	Sunday 29 June 2.00pm	Historic Smithfield with Peter Martinelli
55	Film	Sunday 29 June 5.00pm	City in Motion
49	Free	Monday 30 June 12.00 – 2.00pm	Alphorn workshops
50	Free	Monday 30 June 12.30 – 2.00pm	Pete Churchill London Vocal Project
51	Free	Monday 30 June 1.05pm	Peter Wright Organ Recital
57	Art Tour	Monday 30 June 3.00 – 4.30pm	Mansion House Art Tour
50	Free	Monday 23 June 5.00 – 7.00pm	Anjali Perin Quartet
50	Free	Monday 30 June 5.00 – 7.00pm	Taala
50	Free	Monday 30 June 5.30 – 6.45pm	Hottingen Guild Band
28	Classical	Monday 30 June 6.00pm	Shai Wosner
50	Free	Monday 30 June 6.30pm	Poetry and Jazz
29	Classical	Monday 30 June 7.30pm	Tenebrae
29	Jazz	Monday 30 June 8.00pm	Stimhorn

Page	Category	Date/Time	Name
49	Free	Tuesday 1 July	Connect in the City
50	Free	Tuesday 1 July 12.30 – 2.00pm	Arun Ghosh Indo-Jazz Sextet
49	Free	Tuesday 1 July 1.15 – 2.15pm	Hottingen Guild Band
50	Free	Tuesday 1 July 5.00 – 7.00pm	Eastern Flavours with Aneesa Chaudhry
50	Free	Tuesday 1 July 5.30 – 7.00pm	Balkanatics
30	Classical	Tuesday 1 July 6.00pm	Cédric Tiberghien
50	Free	Tuesday 1 July 6.30pm	Poetry and Comedy
30	Classical	Tuesday 1 July 8.00pm	The Pits
31	Classical	Tuesday 1 July 8.00pm	St Paul's Cathedral Choir
49	Free	Wednesday 2 July 12.00 & 5.00pm	Connect in the City
50	Free	Wednesday 2 July 12.30 – 2.00pm	Ronnie Scott's All Stars
50	Free	Wednesday 2 July 5.00 – 7.00pm	Pocket Caravan
50	Free	Wednesday 2 July 5.30 – 7.00pm	Zongo
32	Classical	Wednesday 2 July 6.00pm	Ailish Tynan, Ingrid Fliter
50	Free	Wednesday 2 July 6.30pm	Brave New World
33	Classical	Wednesday 2 July 7.30pm	Tecchler Trio
32	Jazz	Wednesday 2 July 8.00pm	Pago Libre
49	Free	Thursday 3 July 12.00 – 2.00pm	Hanif Khan Trio
50	Free	Thursday 3 July 12.30 – 12.45pm	Mountain Raga Music
50	Free	Thursday 3 July 12.45 – 2.00pm	Sarnay
51	Free	Thursday 3 July 1.05pm	Arnfinn Tobiassen
50	Free	Thursday 3 July 5.00 – 7.00pm	Sahara Jazz Quartet
50	Free	Thursday 3 July 5.30 – 7.00pm	Puppini Sisters
34	Classical	Thursday 3 July 6.00pm	Emily Beynon, Cédric Tiberghien
35	Classical	Thursday 3 July 7.30pm	Patricia Rozario, Rohan de Saram, Julius Drake
35	Jazz	Thursday 3 July 8.00pm	Thierry Lang's Lyoba
50	Free	Friday 4 July 12.00 – 1.15pm	London Bridge Ensemble
49	Free	Friday 4 July 12.00 – 2.00pm	Nicolas Cérézuelle Sextet
51	Free	Friday 4 July 1.05pm	Guildhall Ensemble: Raga and Ranz
50	Free	Friday 4 July 5.00 – 7.00pm	Capital do Samba
50	Free	Friday 4 July 5.30 – 7.00pm	The Trojans
36	Free	Friday 4 July 6.15 – 7.15pm	Debashish Bhattacharya
37	World Music	Friday 4 July 7.30pm	Zakir Hussain's Masters of Percussion
51	Free	Friday 4 July 7.30pm	BBC Singers
37	Jazz	Friday 4 July 8.00pm	Lucas Niggli's Zoom
56	Walks and Talks	Saturday 5 July 11.00am	New Troy with John Constable
56	Walks and Talks	Saturday 5 July 12.00 noon	Narratives, Slippage & Ghosts with Irene Gunston
56	Walks and Talks	Saturday 5 July 4.00pm	New Troy with John Constable
56	Walks and Talks	Sunday 6 July 2.00pm	New Troy with John Constable
56	Walks and Talks	Sunday 6 July 2.30pm	City Sculpture: 'Good & Bad' with Irene Gunston
37	World Music	Sunday 6 July 7.30pm	Pandit Ajoy Chakrabarty
49	Free	Monday 7 July 12.00 – 2.00pm	Fiona Pears & Band
48	Free	Monday 7 July – 12.30pm, 1.30pm & 5.30pm	Gandini Juggling
51	Free	Monday 7 July 1.05pm	Greg Morris
38	Classical	Monday 7 July 6.00pm	Maxim Rysanov, Evgeny Samoyloff
50	Free	Monday 7 July 6.00pm	William Dalrymple – The Last Mughal
51	Free	Monday 7 July 7.00 – 8.00pm	Bishopsgate Singers
39	Classical	Monday 7 July 7.30pm	Nicola Benedetti, Steven Osborne
49	Free	Tuesday 8 July 12.00 – 2.00pm	Southern Tenant Folk Union
40	Classical	Tuesday 8 July 6.00pm	Quatuor Ebène, Pavel Haas Quartet
40	World Music	Tuesday 8 July 7.30pm	Pandit Hariprasad Chaurasia
49	Free	Wednesday 9 July 1.15pm & 6.30pm	Shobana Jayasingh – 2Step
49	Free	Wednesday 9 July 12.00 – 2.00pm	Surtaal
51	Free	Wednesday 9 July 1.05pm	Goethe and the Lied 2
41	Classical	Wednesday 9 July 6.00pm	Allan Clayton, Simon Lepper
50	Free	Wednesday 9 July 6.00pm	Keith Clarke – Mahler's Heavenly Retreats
42	Classical	Wednesday 9 July 8.00pm	London Symphony Orchestra
49	Free	Thursday 10 July 12.00 – 2.00pm	Saravah Soul
51	Free	Thursday 10 July 1.05pm	Ashley Grote
49	Free	Thursday 10 July 1.15 & 6.30pm	Shobana Jayasingh – 2Step
44	Classical	Thursday 10 July 6.00pm	Pavel Haas Quartet, Colin Currie
44	Classical	Thursday 10 July 7.30pm	Eleanor Bron, Counterpoise
45	Classical	Thursday 10 July 8.00pm	London Symphony Orchestra
51	Free	Wednesday 16 July 12.00 – 2.00pm	Park Bench Social Club
51	Free	Thursday 17 July 12.30pm, 1.30pm & 5.30pm	Berenika Zakrzewski
51	Free	Friday 18 July 12.30pm, 1.30pm & 5.30pm	'Sweet Life' Gandini Juggling
51	Free	Wednesday 23 July 12.00 – 2.00pm	ZHL Strings
51	Free	Thursday 24 July 12.00pm, 1.00pm & 5.00pm	Magic Singh
51	Free	Thursday 24 July 12.30pm, 1.30pm & 5.30pm	Mehboob Nadeem
51	Free	Friday 25 July 12.30 – 2.00pm	Voces8
49	Free	Friday 25 July 1.15 & 6.00pm Friday 8 August 2.15 & 6.00pm	London Youth Circus
51	Free	Wednesday 30 July 12.00 – 2.00pm	The Matzos
51	Free	Thursday 31 July 11.00 – 6.00pm	Urban Canvas
50	Free	Friday 1 August 12.30 – 2.00pm	Kirantal Singh Deora
51	Free	Friday 1 August 12.30 – 2.00pm	Capital do Samba
51	Free	Wednesday 6 August 12.00pm & 1.00pm	Romani Rad
50	Free	Friday 8 August 12.30 – 2.00pm	Kadialy Kouyate and Kike Pedersen
51	Free	Sunday 10 August 2.30 – 4.00pm	Songs of the City
51	Free	Wednesday 13 August	Terza Rima
50	Free	Friday 15 August 12.30 – 2.00pm	Andrea Quintarelli Quartet
51	Free	Sunday 24 August 1.00 – 6.30pm	Out of the Blocks

# FESTIVAL BOARD AND ADMINISTRATION

## BOARD

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Vice Presidents	The Right Reverend Graeme Knowles, The Dean of St Paul's Sir Alan Traill GBE QSO
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Company Secretary	Julie Nicholls

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www.colf.org

Registered Charity no 204828

## ADMINISTRATION

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Paul Fisher	

## The Festival would like to thank the following:

Our volunteer stewards, volunteer assistants, page turners, the Barbican Box Office, Premm Design, Hot Horse, Harper Collins, West One Studios, David Loyd, Sir Ronald Grierson.

# THE CITY OF LONDON INVESTING IN THE ARTS

Guildhall is the home of the City of London Corporation and has hosted numerous Festival concerts over the years.



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. And, 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 – a not altogether unprecedented idea: this was the historic venue for Chopin's last ever public performance, which he gave for Polish émigrés in London in 1848.

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.

In recent years, the City of London Festival has rediscovered its early dynamism – with a programme of first-class international artists and free events that bring the City's streets to life each summer.

Sponsored by the City of London Corporation with 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 which houses an outstanding collection of pre-Raphaelite works; three lending libraries collectively providing one million loans of books, CDs and videos per annum; and two reference libraries. 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.



# WELCOME

I welcome you warmly to the 2008 Festival and take great pleasure in introducing this programme, which I hope will serve as a guide as well as a souvenir. The City of London has always been one of the World's great trading places and therefore it is fitting that we should reflect this artistically in our international connections and exchanges: this year the Festival is 'trading places' creatively with both India and Switzerland. London's links with both countries were forged centuries ago but today are stronger and more important than ever. Romanticism – the creative influence from mountainous landscapes and adventurous journeys in particular – is a common theme running through this year's Festival.

What do we mean by 'Romanticism'? It can of course be defined precisely as that heady period in western literature during the first half of the 19th century, which saw Goethe as a towering figure and Byron as one of its most potent protagonists. Goethe's influence pervades this Festival programme: his poem *Gesang der Geister über den Wassern* was written in Switzerland during his first encounter with the Staubbach Falls, which tumble nearly 1,000 feet into the Lauterbrunnen valley opposite the Jungfrau (sung by Tenebrae in one of Schubert's settings, 30 June); no fewer than six song recitals feature his poetry and, in the case of *Des Knaben Wunderhorn*, poems dedicated to him; and Mahler's 8th Symphony, perhaps the ultimate mountain in the range of Romantic music, reaches its own summit in the words of the closing scene from Goethe's *Faust* (performed by the LSO and Valery Gergiev, 9 and 10 July).

Lord Byron's self-imposed exile from Britain in 1816, which led him to the Swiss Alps that summer, inspired one of our most ambitious creative projects for the 2008 Festival. We led a multi-disciplinary group of artists on a journey to the Jungfrau region, retracing the steps of Byron and countless other Romantic figures, and some remarkable works emerged: new poems by Aidan Andrew Dun, epic photography by Alberto Venzago and a 'melodrama' composed by Judith Bingham to texts by Byron and Dun (performances on and exhibition from 23 June). Two centuries ago, Byron's own tour included three competitive and stimulating months spent with the Shelleys beside Lake Geneva: the summer of Mary's *Frankenstein*, or *The Modern Prometheus*, when the seeds of Percy's *Prometheus Unbound* and Byron's *Manfred* were sown. It was then that Byron encountered Goethe's *Faust*, which also influenced *Manfred*, although

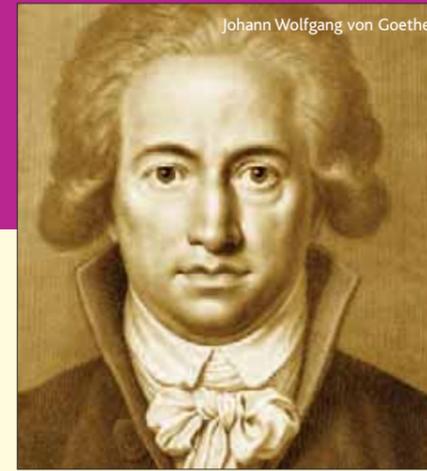


he insisted that "it was the Staubbach & the Jungfrau – and something else – much more than Faustus" that caused him to write the epic poem. *Manfred* reflects Byron's preoccupation with the idea of supermen: Titanic figures, like Prometheus, who are half-mortal and half-god. *Manfred* on the Jungfrau was the epitome of Romanticism: the hero's hopeless battle against the power of the elements.

The Romantic period in western music, covering the 19th century and beyond, outlasted its literary counterpart. Many of the Romantic composers featured during the Festival visited and spent very creative periods in Switzerland: Brahms (who composed some of his finest chamber music beside Lake Thun), Liszt, Mendelssohn, Schumann, Strauss (who in 1948, during his 'Indian Summer', worked on his sublime *Four Last Songs* in Pontresina and died the following year – performance in St Paul's Cathedral, 24 June) and Wagner (whose *Siegfried Idyll* was composed and first performed by Lake Lucerne in a great romantic gesture towards his wife – World première of our newly commissioned version in Charterhouse, 10 July).

Romanticism as a specific period in European philosophy and creativity defines 'romantic' too narrowly for our purposes. India's literature over many centuries and the Bollywood movies of more recent times (of which many are now filmed in the Jungfrau region!) prove that 'romanticism' is as universal as human imagination and endeavour are timeless. The Festival programme has tried to reflect this broader view of romantic aspiration and inspiration. "Ah, but a man's reach should exceed his grasp, / Or what's a heaven for?" are lines written 150 years ago by Robert Browning which, while summing up the spirit of that age, can be repeated as the motif of any successful enterprise, be it artistic or commercial. Only a fine line divides this idea, which is the essence of creative achievement, from the 'over-reach' of Byronic Romanticism, which can so often end in individual or corporate catastrophe.

East meets west at various points during the Festival. The first of these is a beautiful new concerto created over the past two years by Amjad Ali Khan, India's leading sarod player, in collaboration with the Scottish Chamber Orchestra and conductor David Murphy (London première performance in Mansion House, 25 June). Then Mumbai-born soprano Patricia Rozario performs songs by Mendelssohn, Schubert and Schumann from Goethe's *West-Eastern Divan* alongside a brand new song cycle by the Indian composer Param Vir, setting poems by Tagore (recital in Drapers' Hall, 3 July). More of his poetry forms the basis of another new work by Param Vir (World première performance by BBC Singers, 4 July). Tagore might fairly be described as India's 'Goethe': Renaissance man, Asia's first Nobel laureate (Literature Prize), philosopher, poet, painter and composer of over 2,000 songs (including the national anthems for both India and Bangladesh).



Johann Wolfgang von Goethe

This introduction scratches only the surface of a programme populated by many artists, including some of the very best from India and Switzerland as well as the UK, and offering a wide range of events and disciplines. Among the brightest stars of the Festival are City's great buildings: the livery halls, the Mansion House (the Lord Mayor's historic home), the churches and of course Wren's masterpiece, St Paul's Cathedral, all play leading roles. This summer we offer more free events, open air concerts and street theatre than ever before in our efforts not only to reveal the City's hidden gems within but also to animate the open spaces between.

Heartfelt thanks are due to the City of London Corporation, our major source of funding, without which the Festival would cease to exist; to our enlightened business partners for their excellent support and their support of excellence; to several trusts, foundations and livery companies for backing education and other special projects which extend the Festival's reach into our wider communities; to our media partners who spread the word and broadcast the music throughout the land; to our President, the Lord Mayor of London, and our Patrons, the High Commissioner of India and the Ambassador of Switzerland, for their encouragement and support; and especially to our wonderful artists and audiences who bring reason to our work and life to the Festival.

We look forward to seeing you at many events and hope you enjoy an adventurous journey!

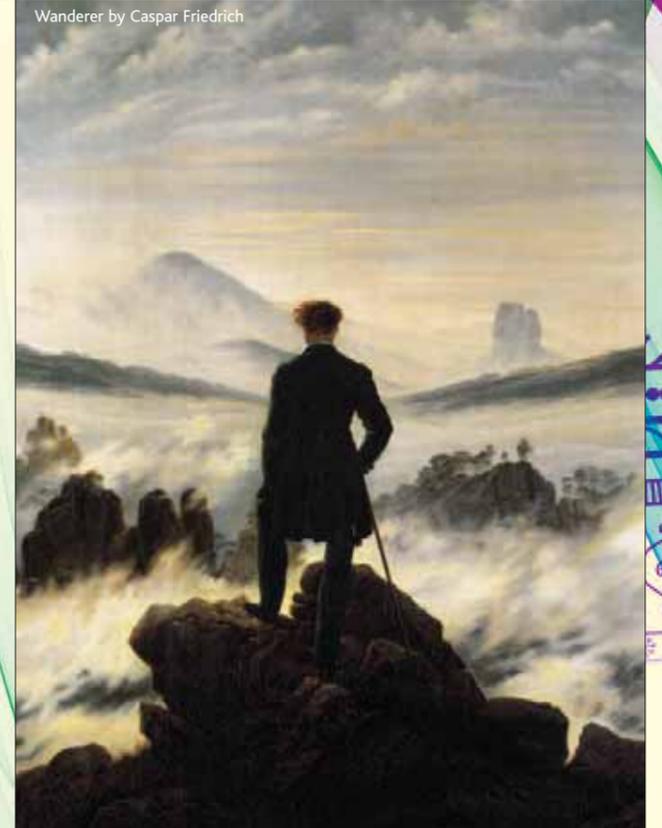
Ian Ritchie

Festival Director

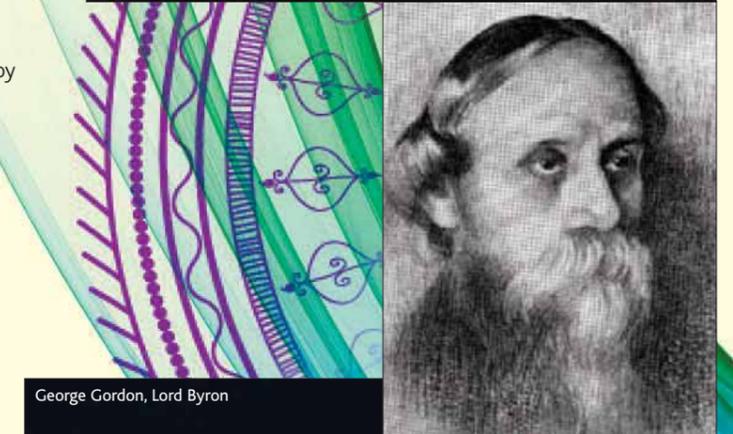
## Exile

*Spring. A Napoleonic carriage rolls black in the dusty aftermath of life, forbidden love, failed marriage. Six horses pull him from the wrath behind, England, across this strange, unbeautiful doomsday mountain range. His depression is the pandemic. The famine is his own systemic darkness mirrored into countryside. The shadow of his lover makes day midnight. A gallows on the way dangles him, malformed, hollow-eyed. High above Interlaken, at last: the valley of forgetting what's past.*

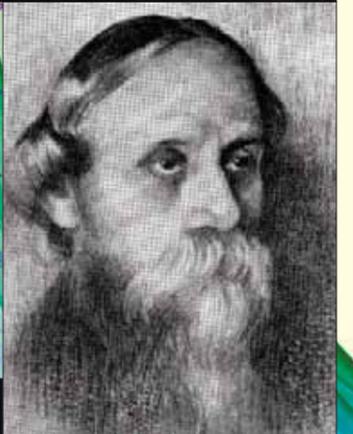
Aidan Andrew Dun, 2008



Wanderer by Caspar Friedrich



George Gordon, Lord Byron



Rabindranath Tagore



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The Director  
The Byron Society,  
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Email: [TheByronSociety@amservice.com](mailto:TheByronSociety@amservice.com)

## FRIDAY 20 JUNE

### Friday 20 June 12.00 – 12.30pm

St Mary-le-Bow, Cheapside, EC2

#### Bell Ringing

The renowned bells of St-Mary-le-Bow open the City of London Festival 2008.

☉ Mansion House  
Admission Free

### Friday 20 June 12.45pm

St Mary-le-Bow, Cheapside, EC2

#### Opening Procession

Route: St Mary-le-Bow, Bow Lane, Watling Street, Paternoster Square and west steps of St Paul's Cathedral

Music, art, dance and circus flow through the streets with hundreds of primary and secondary school students from the Festival's Education programme, including the London Youth Circus and the Bombay Baja Brass Band.

☉ Mansion House  
Admission Free

### Friday 20 June 7.00pm

Barbican Cinema, Silk Street, EC2

#### Late Bloomers

Film and screen talk with director **Bettina Oberli**.

For full details see page 54

☉ Barbican  
Tickets £11 (conc. £9.50)

### Sunday 22 June 12.00 – 6.00pm

Parliament Hill, Hampstead Heath, NW5

#### Festive India Family Day Swagatam Summer

12.00 – 1.00pm

**Bombay Baja Brass Band**

1.45 – 2.30pm

**Nathan 'Flutebox' Lee and Guests**

3.15 – 4.15pm

**Taala**

5.00 – 6.00pm

**Taala with the Vasda Punjab Dancers  
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A day of family activities on Parliament Hill, located in one of the City of London's greenest and most beautiful assets. Hang a summer wish on the wishing tree or create your own piece of our giant Rangoli artwork. Try out some Bollywood dance moves, offer your hands to the Mehndi artist for intricate henna design, have your face painted, get stuck into jewellery-making, or indulge in an Indian head massage.

Bring a rug, perhaps a picnic and join us for an afternoon of music on the bandstand.

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Gresham College is supported by the City of London and the Mercers' Company, to whom Sir Thomas Gresham left his estate and control of his benefaction. For over 400 years, Gresham Professors have given free public lectures in the City. Sir Thomas was appointed Royal Agent in Antwerp by Edward VI, a position he held throughout Mary's reign and the first nine years of Elizabeth's. His mansion in Bishopsgate was the College's first home. It was there that the Professors gave their lectures until 1768, their salaries being met from rental income from the shops around the Royal Exchange. This period saw the formation and early development at Gresham College of The Royal Society. The Festival lectures are given by guest lecturers.

Information about events, web-casts and transcripts of lectures can be found on the Gresham College website at [www.gresham.ac.uk](http://www.gresham.ac.uk) or from Gresham College, Barnard's Inn Hall, Holborn, London EC1N 2HH, telephone 020 7831 0575.

### Friday 20 June 6.00pm

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

#### Richard Stokes *lecturer*

##### Goethe the Musician and his influence on German Song

Widely considered to be one of the most important thinkers in Western culture, Goethe's works were a source of inspiration in music, drama, poetry and philosophy. Richard Stokes, visiting Professor of Lieder at the Royal Academy of Music and master in the interpretation of Lieder, discusses Goethe's musical impact.

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Southwark Cathedral

**Monday 23 June 1.05pm**  
Southwark Cathedral, London Bridge, SE1

**Stephen Disley** organ

- Max Reger** Te Deum Op 59 No 12
- Bach** Chorale Prelude: Dies sind die heil'gen zehn Gebot BWV 678
- Lionel Rogg** Deux Etudes pour Orgue:  
Le canon improbable;  
Les tétrachordes insistants
- Martin** Agnus Dei (arr. Martin,  
from Mass for Double Choir)
- Arvo Pärt** Trivium
- Guy Bovet** Ricercare; Toccata Panyavska

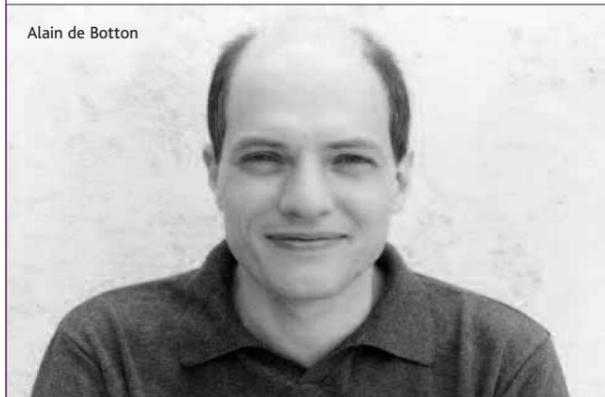
London Bridge or Monument  
Admission Free

**Monday 23 June 6.00pm**  
Gresham College, Barnard's Inn Hall, Holborn, EC4

**Alain de Botton** lecturer  
*The Question of Beauty in Architecture*

Swiss-born philosopher Alain de Botton has written in an accessible, witty and yet profound way on a number of topics including love, travel, social status and architecture. His latest book, *The Architecture of Happiness*, looks at how we might create more beautiful rooms, houses and towns.

Chancery Lane  
Admission Free



Alain de Botton

**Monday 23 June 6.00pm**  
St Mary Aldermary, Watling Street, EC4

**Christian Poltéra** cello  
**Julius Drake** piano

- Mendelssohn** Cello Sonata No 2 in D major Op 58  
*Allegro assai vivace – Allegretto scherzando – Adagio – Molto allegro e vivace*
- Schoeck** Song Transcriptions:  
Winternacht Op 30 No 3  
Nachklang Op 30 No 7  
Nacht Op 30 No 9  
Der Reisebecher Op 60 No 19
- Schubert** Sonata in A minor D821 *Arpeggione*  
*Allegro moderato – Adagio – Allegretto*

Swiss cellist Christian Poltéra begins his recital with the second of Mendelssohn's two Cello Sonatas. Wearing his music critic's hat, Robert Schumann had commented about its predecessor (No 1 in B flat major, composed in 1838) that Mendelssohn's was 'a sonata for the most refined family circle, to be enjoyed at its best, perhaps, after some poems by Goethe or Lord Byron.' Like the First Sonata, the Second brings together the classical poise of Mendelssohn's style with the imposing gestures of the Romantic era; and it too was written for the composer's financier brother Paul, a keen and evidently excellent amateur cellist, who gave the first performance with Felix in Leipzig in 1843.

By this stage the cello was a solo instrument with a future – whereas the short-lived arpeggione, for which the hard-up Schubert composed his sonata in 1817 to a commission from the Viennese player Vincenz Schuster, was by then already on the way to extinction. A cross between a cello and a large, bowed, six-stringed guitar, the arpeggione had a top register extending higher than the cello's, which therefore sets up many a technical challenge for anyone performing Schubert's work today. Poltéra also plays some transcriptions of the enormous output of songs composed by his Swiss compatriot Othmar Schoeck. The first three of these were composed in 1917-18, in an idiom still very much in touch with their composer's late-Romantic roots: and like the later *Der Reisebecher*, their lyrical manner sits attractively in their new instrumental format.

To be broadcast on BBC Radio 3

Mansion House  
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Swiss artists supported by



Christian Poltéra

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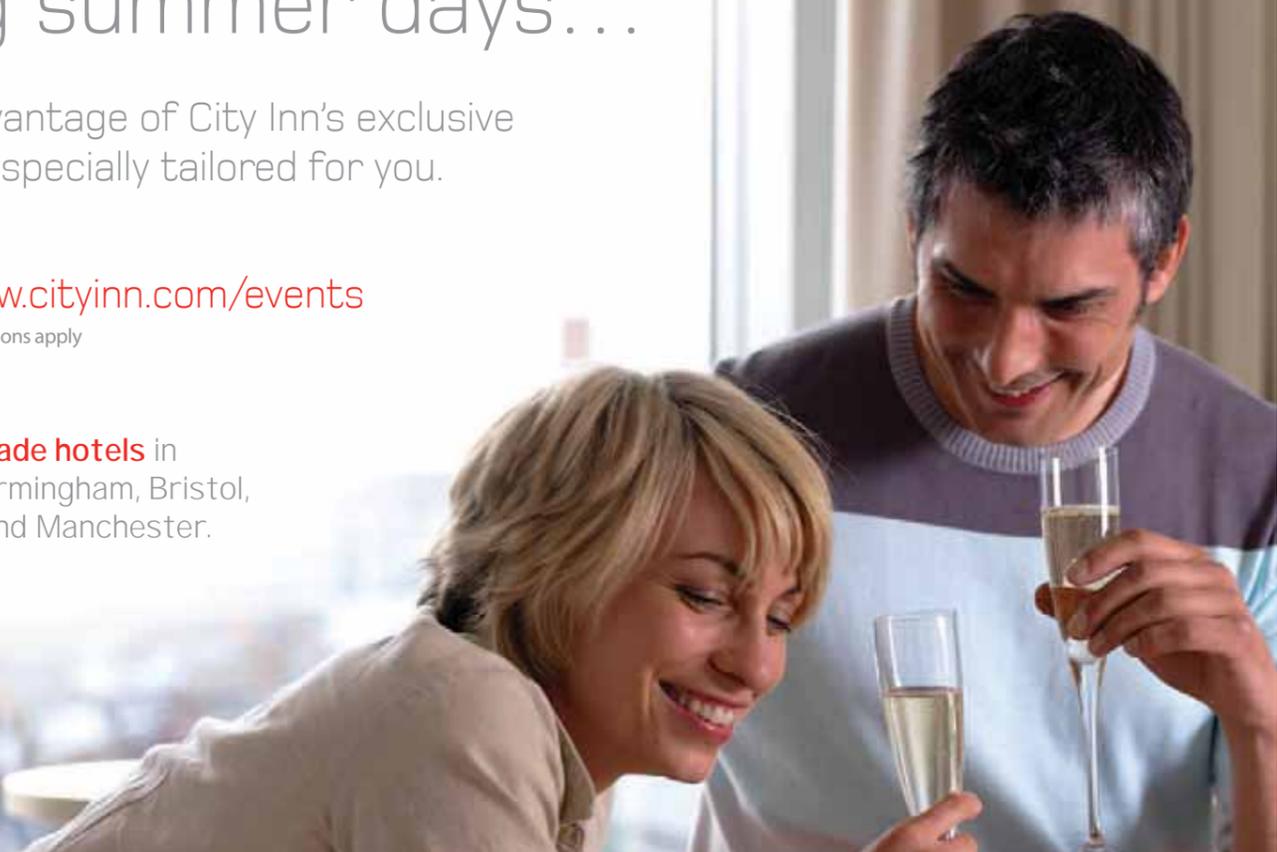
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## MONDAY 23 JUNE

### Monday 23 June 8.00pm

Mercers' Hall, Ironmonger Lane, EC2

**Samuel West** *narrator*

**David Owen Norris** *piano (1817)*

Lord Byron and the Jungfrau  
A Concert in Four Cantos

**Canto I – Farewell to London**

**Clementi** *Adagio* from Sonata in F sharp minor

Byron: on his separation from Lady Byron, February 1816

**Cramer** Etude

Byron: letter to Lady Byron, February 1816

**Fanny Hensel** *March* from Das Jahr

Byron: *Fare Thee Well!*

**Canto II – In Switzerland**

**Fanny Hensel** *September* from Das Jahr

Byron: from Alpine Journal (Lake Geneva), September 1816

**Liszt** Cloches de Genève

Byron: speech *From my youth upwards...* from Manfred, 1816-17

**Interlude – Metamorphoses**

Photography by **Alberto Venzago**

Music improvised by **David Owen Norris**

**Canto III – In the Jungfrau**

**Judith Bingham** Byron, Violent Progress (Byron/Aidan Andrew Dun)

A melodrama: *theme and 13 variations*

commissioned by the City of London Festival (World première)

**Canto IV – Onward Journey**

**Mendelssohn** Rondo Capriccioso Op 14

Byron: extract from *Childe Harold's Pilgrimage*

**Schumann** Dichterliebe (postlude)

George Gordon Byron, maverick aristocrat, dedicated revolutionary, military adventurer and serial lover, was the ultimate brooding Romantic poet. Self-exiled from London in 1816, in the wake of accusations of incest with his half-sister, he travelled from Brussels to Switzerland in his deluxe replica of Napoleon's black carriage. Byron met up with Percy and Mary Shelley by Lake Geneva: their heady literary sessions during this rain-soaked summer revolved around the titanic struggle between Man and God, as exemplified by *Prometheus* (also the subject of one of Goethe's most important poems at that time), and led to the 17 year-old Mary's creation of *Frankenstein: or the Modern Prometheus*, Percy's *Prometheus Unbound* and Byron's own poem *Prometheus*. Byron then set off for the Bernese Oberland where, in the shadow of the Jungfrau mountain, he wrote the greater part of *Manfred*, his quasi-autobiographical verse epic: Man freed or, like *Prometheus*, unbound.

This performance recalls Byron's journey through readings of his poetry and journals and is illuminated by music performed on a Broadwood piano of 1817, the year of *Manfred's* completion. Three of the featured Romantic composers found themselves visiting Switzerland for rather different reasons: Franz Liszt for scandalous elopement and the Mendelssohn siblings (Felix and his sister Fanny Hensel) for family holidays. The concert also represents an actual journey to the Jungfrau Region made last September by composer **Judith Bingham**, poet **Aidan Andrew Dun** and photographer **Alberto Venzago**, retracing the steps of Byron on the Festival's behalf and inspiring much creativity, including tonight's specially commissioned work.

About her new piece, Bingham writes: 'After visiting the Jungfrau last year I came back with my head full of Byron, his life and work. I quickly wrote a setting of his poem *She Walks in Beauty* and, when I started to think about writing a melodrama, the song kept coming back into my head. So the music is a set of thirteen variations on the song, which is quoted at the beginning. The Alpine landscape only seemed to exacerbate Byron's feelings of failure and guilt after his scandalous departure from London in 1816. This melodrama charts a night of bad dreams and painful recollections, using Byron's own words and two new sonnets by Aidan Andrew Dun.'

☉ Mansion House or Bank  
£20, £13, £7.50 ☎

This evening's journey continues to nearby St Stephen Walbrook, where all are invited for a poetic and photographic nightcap. See overleaf.

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Kunsthaus, Zürich

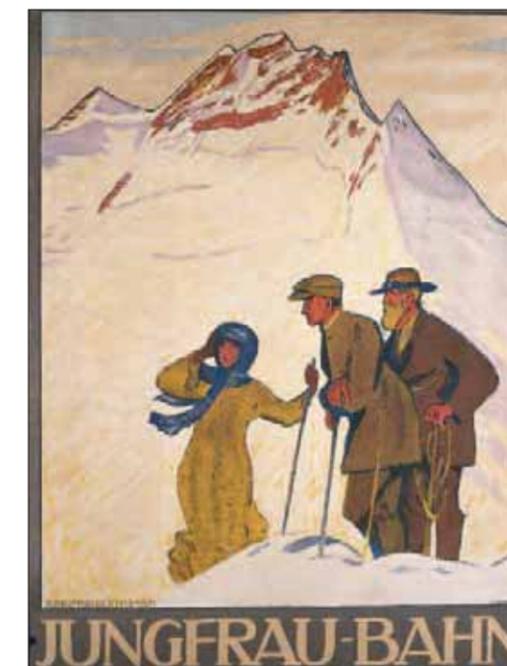
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**Monday 23 June 10.00 – 10.30pm**

St Stephen Walbrook, 39 Walbrook, EC4

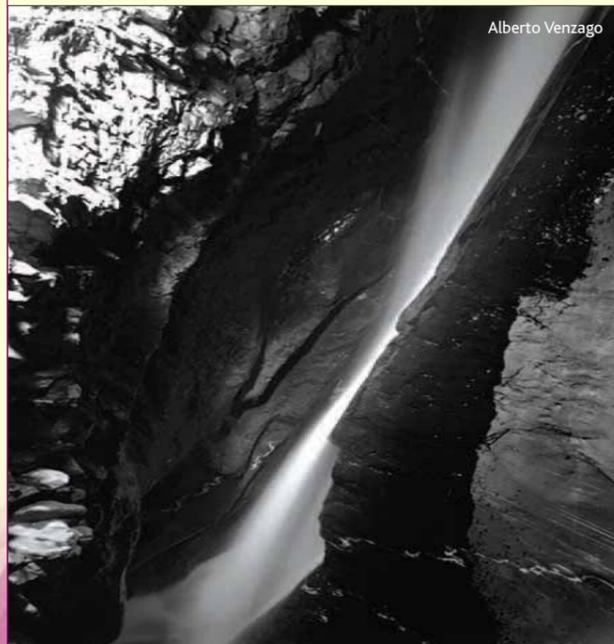
**Samuel West** *narrator*

**The Jungfrau**

A reading of *The Tourist*, a newly commissioned poem by Aidan Andrew Dun, and a private view of Alberto Venzago's Jungfrau exhibition.

See page 52 for further details

St Paul's  
Admission Free to all Festival ticket holders



Alberto Venzago

**Redeemer**

*Halfway down  
a perpetual waterfall  
a stratum of rock:  
this dense world.*

*Hazes of reality.  
In long cascades  
one clear conscious  
droplet strikes home.*

Aidan Andrew Dun, 2007

**Tuesday 24 June 6.00pm**

St Vedast Alias Foster, Foster Lane, EC2

**Alina Ibragimova** *violin*

**Danjulo Ishizaka** *cello*

**Shai Wosner** *piano*

**Brahms in Switzerland: Chamber Music from Lake Thun**

**Brahms** Cello Sonata No 2 in F major Op 99  
*Allegro vivace – Adagio affettuoso – Allegro  
passionato – Allegro molto*

**Brahms** Piano Trio No 3 in C minor Op 101  
*Allegro energico – Presto non assai – Andante  
grazioso – Allegro molto*

One measure of the difference between great composers and other people is that the former species tends to have an unrelated idea of what constitutes leisure time. Most of us go on holiday to be on holiday. Brahms went on holiday to work – if anything, more assiduously even than he worked at home in his adopted city of Vienna. The summer of 1886 was typical of the Brahmsian concept of a relaxing break. Taking himself off to Hofstetten beside Lake Thun in Switzerland, and renting a room with a gorgeous view towards the Bernese Alps, he rapidly composed not only his F major *Cello Sonata*, but also his A major *Violin Sonata* (see Monday 7 July, Plaisterers' Hall) and, as if that wasn't quite enough, the C minor *Piano Trio* as well.

And there was another inspiration besides the idyllic surrounding landscape. The young and pretty contralto Hermine Spies had recently sung some fine performances of Brahms' *Alto Rhapsody*, and the 53-year-old composer had asked her to come and visit him at Hofstetten – which she circumspectly did. True to usual form, nothing decisive came of the meeting: for Brahms, an enthralled flirtation was one thing, a declaration quite another. He was always susceptible not so much to a lovely face as to a lovely voice – and the *Cello Sonata's* expansive, song-like *Adagio affettuoso* second movement probably did owe something to Hermine's presence. The C minor *Piano Trio*, too, explores a similarly impressive range of Brahmsian emotional territory – stormy turbulence often at hand, but with the warmth of the summer sun insisting on shining through.

To be broadcast on BBC Radio 3

St Paul's  
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Alina Ibragimova

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The Pavel Haas Quartet, photographed by Marco Borggreve.

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**Tuesday 24 June 7.00pm**

Linklaters, One Silk Street, EC2

**Tishani Doshi, Siddhartha Bose, Carole Satyamurti** *poets*

*Countries of the Body*

Join **Tishani Doshi**, the acclaimed Anglo-Indian poet and novelist, **Siddhartha Bose**, an Indian poet well known for erudition and powerful performance and **Carole Satyamurti**, a distinguished British poet who is producing a new translation of the Indian classic tales known as the Mahābhārata.

Join **Tishani Doshi**, the acclaimed Anglo-Indian poet and novelist, **Siddhartha Bose**, an Indian poet well known for erudition and powerful performance and **Carole Satyamurti**, a distinguished British poet who is producing a new translation of the Indian classic tales known as the Mahābhārata.

☉ Barbican or Moorgate  
Admission Free, but booking is necessary through *Poet in the City*, tel 07908 367488 or email [info@poetinthecity.co.uk](mailto:info@poetinthecity.co.uk)

**Tuesday 24 – Saturday 28 June 7.45pm**

The Pit, Barbican Theatre, EC2

**Yellow Earth Theatre**

*Running The Silk Road*

A cast of UK and Chinese performers weave together two theatrical traditions in this enthralling collaboration. A group of friends from London set off on an epic journey along the Silk Road – the ancient trading route weaving through Arabia, Persia and India before reaching China. Classical actors from Beijing Opera draw on the zaju theatre of the Jin Dynasty, using dance, acrobatics, comic patter and music.

☉ Barbican  
Tickets £15



Mark Elder

**Tuesday 24 June 8.00pm**

St Paul's Cathedral, EC4

**Hallé Orchestra**

**Orla Boylan** *soprano*

**Johan Reuter** *baritone*

**Mark Elder** *conductor*

- Brahms/Glanert** Vier Präludien und ernste Gesänge (Four Preludes and Serious Songs) Op 121  
*Denn es gehet dem Menschen  
Ich wandte mich und sahe an alle  
O Tod, o Tod, wie bitter bist du  
Wenn ich mich mit Menschen- und Engelszungen redete*
- Wagner** Extract from Parsifal  
*Prelude (Act 1)  
Good Friday Music (Act 3)*
- Richard Strauss** Vier letzte Lieder (Four Last Songs)  
*Frühling  
September  
Beim Schlafengehen  
Im Abendrot*

One connecting theme of this programme is that these are all life works, written near the end of their composers' lives. Consciously or otherwise, each musical statement seems to convey a sense that for its creator, time is now short – short enough to make flamboyant mastery seem unimportant, and concentration on the essence of things very important indeed. Another connection is that all three of these German Romantic composers spent significant creative periods in Switzerland, although only Strauss wrote any of tonight's music there.

The manner of Brahms' *Four Serious Songs* is pointedly austere, as if repudiating the lyrical winsomeness of the entire German Lieder tradition to which Brahms himself had contributed so richly. Each song sets a biblical text (Ecclesiastes, Ecclesiasticus and St Paul's first letter to the Corinthians), brooding on mankind's need for stoical humility in the face of death. Richard Strauss' *Four Last Songs*, too, were the final products of a lifelong love-affair with the medium. Composed in 1948, during the final creative upsurge of Strauss' remarkable 'Indian Summer', their glowing orchestral accompaniments cradle the solo soprano's soaring lines in a radiant farewell to musical Romanticism itself. It was by happy chance that, during Strauss' sojourn in Switzerland, an admirer sent him the poems of Hermann Hesse, who happened to live nearby in the Engadine. They captured his mood perfectly and he set three of them. In the closing Eichendorff song, the poet and his lifelong companion wander serenely together towards the sunset of their own lives.

Wagner's last opera *Parsifal* deals in retrospection of a different kind – a summing up of spiritual themes of renunciation and transcendence, part Christian (concerning the Grail legend) and part Buddhist, that had preoccupied the composer for a lifetime. The outcome was the creation of a uniquely intense and shimmering sound-world – encompassing both the agonised yearning for redemption conveyed in the Act 1 *Prelude*, and the answering mood of tender benediction that shines throughout the *Good Friday Music* from Act 3.

☉ St Paul's  
£45, £30, £20, £10, £5 ☹

**Wednesday 25 June 1.05pm**

St Lawrence Jewry, Gresham Street, EC2

**Goethe and the Lied 1**

Theatre and Song – The Early Years

**Hannah Morrison** *soprano*

**Paul Curievici** *tenor*

**Lukas Kargl** *baritone*

**Ja Yeon Kang** *piano*

Devised and introduced by **Norbert Meyn**

☉ Bank or Mansion House  
Admission Free



Jonathan Lemalu

**Wednesday 25 June 6.00pm**

St Lawrence Jewry, Gresham Street, EC2

**Jonathan Lemalu** *baritone*

**Simon Lepper** *piano*

- Schubert** Rastlose Liebe  
An den Mond D259  
Wandrer's Nachtlied D768
- Vaughan Williams** Songs of Travel  
*The Vagabond  
Let Beauty Awake  
The Roadside Fire  
Youth and Love  
In Dreams  
The infinite shining heavens  
Whither Must I Wander  
Bright is the ring of words  
I have trod the upward and the downward slope*
- Mahler** From Des Knaben Wunderhorn  
*Trost im Unglück  
Der Tamboursg'sell  
Revelge  
Lob des hohen Verstandes  
Des Antonius von Padua Fischpredigt*

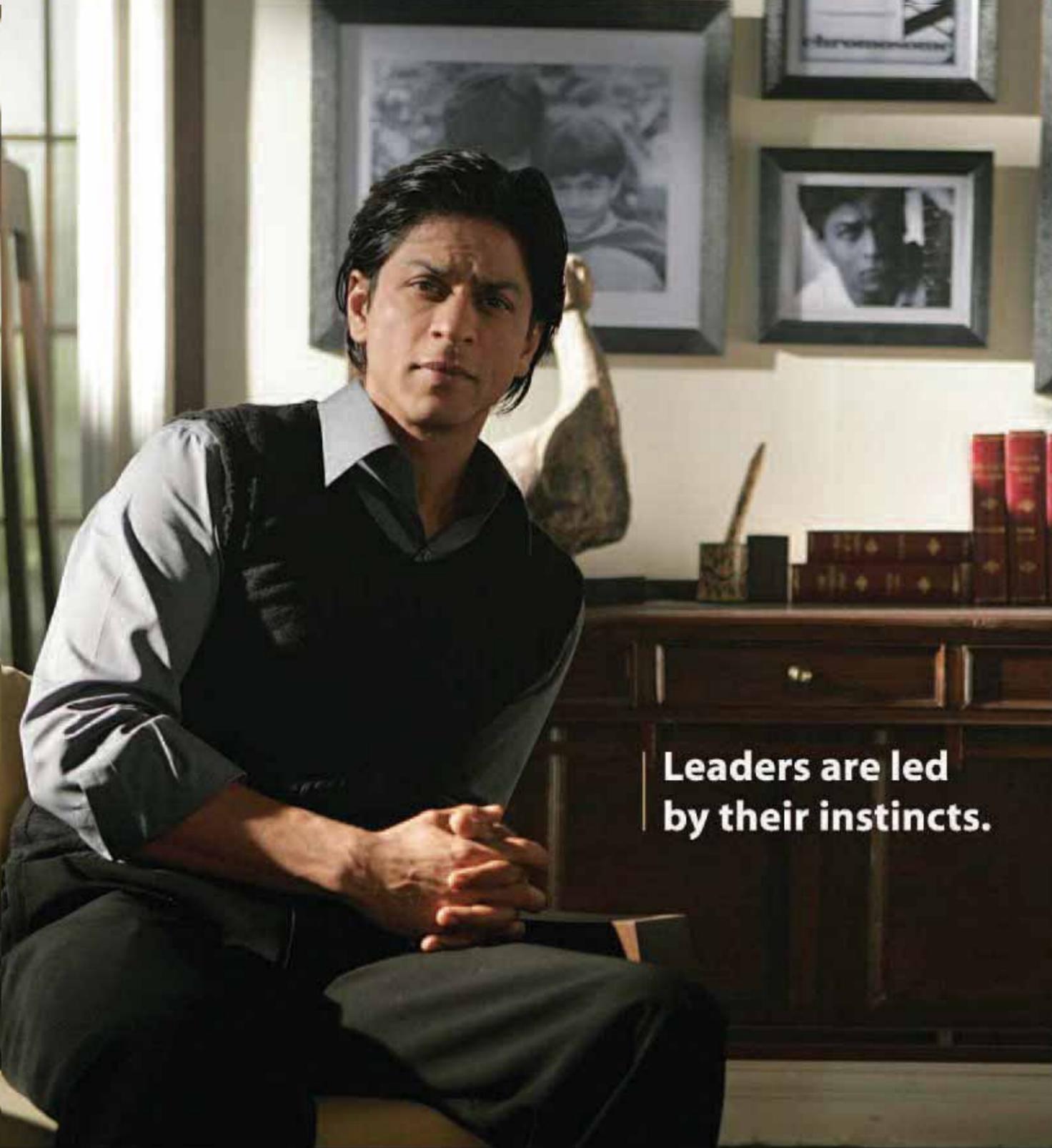
Poet, novelist, playwright, essayist, scientist, lover, dreamer, visionary – the giant personality of Johann Wolfgang von Goethe dominated the German literary scene in the late 18th and early 19th centuries. Like everyone else, the teenage Schubert was enthralled by the scope of Goethe's genius. His setting of *Rastlose Liebe* (Restless love) is all unsettled nervous energy, while *An den Mond* (To the Moon) is a quiet miracle of ballad-like naturalness; and the later *Wandrer's Nachtlied* (Wanderer's Night-Song) is a peerless moment of calm. The Romantic figure of the Wanderer or Wayfarer (see page 9) resurfaces, too, in Vaughan Williams' sturdily lyrical *Songs of Travel*, completed in 1904. The ninth and last of these Robert Louis Stevenson settings, *I have trod the upward and the downward slope*, was discovered among the composer's papers only after his death in 1958. It ends with the music of the first song's opening bars – as if the traveller's journey has, after all, only just begun.

The early 19th-century anthology *Des Knaben Wunderhorn* (Youth's Magic Horn), dedicated to Goethe, was another major influence on the Romantic era, and on Mahler in particular. All of rural, pre-Industrial Revolution Germany seems to be here – the wretched poverty, and the allure of army life as an escape; the constant wars, and their human cost; and yet, somehow, the irrepressible surfacing of life, love and sheer fun. Mahler, the supreme opera conductor who never composed an opera, here immortalised *Der Tamboursg'sell* – the Drummer-Boy sentenced to death for desertion – or the spectral army of *Revelge* (*Reveille*) as truly as Thomas Hardy did the characters in one of his poems or novels.

To be broadcast on BBC Radio 3

☉ Bank or Mansion House  
Tickets £10 unreserved  
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**Wednesday 25 June 7.30pm**

Mansion House, Walbrook, EC4

**Amjad Ali Khan** *sarod*

**David Watkin** *cello*

**SCO LAB**

**Satyajit Talwalkar** *tabla*

**Scottish Chamber Orchestra**

**David Murphy** *conductor*

**Vivaldi** Cello Concerto RV413

**Classical Indian raga**

**Bach** Brandenburg Concerto No 3 BWV 1048

*Interval*

**Amjad Ali Khan** Samagam (London première)  
(Realised by **David Murphy**)

The relationship between spontaneous creation and structure is a central theme of this concert. This is explored through Indian and Western perspectives before both perspectives converge in Amjad Ali Khan's *Samagam*.

Like Amjad Ali Khan, the other composers featured tonight were also performers in premières of their works, their performances also containing improvisation. For example, Bach's *Brandenburg Concerto No 3* in G has a standard three movement format. The *Adagio* second movement however, consists of only two chords. In Bach's time, the space between these chords provided an opportunity for improvisation. The fact that these chords are modal is particularly appropriate tonight – modal improvisation is central to Indian music.

Represented through his *Cello Concerto* in G major, RV 413 Vivaldi composed his concerti primarily for the young virtuoso musicians he trained at the Pieta in Venice, musicians he also trained in the art of improvisation. As in the *Brandenburg Concerto*, spontaneous creation will feature in tonight's performance.

*Samagam* means confluence or flowing together. In realising this work I have aimed to preserve the essence of both Indian and Western traditions so that they can flow into each other without artistic compromise. Opening with a Raga dedicated to Ganesh, the remover of obstacles, *Samagam* is structured in seven interconnected sections, each based on a different raga, and grouped around a central improvised 'medley of ragas' featuring the *Lab music* group.

A raga is said to 'colour the mind' and the ragas which make up *Samagam* have been chosen for the contrast and variety of colours and sensations they produce together. *Samagam* concludes with the celebratory *Rag Bhairavi*.

Programme note by David Murphy

To be broadcast on BBC Radio 3

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£25, £15, £10

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**Thursday 26 June 1.05pm**

St Lawrence Jewry, Gresham Street, EC2

**Katherine Hambridge** *organ*

**Mendelssohn** Sonata No 3 in A major Op 65 No 3

**Schumann** Fugue No 2 in B flat major Op 60

**Brahms** Fugue in A minor

**Lionel Rogg** Meditation sur B-A-C-H

**Bach** Toccata and Fugue in D minor BWV538

Bank or Mansion House  
Admission Free

Supported by The Eric Thompson Trust



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Aronowitz Ensemble

**Thursday 26 June 6.00pm**

St Stephen Walbrook, Walbrook, EC4

**Aronowitz Ensemble**

**Gwilym Simcock** *piano*

**Richard Strauss** Sextet from Capriccio Op 85

**Mendelssohn** Piano Quartet No 3 in B minor Op 3  
*Allegro molto – Andante – Scherzo: Allegro molto – Finale: Allegro vivace*

**Gwilym Simcock** Contours (World première)  
BBC/Royal Philharmonic Society commission

Mendelssohn dedicated his B minor *Quartet* to Goethe, and played the piano part in its first performance in 1825, in Goethe's adopted city of Weimar. The 75-year-old master-poet and the teenage composer had by now struck up a genuine friendship, whose deepening effect on the crafted spontaneity of Mendelssohn's style was unmistakable; and the result here was an early masterwork. Richard Strauss' *Capriccio* was, in contrast, a late one. This was Strauss' last opera, premièred in Munich in 1942, and it begins with a sextet for six solo strings – an unorthodox and beautiful prelude to the sophisticated operatic byplay that then follows.

Crafted spontaneity of another kind informs the music of Gwilym Simcock, who over the past few years has rapidly built a reputation as one of the jazz scene's exceptional young composer-pianists. Pointing out that he also studied piano, horn and composing at Chetham's School of Music in Manchester, Simcock says of *Contours*: 'As the main focus of my education was of a classical nature, I've always wanted to write and play music that has strong influences from both 'camps'. *Contours* is written in a dual way so that it can either be played by an improvising pianist such as myself, or a pianist reading an alternative written version. The emphasis of the music for me, whether it be classical, jazz or a combination of the two, is that it has the melodic strength and rhythmic drive to appeal to a listener coming from any standpoint.'

To be broadcast on BBC Radio 3

Bank or Mansion House  
Tickets £10 unreserved  
(subscription discount)



**Thursday 26 June 7.30pm**

Goldsmiths' Hall, Foster Lane, EC2

**Christian Poltéra** *cello*

**Festival Strings Lucerne**

**Achim Fiedler** *conductor*

**Mendelssohn** Symphony for Strings No 10 in B minor  
*Adagio – Allegro*

**Schoeck** Cello Concerto Op 61  
*Allegro moderato – Andante tranquillo – Presto – Lento: Molto allegro*

*Interval*

**Schoeck** Sommernacht

**Mendelssohn** Symphony for Strings No 9 in C major *Swiss*  
*Grave: Allegro – Andante – Scherzo: Trio (La Suisse) – Allegro vivace*

Mendelssohn and Goethe first met in 1821: Goethe was then 71, and Mendelssohn, taken by his family to meet the great poet in Weimar, had reached the rather younger age of 12. Writing to Goethe ten years later, Mendelssohn remarked that Switzerland had always been his favourite country – a sentiment that Goethe would have appreciated, given the inspiration that he himself had found in the Jungfrau region (see Monday 30 June, Merchant Taylors' Hall, page 29). Mendelssohn's fondness for Switzerland had begun early. During a family holiday there, he had heard and noted down a yodelling song: this resurfaced in the Scherzo movement of his *String Symphony* No 9 of 1823, which like its sibling works – including the shorter, darker-toned No 10 – was premièred at the Mendelssohn family home in Berlin.

In contrast to the youthful world of the teenage Mendelssohn, Switzerland's Othmar Schoeck in his later works found himself re-exploring the reflective, late-Romantic manner of his own early years. His *Cello Concerto* of 1947 is an elegiac work, with its darkly singing solo part, and an accompaniment scored unusually for strings alone. *Sommernacht* (Summer Night), composed in 1945, was inspired by a poem by Schoeck's compatriot Gottfried Keller. The young men of a Swiss village are working happily and secretly through the moonlit night, harvesting the corn crop for a local widow. Dawn arrives; the sheaves are bundled and stacked; and the men leave for their usual day's work.

St Paul's  
£25, £15, £10 unreserved



**Thursday 26 June 7.30pm**

Innholders' Hall, 30 College Street, EC4

**Amjad Ali Khan** *sarod*

**Claudio Bohórquez** *cello*

**Satyajit Talwalkar** *tabla*

**Amjad Ali Khan** Solo sarod improvisations

**Bach** Cello Suite No 1 in G minor BWV 1007

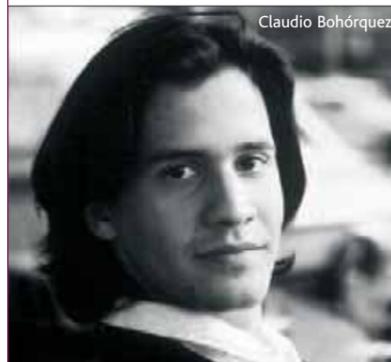
*Interval*

Newly devised music and improvisations on ragas for sarod and cello

This programme presents each artist in his own métier, represented by classical Indian ragas and one of Bach's cello masterpieces, followed by a fascinating journey through their musical common ground.

Cannon Street or Mansion House

Tickets £20 unreserved



Claudio Bohórquez

**Trikona Trinity Capital**

Trikona Trinity Capital PLC was listed on the London Stock Exchange as Trinity Capital in 2006, raising £250m of equity. The Company adopts a socially aware attitude to development, investing in projects which will actively improve India's underdeveloped social and physical infrastructure. The fund invests in real estate and infrastructure related entities across India, with a particular focus on the office, retail, hospitality and residential sectors. Becoming fully invested six months ahead of schedule, its investment strategy is unique – selecting developers with a proven track record in the development type or in the local market. In November 2007 Trikona TC became the first London listed fund of its kind to realise significant returns on its investments, with the divestment of part of its share holdings creating a gain of 108% over the holding period. It is managed by Trikona Capital, the leading real estate fund management firm in India.

**Thursday 26 June 8.00pm**

Jerwood Hall, LSO St Luke's, 161 Old Street, EC1

**Bishi**  
**LSO Strings**

UBS Soundscapes: Eclectica

Known for being the face and DJ of Kashpoint, Bishi is also an accomplished musician and solo artist. Her music blends traditional instruments and folk influences with electronic beats and strong melody, creating an ethereal and unique sound.

Old Street  
Tickets £21, £14, £7 lso.co.uk/lsostlukes



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FRIDAY 27 JUNE

### Friday 27 June 6.00pm

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

**Nick Robins** *lecturer*

#### This Imperious Company: The East India Company and the Modern Multinational

Nick Robins, author of *The Corporation that Changed the World: How the East India Company Shaped the Modern Multinational*, examines the Company's legacy in London and the lessons it teaches for contemporary business.

Chancery Lane  
Admission Free

### Sunday 29 June 11.00am

St Paul's Cathedral, EC4

**Choir of St Paul's Cathedral**

**Andrew Carwood** *conductor*

Festival Service

**Vaughan Williams** Mass in G minor

St Paul's  
Admission Free

### Friday 27 June 7.30pm

Stationers' Hall, Ave Maria Lane, EC4

#### The Lighthouse Trio

**Tim Garland** *saxophone*

**Gwilym Simcock** *piano*

**Asaf Sirkis** *percussion*

**Sacconi Strings**

**Bach** Oboe Concerto BWV 1053

**Tim Garland** Homage to Father Bach (World première)  
If the Sea Replied

*Interval*

#### Lighthouse Trio Set

Johann Sebastian Bach's improvisational prowess has long resonated with jazz musicians and renowned saxophonist/composer Tim Garland is no exception. He explores these resonances in accepting the challenge of playing both Bach's D minor *Oboe Concerto* on the soprano saxophone and following it with his own brand-new concerto, *Homage To Father Bach*. In this, Garland pays tribute not only to the great composer's oft-forgotten improvisational skills but also to the wonderful contrapuntal tapestry woven by Bach in his orchestral works.

In this unique combination of classical and jazz influences Tim Garland is joined by BBC New Generation Artist Gwilym Simcock whose versatility is demonstrated as continuo player in the Bach Concerto, a role he expands upon in *Homage To Father Bach*. The 9-piece Sacconi Strings extend their contribution to this unique concert by accompanying the Lighthouse Trio in extracts from Garland's award-winning *If The Sea Replied*, winner of a BBC award for innovation in 2006.

Percussionist Asaf Sirkis completes the virtuosic Lighthouse line-up that rounds off this momentous event with Garland's eclectic, lyrical, spontaneous and often breath-taking music.

To be broadcast on BBC Radio 3

St Paul's or Blackfriars  
Tickets £25, £15, £10



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**Monday 30 June 1.05pm**

Southwark Cathedral, London Bridge, SE1

**Peter Wright** organ

- Boëly** Fantasia and Fugue in B flat
- Honegger** Fugue and Choral
- Bach** Chorale Prelude: *Nun freut euch* BWV 734
- Lionel Rogg** Partita sopra *Nun freut euch*
- Jehan Alain** Deux danses à Agni Yavishta
- Lionel Rogg** Hommage à Messiaen
- Messiaen** Transports de joie (L'Ascension)

☉ London Bridge or Monument  
Admission Free

**Monday 30 June 6.00pm**

St Margaret Lothbury, EC2

**Shai Wosner** piano

- Schubert** Six Moments Musicaux D870 interspersed with
- Schoenberg** Six Little Piano Pieces Op 19
- Beethoven** Sonata in F minor Op 57 *Appassionata*

Arnold Schoenberg is today still largely seen as the composer who, more radically even than Stravinsky or Bartók, kick started the creation of what's perceived to be 'modern music'. Schoenberg himself liked to make out that the situation wasn't at all so simple, and that his music was at least as much concerned with extending classical and Romantic tradition. So he would surely have approved of this programme's interweaving of Schubert's *Six Moments Musicaux* with his own *Six Little Piano Pieces* – composed nearly a century later, in an experimental, ultra-compressed style that still owes much to the lyrical impulse of earlier Viennese musical generations, Schubert's among them. (The last of the *Six Little Pieces*, with its quiet opening and closing chords, was written immediately after Schoenberg had returned from Mahler's funeral in 1911.)

But how had musical language itself become so different in Schoenberg's time, compared to Schubert's? Part of the reason can be traced back to the eruptive forces unleashed by Beethoven in works like the *Appassionata* of 1805. Here was a composer whose idiom was searching out previously unimagined extremes of storminess and calm, and not just in the broader contrasts between the sonata's movements – a central, gravely beautiful set of variations in D flat major, flanked by a pair of F minor whirlwinds. The jostling of *fortissimo* rage and *pianissimo* hush here extends even to adjacent musical phrases. And the finale's concluding, vortex-like speeding-up seems to be hurtling straight towards the turbulent heart of the next musical century – Schoenberg's century.

To be broadcast on BBC Radio 3

☉ Bank  
Tickets £10 unreserved  
(subscription discount)



**Monday 30 June 6.30pm**

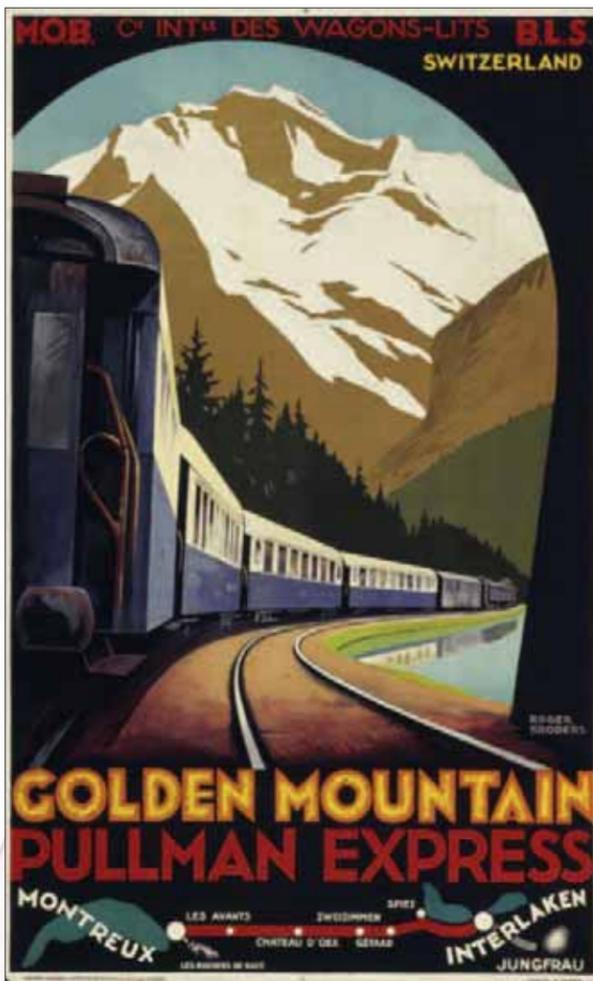
Bridewell Hall, Bride Lane, Fleet Street, EC4

**Michael Horovitz, John Mole, Inua Ellams** poets

Poetry and Jazz

A New Audiences poetry event featuring an exciting line-up of contemporary poets influenced by jazz in their work.

☉ Blackfriars  
Admission Free, but reservation necessary through Poet in the City.  
(See page 20 for booking details)  
Bar opens 30 minutes before performance starts



**Monday 30 June 7.30pm**

Merchant Taylors' Hall, 30 Threadneedle Street, EC2

**Tenebrae** choir

**Nigel Short** director

**Joseph Cullen** piano

**Jeremy Filsell** piano

- Brahms** Neue Liebeslieder Waltzer Op 65  
*Verzicht, o Herz, auf Rettung*  
*Finstere Schatten der Nacht*  
*An jeder Hand die Finger*  
*Ihr schwarzen Augen*  
*Wahre, wahre deinen Sohn*  
*Rosen steckt mir an die Mutter*  
*Vom Gebirge Well auf Well*  
*Weiche Gräser im Revier*  
*Nagen am Herzen fühl ich*  
*Ich kose süß mit der und der*  
*Alles, alles in den Wind*  
*Schwarzer Wald, dein Schatten*  
*Nein, Geliebter, setze dich*  
*Flammenauge, dunkles Haar*  
*Zum Schluss: Nun, ihr Musen, genug!*

- Nigel Short** *Rhenus Fluvius* Part 1 Switzerland (World première)
- Schubert** Nur wer die Sehnsucht kennt D656  
Chor der Engel D440  
Gesang der Geister über den Wassern D538

Interval

- Brahms** Drei Motetten Op 110  
*Ich aber bin elend*  
*Ach, arme Welt*  
*Wenn wir in höchsten Noten sein*

- Schubert** Psalm 23 D706
- Frank Martin** Mass for Double Choir
- Brahms** Geistliches Lied Op 30

Switzerland is one of the connecting threads running through this secular and sacred choral programme. In 1779 Goethe visited the Lauterbrunnen valley in the Jungfrau region. While there, he was so impressed by the Staubbach Falls – a spectacular sequence of waterfalls tumbling nearly 1,000 feet – that he wrote his poem *Gesang der Geister über den Wassern* (Song of the Spirits above the Waters). Schubert set this several times and made this exquisite version for men's voices in 1817. Of the other Goethe poems in this group, Schubert made several well-known versions of the Mignon *Sehnsucht* for solo voices (and a duet) but this setting is for male voices, contrasting with the female voices of the Angel Chorus. Goethe's poetry also concludes Brahms' second set of Lovesong Waltzes. Switzerland's leading 20th-century composer, Frank Martin, is represented by a masterpiece: the unaccompanied *Mass for Double Choir* is one of his most widely performed works.

About his specially written text for *Rhenus Fluvius*, Jürg Markus Fankhauser says: 'The Rhine [is] a fascinating river that has always separated and joined the peoples that travelled the land. The work is introduced by the God of Water giving the gift of spring water, in Latin, a language apt for Gods. The birth of the Rhine in the Swiss Alps is sung in the Romansh dialect of the Surselva, followed by German, French, Middle High German and Dutch, as the Rhine flows into the ocean and, with a distant reminder of the Romansh call, blends with the sea's salty waters.'

Interval appearance by the **Hottingen Guild Band** from Zürich

☉ Bank  
Tickets £25, £15, £10 ☞ ☞



**Monday 30 June 8.00pm**

Bridewell Hall, Bride Lane, Fleet Street, EC4

**Stimmhorn**

In 1996, Christian Zehnder and Balthasar Streiff came together to form the award winning Stimmhorn. Since then they have become known for their remarkable merging of traditional and experimental music styles, creating a truly unique sound through the combination of Zehnder's vocals with instruments such as the alphorn, tuba and trumpet played by Streiff. This grouping of forces produces a wonderful fusion of genres that come together to provide a one-off musical experience.

☉ Blackfriars  
Tickets £10 unreserved  
Bar opens 30 minutes before performance starts

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**Tuesday 1 July 6.00pm**

St Andrew by the Wardrobe, Queen Victoria Street, EC4

**Cédric Tiberghien** *piano*

- Liszt** *Années de Pèlerinage – Première année: Suisse*  
*La chapelle de Guillaume Tell*  
*Au lac de Wallenstadt*  
*Pastorale*  
*Au bord d'une source*  
*Orage*  
*Vallée d'Obermann*  
*Éclogue*  
*Le mal de pays*  
*Les cloches de Genève*

Eloping from Paris to Switzerland in 1835 with the pregnant Countess Marie d'Agoult (seven years older, married, and already with two children of her own), the 24-year-old Liszt found himself at the start of what he later styled his 'Years of Pilgrimage'. This was to be the collective title of the three books of piano pieces (the second and third *Années* were inspired by Italian surroundings and culture) which together amount to one of his supreme achievements. Already Liszt was famous as a pianist of astounding virtuosity and artistry, with an aura of exotic Romanticism to which his sometimes idyllic, sometimes fractious liaison with Marie did no harm whatever.

His Swiss 'pilgrimage' also initiated Liszt's true self-discovery as a composer. These nine pieces began life among the Swiss mountains and lakes that Liszt and Marie discovered together; early versions of several of the set were published as *Album d'un voyageur* in 1840. Several years later Liszt then revised these rather prolix originals radically and successfully, and added two new ones, the Byronically raging *Orage* (Storm), and the charming *Éclogue*. High points include the superb opening evocation of the setting of William Tell's chapel by Lake Lucerne (with heroic alphon calls echoing across the valley), and the transformation of Geneva's church bells into an exquisite extended lullaby – perhaps for Liszt's and Marie's newly born daughter Blandine? Towering over the entire cycle is *Vallée d'Obermann*, inspired by a then famous Romantic novel and its darkly brooding hero, and unleashing a musical imagination that plunges and soars like an eagle in flight.

To be broadcast on BBC Radio 3



Blackfriars  
 Tickets £10 unreserved  
 (subscription discount)



**Tuesday 1 July 6.30pm**

Bridewell Hall, Bride Lane, Fleet Street, EC4

**Nathan Penlington, Ross Sutherland, Simon Munnery** *poets*

**Poetry and Comedy**

A New Audiences recital by a special line-up of contemporary poets, whose work combines comedy and performance poetry.

Blackfriars  
 Admission Free, but reservation necessary through Poet in the City  
 (See page 20 for booking details)  
 Bar opens 30 minutes before performance starts

**Tuesday 1 July 8.00pm**

Bridewell Hall, Bride Lane, Fleet Street, EC4

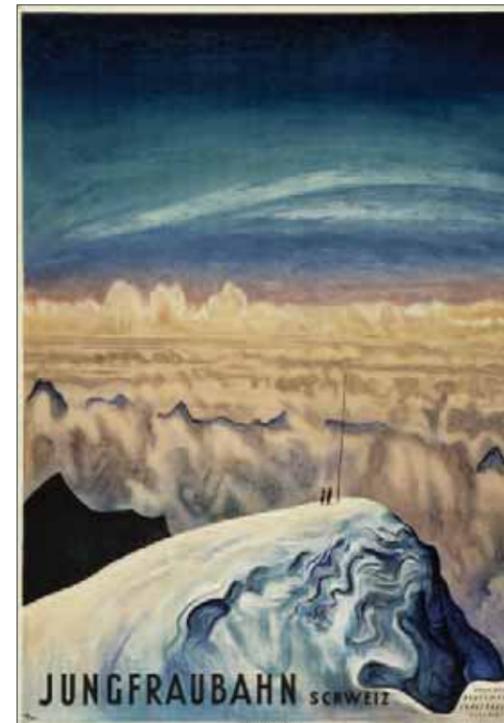
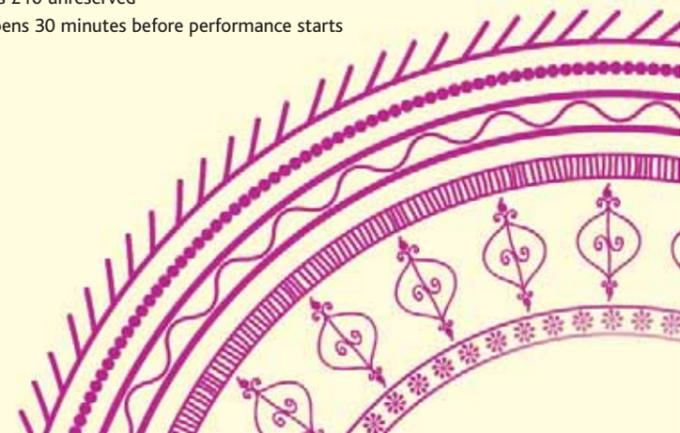
**The Pits**

- Ben Parry** *director/baritone/piano*  
**Grace Davidson** *soprano*  
**Ruth Massey** *alto*  
**Jonathan Bungard** *tenor*  
**James Holliday** *bass*

- |                         |                                    |
|-------------------------|------------------------------------|
| Heroes                  |                                    |
| <b>Stanford</b>         | Heraclitus                         |
| <b>Bonheur</b>          | The Battle Eve                     |
| <b>Elgar</b>            | As Torrents in Summer              |
| <b>Blockley</b>         | The Arab's Farewell to his Steed   |
| <b>Balfe</b>            | Excelsior!                         |
| <b>Braham</b>           | The Death of Nelson                |
| <b>Rubens</b>           | Your King and Country Want You     |
| Love Lost and Won       |                                    |
| <b>Parry</b>            | My Delight and Thy Delight         |
| <b>Balfe</b>            | Come into the Garden, Maud         |
| <b>Sullivan</b>         | Echoes                             |
| <b>Benedict</b>         | The Moon has Raised her Lamp Above |
| <b>Foster</b>           | Beautiful Dreamer                  |
| <b>Novello</b>          | We'll Gather Lilacs                |
| <i>Interval</i>         |                                    |
| The Family              |                                    |
| <b>Sullivan</b>         | O Hush Thee, My Babie              |
| <b>Berhrend</b>         | Auntie                             |
| <b>Sullivan</b>         | The Long Day Closes                |
| <b>Read</b>             | Grandmother's Chair                |
| <b>Work</b>             | Grandfather's Clock                |
| <b>Novello</b>          | Keep the Home Fires Burning        |
| Travel and Home         |                                    |
| <b>Sullivan</b>         | Evening                            |
| <b>Woodforde-Finden</b> | Four Indian Love Lyrics            |
|                         | <i>The Temple Bells</i>            |
|                         | <i>Less than the Dust</i>          |
|                         | <i>Till I Wake</i>                 |
|                         | <i>Kashmiri Song</i>               |
|                         | Sweet and Low                      |
| <b>Barnby</b>           | O That we Two were Maying          |
| <b>Smith</b>            | What are the Wild Waves Saying?    |
| <b>Glover</b>           |                                    |
| <b>Weston/Lee</b>       | Goodbye                            |

From heroism in the mountains of Switzerland to lost love in the gardens of India, irresistible entertainment is promised by these virtuoso vocalists in a concert evoking the salons of bygone times. Victorian and Edwardian solos, duets and part-songs rub shoulders with well-known numbers sung in close harmony.

Blackfriars  
 Tickets £10 unreserved  
 Bar opens 30 minutes before performance starts



**Tuesday 1 July 8.00pm**

St Paul's Cathedral, EC4

**St Paul's Cathedral Choir**  
**Andrew Carwood** *conductor*

**One Equal Music**

- |                      |  |
|----------------------|--|
| <b>John Tavener</b>  | Three Antiphons  |
| Plainsong            | Te Deum laudamus with Organ Versets by Francis Grier   |
| <b>Purcell</b>       | Jehova quam multi sunt hostes mei  |
| <b>Britten</b>       | Rejoice in the Lamb  |
| <b>Andrew Motion</b> | The Sensation of Light:<br>St Paul's at Three Hundred<br>with music by <b>Peter Maxwell Davies</b><br>(World première) |
| <b>Bernstein</b>     | Chichester Psalms  |

This year sees the 300th anniversary of the topping out of St Paul's Cathedral when the iconic dome was finally completed. This concert includes music written especially for the Cathedral Choir by Sir John Tavener and the first performance of a new work by the Master of the Queen's Music, Sir Peter Maxwell Davies. The Poet Laureate, Andrew Motion, has been inspired to write a major poem to be read throughout the course of the evening, describing the might of Old St Paul's, the ravaging fire, the rise of Wren's masterpiece and its history to the present day. The music follows the Cathedral's history. We stretch back into the mesmerising world of Gregorian chant and to the music of the restoration genius Henry Purcell. Benjamin Britten's *Rejoice in the Lamb* and Leonard Bernstein's *Chichester Psalms* are the culmination of the evening when the Cathedral will resound to the shouts of joy as voices, instruments and all creation take part in the celebration.

St Paul's  
 Tickets £30, £20, £10, £5

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As an international company with offices around the world, BGC recognises the importance of contributing to our local, national and worldwide community. As a result, we support a wide range of charity work, from mentoring programmes for young people who have had a difficult start in life to cancer research. To continue our involvement with good causes, we are proud to be supporting St Paul's Cathedral through this year's City of London Festival, an event which brings joy and inspiration to so many through a feast of wonderful cultural activities hosted in London.

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To learn more about BGC and its activities, please visit [www.bgcpartners.com](http://www.bgcpartners.com)



St Paul's Cathedral

**Wednesday 2 July 6.00pm**

St Michael Cornhill, St Michael's Alley, EC3

**Ailish Tynan** *soprano*

**Ingrid Fliter** *piano*

**Mahler** Das himmlische Leben  
Ablösung im Sommer  
Scheiden und Meiden  
Nicht wiedersehen!

**Schubert** Ging heut Morgen übers Feld  
Impromptus 1 and 2 D899 Op 90

**Wolf** Mignon Lieder  
Heiss mich nicht reden  
Nur wer die Sehnsucht kennt  
So lass mich scheinen  
Kennst du das Land

Central to the Romantic era was the idea of the wandering traveller: a brooding, wilfully solitary figure, gripped by his fate-haunted journey to nowhere in particular, surrounded by the mind-altering wonders of nature (see page 9). Mahler took up the idea in his *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer), composed in the mid-1880s to his own, folksong-influenced texts: the whimsically light-hearted *Ging heut morgen übers Feld* is one of these. Besides three more songs from the earlier *Lieder und Gesänge aus der Jugendzeit* (Songs from Youth), there is also *Das himmlische Leben*, taken from the folksong collection *Des Knaben Wunderhorn* (dedicated to Goethe), and set by Mahler in the finale of his Fourth Symphony.

Published in 1795, Goethe's *Wilhelm Meisters Lehrjahre* (Wilhelm Meister's Apprentices Years) had a big influence on 19th-century German literature and music. Hugo Wolf was among the composers (including Schubert and Schumann) who set some of the poems imagined in the novel as being sung by Goethe's characters. Wilhelm Meister himself is a German counterpart to Nicholas Nickleby (though more mercurial and less scrupulous than Dickens's hero) who rejects conventional society and searches for fulfilment as an actor and playwright. Falling in with a theatre troupe, he encounters the waif-like Mignon, who falls unrequitedly in love with him; she has been abducted from her Italian family by a travelling circus. Wolf's settings of the thoughts of this forlorn spirit are among the most intense and moving Lieder ever written – as in *Kennst du das Land*, where Mignon yearns for the glowing colours and warm sun of her Italian homeland.

To be broadcast on BBC Radio 3

Bank  
Tickets £10 unreserved  
(subscription discount)



**Wednesday 2 July 6.30pm**

Bridewell Hall, Bride Lane, Fleet Street, EC4

**Alan Gillis, Charlotte Runcie, Ahren Warner** *poets*

**Brave New World**

A New Audiences event featuring an exciting line-up of contemporary poets crossing new boundaries in their world.

Chancery Lane or Blackfriars  
Admission Free, but reservation necessary through Poet in the City (see page 20 for booking details)  
Bar open 30 minutes before performance starts

**Wednesday 2 July 8.00pm**

Bridewell Hall, Bride Lane, Fleet Street, EC4

**Pago Libre**

Pago Libre is an avant-garde jazz quartet comprising violin, piano, bass and horn. The quartet combines composition and improvisation to create 'a European touch of contemporary composition and a Mediterranean jazz feel'. In their jazz, the quartet draws from and is inspired by a wide range of genres, from folk music to chamber music, from classical to traditional Viennese compositions. This gives their music a rich sound, which the players have been sharing with audiences for almost 20 years.

Blackfriars  
Tickets £10 unreserved  
Bar open 30 minutes before performance starts



**Wednesday 2 July 7.30pm**

Clothworkers' Hall, Dunster Court, Mincing Lane, EC3

**Tecchler Trio**

**Esther Hoppe** *violin*

**Maximilian Hornung** *cello*

**Benjamin Engeli** *piano*

**Frank Martin** Trio on Irish Folk Melodies  
*Allegro – Adagio – Gigue*

**Brahms** Piano Trio in C major Op 87  
*Allegro – Andante con moto – Scherzo: Presto – Finale: Allegro giocoso*

Interval

**Schoenberg** Verklärte Nacht Op 4  
(arr. for piano trio by **Eduard Steuermann**)

Monument or Tower Hill  
Tickets £20, £13, £7.50

Supported by



The Tecchler Trio begin their concert with music by their Swiss compatriot Frank Martin, who in 1925 produced a *tour de force* in his *Trio on Irish Folk Melodies*. This had originally been commissioned by an American amateur musician, who had asked Martin for a work based on some familiar and popular Irish tunes. In Paris' Bibliothèque National, however, Martin discovered some centuries-old, long-forgotten Irish melodies. Out of these he generated a work of spectacular virtuoso difficulty, whose torrent of superimposed, constantly changing rhythms and metres often seems to have the three players deployed in parallel, independent musical roles. (Sure enough, the commission was cancelled).

Switzerland regularly attracted Brahms as a haven where he could get some serious composing done on a working summer holiday. The Second of his three *Piano Trios*, completed in 1882, is one of his major chamber-music statements. Contrasting with the Trio's two outer movements is its much darker and stormier Scherzo; and before this comes a large-scale set of variations, based on the kind of simple, ballad-like theme of which Brahms was always fond. Several years later, in 1899, the young Arnold Schoenberg put his name firmly on the map with his *Verklärte Nacht* (Transfigured Night). Based on a poem by Richard Dehmel, this late-Romantic masterpiece remarkably combined the genres of symphonic poem and chamber music, deploying a string sextet to trace the poem's emotional journey from darkness to light. Tonight's arrangement was made by Eduard Steuermann, the gifted pianist who was involved in many performances of works by Schoenberg and his circle.

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**Thursday 3 July 1.05pm**

St James Garlickhythe, Garlick Hill, EC4

**Arnfinn Tobiassen** organ

<b>Bach</b>	Passacaglia in C minor BWV 582
<b>Best</b>	Adagio (from Sonata in G)
<b>Mendelssohn</b>	Sonata No 4 in B flat major
<b>Attwood</b>	Dirge (for Lord Nelson's Funeral)
<b>Martin</b>	Passacaille

☉ Mansion House  
Admission Free

Supported by The Eric Thompson Trust

**Thursday 3 July 6.00pm**

St Mary Abchurch, Abchurch Lane, EC4

**Emily Beynon** flute

**Cédric Tiberghien** piano

<b>Ravel</b>	Oiseaux tristes
<b>Messiaen</b>	Le merle noir
<b>Rameau</b>	Rappel des oiseaux
<b>Messiaen</b>	Le moqueur polyglotte (from Des canyons aux étoiles)
<b>Couperin</b>	Les fauvettes plaintives
<b>Messiaen</b>	Le cossyphé d'Heuglin (from Des canyons aux étoiles)
<b>George Benjamin</b>	Flight (for solo flute)
<b>Rameau</b>	La poule

Birdsong has always attracted composers. The sounds uttered by the winged originals, however, are so high-pitched and rhythmically complex that it seemed almost impossible to recreate them accurately in western musical terms: a kind of charming impressionism was therefore the usual response. This was until Olivier Messiaen came along – gifted with an extraordinarily accurate ear, and with creative and transcription skills to match. This programme marks Messiaen's centenary year, featuring his 'style oiseau' in the context of some of its forerunners.

Each of Messiaen's bird pieces is a self-contained symphonic poem for piano, placing the chosen divine songster (as the devoutly Catholic composer perceived it) in a musical landscape matching visual one. *Le merle noir* (The Blackbird) was composed in 1951 as a test piece for the flute class at the Paris Conservatoire, where Messiaen taught. The two piano pieces come from his orchestral masterwork *Des canyons aux étoiles* (From the Canyons to the Stars), completed in 1974, and inspired by the scenery of Bryce Canyon in Utah; while *Le cossyphé d'Heuglin* (The White-Browed Robin) is a radiant performer, *Le moqueur polyglotte* (The Mockingbird) is a thunderously dramatic virtuoso. *Flight*, inspired by the sight of a bird swooping and gliding above the Swiss Alps, is a *tour de force* for solo flute by George Benjamin – one of Messiaen's last pupils, whose idiom has since pursued a course quite independent from his teacher's. And a choice of harpsichord pieces by Rameau from his 1724 and 1728 sets and Couperin from the 14<sup>ème</sup> Ordre shows how composers from an earlier era could respond to their musical source in their own engaging way – or, in Ravel's case, with a slice of moody nature-painting.

To be broadcast on BBC Radio 3



☉ Cannon Street  
Tickets £10 unreserved  
(subscription discount)



**Thursday 3 July 8.00pm**

Bridewell Hall, Bride Lane, Fleet Street, EC4

**Thierry Lang's Lyoba**

Thierry Lang's Lyoba is a septet comprising of three jazz musicians and four classical musicians who seduce their audience with an exciting musical dialogue. Lyoba are traditional shepherd's folk songs from the French part of Switzerland. It is with these expressive, bewitching melodies that shepherds have, for hundreds of years, called their cows back from the fields at night. Thierry Lang, a pianist well known for his compositions for acclaimed record label Blue Note, has interpreted these songs in a way which gives them a place in the contemporary music scene.

☉ Blackfriars  
Tickets £10

Bar open 30 minutes before performance starts

Supported by



Emily Beynon

**Thursday 3 July 7.30pm**

Drapers' Hall, Throgmorton Avenue, EC2

**Patricia Rozario** soprano

**Rohan de Saram** cello

**Julius Drake** piano

A West-Eastern Divan

<b>Schubert</b>	Suleika I
<b>Schumann</b>	Lied der Suleika
<b>Schubert</b>	Versunken
<b>Mendelssohn</b>	Die Liebende schreibt
<b>Schumann</b>	Die Lotusblume; Aus den östlichen Rosen
<b>Mendelssohn</b>	Suleika
<b>Schubert</b>	Geheimes; Suleika II
<b>Param Vir</b>	Wheeling Past The Stars (Tagore) (UK première) <i>Unending Love</i> <i>Palm Tree</i> <i>New Birth</i> <i>Grandfather's Holiday</i>

Interval

<b>trad.</b>	Two Goan Folksongs <i>Aum Saiba Poltoddí Vetam</i> <i>Dolure Baba</i>
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<b>Tavener</b>	Akhmatova Songs for voice and cello
<b>Heinz Holliger</b>	Trema for solo cello
<b>Schubert</b>	Auf dem Strom

'The loveliest song ever written' was how Brahms described the first of Schubert's two *Suleika* settings. *The Book of Suleika* was published in 1819 in *West-östlicher Divan*, the collection of poems in which Goethe brought together the imaginative worlds and verse forms of east and west. Posterity has since discovered that *Suleika I* and *II* did not in fact originate from the 66-year-old Goethe himself, but from the 30-year-old Marianne von Willemer, with whom Goethe had a three-day tryst in Heidelberg in September 1815 (after which they never met again). In her two poems, subsequently revised by Goethe, Marianne personifies herself as Suleika longing for her lover – invoking first the east wind for hoped-for news of him (a traditional image in Islamic poetry) as she travels to their meeting, and then the west or evening wind on her return to Frankfurt.

This programme, featuring eastern and western composers and performers, includes the song-cycles written for the unusual combination of solo voice and cello. Param Vir's new work is based on text by the great Bengali writer Rabindranath Tagore and Sir John Tavener's remarkable songs to poems by Anna Akhmatova reflect his unorthodox, eastern-influenced brand of composition. Param Vir says 'I wrote this work in response to a request for a new work by the cellist Rohan de Saram whose playing I have long admired. Rohan was very keen that the work should have some kind of Indian content, and he was a keen admirer of Tagore's poetry. As discussions on the commission progressed, we decided that it would be interesting to write a lyrical work for soprano and cello, and to have the involvement of Patricia Rozario who was also keen to sing Tagore settings.

I have chosen four poems by Tagore (translated by William Radice) to cover a broad spectrum of his range as a visionary writer. They show different aspects of his nature, and are almost a portrait of him. It was Patricia's idea to end the cycle with *New Deliverer* which sums up so much of Tagore's humanist vision and is a meaningful political statement for our times. The work is dedicated to the two performers of this evening's performance.'

All three performers come together in Schubert's *Recluse* setting *Auf dem Strom* (On the River), with its original horn part here played on the cello.

☉ Bank  
£25, £15, £10 ☏ ♻️ ♿

Sponsored by



**West-Eastern Divan**

*Who the song would understand,  
Needs must seek the song's own land.  
Who the minstrel understand,  
Needs must seek the minstrel's land.*

Johann Wolfgang von Goethe (trans. Bowring)



Patricia Rozario

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Ernst & Young are long term supporters of the arts and are pleased to be sponsoring this event at the City of London Festival.

For more information, please visit [www.ey.com](http://www.ey.com)

**Friday 4 July 1.05pm**

Lecture Recital Room, Guildhall School of Music & Drama, Silk Street, EC2

**Guildhall Ensemble**

Raga and Ranz

First performances of new work by Guildhall School composers, drawing on the music of two traditions: the Raga of Himalayan India and the Ranz of Alpine Switzerland.

Barbican or Moorgate  
Admission Free

Concert preceded by an irresistible summons by the Guildhall Alphorns



**From Brahma, Vishnu, Shiva**

*In the Manasa depths  
Vishnu watches –  
Beauties arise  
From the light of lotuses.  
Lakshmi strews smiles –  
Clouds show a rainbow,  
Gardens show flowers.  
The roar of Creation  
Resolves into music.*

(From Rabindranath Tagore: selected poems, translated by William Radice (Penguin, 1985) Copyright © William Radice, 1985. Used by permission of Penguin Books Ltd.)

**Friday 4 July 6.15 – 7.15pm**

Barbican Foyer, Silk Street, EC2

**Debashish Bhattacharya** guitars

Debashish Bhattacharya won a BBC Award in 2007 for his development and dexterity on the Indian slide guitar, playing three instruments that he designed himself. He has also played with Remember Shakti and other guitarists including Martin Simpson and Bob Brozman.

Barbican or Moorgate  
Admission Free

**Friday 4 July 6.00pm**

St Giles Cripplegate, Fore Street, EC2

**BBC Singers**

**Sioned Williams** harp

**James Morgan** conductor

**Param Vir** He Begins His Great Trance (World première)  
Commissioned by BBC Radio 3 for the BBC Singers  
*The Dark  
The Music  
The Fire*

**Holst** Choral Hymns from the Rig Veda (3rd Set)  
*To the Dawn  
To the Waters  
To Vena  
Hymn of the Travellers*

**Messiaen** Cinq Rechants  
*Hayo kapritama, la li la lia ssaréno  
Ma première fois  
Ma robe d'amour, mon amour  
Niokhamâ palalane souki  
Mayoma kalimolimo tes yeux voyagent dans  
le passé*

**Jonathan Harvey** Marahi

For his new choral work, the Indian-born composer Param Vir has again drawn upon the poetry of Rabindranath Tagore. This poet, philosopher, novelist, visual artist, playwright, much-loved composer, and Asia's first Nobel Laureate (with the Literature Prize in 1913) helped to revolutionise his people's culture by opening it up to engage with that of the west. The composer explains: 'I was drawn to this text not only for its direct and dramatic account of creation, preservation and destruction, the principle attributes respectively of the three gods (Brahma, Vishnu and Shiva) featured in the poem by Tagore, but equally for its pointed and vivid imagery involving sound and music. The musical references, which form the heart of the middle movement, are not all surprising, coming as they do from a poet who was also a renowned composer. I have interleaved with it the ancient Rig-Vedic Creation Hymn *Nasadiya* which, because it is removed from the epic, cataclysmic drive of Tagore's narrative (maintaining instead the quiet, serene presence of a Sanskrit chant), directs us to more fundamental and searching questions about the nature and origins of Creation.'

At the same period that Tagore was making his name at home and abroad, Gustav Holst reversed the Bengali master's east-west compliment in his own, quietly radical way. The *Choral Hymns* from the *Rig Veda* Hindu scriptures were among several works where Holst set his own translations of Sanskrit texts – a textual source whose remoteness in place and time and vivid exoticism were exactly on the wavelength of his own musical thinking. This third set was completed in 1910.

In his *Cinq rechants* of 1948 for twelve solo voices, Olivier Messiaen assembled an even bolder east-west cosmology of words and sounds including Sanskrit-derived phrases of his own, fusing all this into a virtuoso paean to erotic love. Sanskrit mantras feature in Jonathan Harvey's *Marahi* – a hymn of praise to the Divine Feminine, in the double form of the Virgin Mary and the Buddhist goddess Varahi.

To be broadcast on BBC Radio 3

Barbican or Moorgate  
Admission Free

**Friday 4 July 7.30pm**

Barbican Hall, Barbican, Silk Street, EC2

**Zakir Hussain presents Masters of Percussion**

featuring:

**Taufiq Qureshi** various percussion

**Dilashad Khan** saranji

**Miladri Kumar** sitar

**Ganash Rajagopalam** violin

**Bahvani Shankar** pakhawaj

**Meitei Pung Cholom Performing Troupe -  
The Dancing Drummers of Manipur**

An evening that promises to be a rare aural treat, featuring a world-class musician. Technically outstanding, a proud upholder of an ancient tradition, yet supreme innovator and acclaimed collaborator, Zakir Hussain is the world's greatest tabla player. He has been the accompanist of choice for many of the great Indian masters including Ravi Shankar and Ali Akbar Khan, while he has brought tabla to the world stage through historic collaborations. These include Shakti (and Remember Shakti) with guitarist John McLaughlin, Planet Drum with Mickey Hart of the Grateful Dead (which won a Grammy in 1992) and a range of artists from George Harrison and Van Morrison to symphony orchestras.

Barbican or Moorgate  
Tickets £25, £20, £15, £10

**Friday 4 July 8.00pm**

Bridewell Hall, Bride Lane, Fleet Street, EC4

**Lucas Niggli's Zoom**

The trio are influenced by a variety of genres, focussing mainly on contemporary and new music. They perform compositions which are simultaneously relaxed and highly powerful. The group chemistry of Lucas Niggli's Zoom comes from a joy of performing together and enables every performance to have an entirely fresh feel. Lucas Niggli's Zoom's thoughtful approach to improvisation combined with a hint of the traditional gives abstract passages a sense of lightness and balance.

Blackfriars  
Tickets £10 unreserved  
Bar opens 30 minutes before performance starts

Supported by **proshelvetia**



Pandit Ajoy Chakrabarty



**Sunday 6 July 7.30pm**

LSO St Luke's, 161 Old Street, EC1

**Pandit Ajoy Chakrabarty** voice

Vocal music in India is held in high esteem, an act of devotion rather than entertainment. And there is no greater singer currently than Kolkata's Ajoy Chakrabarty. His late father Sri Ajit Chakrabarty was his first Guru, followed by great teachers such as the Late Kanai Das Bairagi, Guru Gnan Prakash Ghosh, and the late Ustad Munawar Ali Khan (son of the legend Bade Ghulam Ali Khan). However Ajoy Chakrabarty's brilliance lies in his own distinctive blend of styles, his creativity and a magical voice capable of expressing every emotion. From powerful wailing to a sensitive hush, bending a note or altering pace all with an instinctive sense of rhythm and timing. He is adept at singing a variety of styles such as bhajan, thumri or khyal, the latter meaning 'imagination' particularly allowing for expression of emotion and improvisation, a tradition he has significantly influenced. Ajoy Chakrabarty brings something fresh into each recital, remarkable considering he is working within a tradition stretching back thousands of years. The mountain raga, *Pahadi*, will be included in the music featured in this concert.

Old Street  
£20, £13, £7.50

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**Monday 7 July 1.05pm**

Southwark Cathedral, London Bridge, SE1

**Greg Morris** organ

- Carl Rütli** Veni Creator spiritus
- Buxtehude** Chorale Prelude: *Komm, heiliger Geist* BuxWV 199
- Messiaen** Messe de la Pentecôte

☉ London Bridge or Monument  
Admission Free

**Monday 7 July 6.00pm**

St Anne & St Agnes, Gresham Street, EC2

**Maxim Rysanov** viola

**Evgeny Samoyloff** piano

- Bach** Cello Suite No 5 in C minor BWV 1011 (arr. for viola)  
*Prelude – Allemande – Courante – Sarabande – Gavotte I & II – Gigue*
- Bach** Sonata No 1 in G major for viola da gamba BWV 1027 (arr. for viola & piano)  
*Adagio – Allegro ma non tanto – Andante – Allegro moderato*
- Mendelssohn** Viola Sonata in C minor  
*Adagio: Allegro – Menuetto: Allegro molto – Andante con variazioni*

Bach was a tireless re-arranger of his own music for whatever choice of instruments might be to hand at any given moment. So he would surely have appreciated this evening's reincarnation for solo viola of two of his chamber works, one for cello – the fifth of the great cycle of six solo Suites – and another for viola da gamba. The baroque Suite was based on a sequence of courtly dance-forms: these included the *Allemande* (quick, flowing duple time), *Sarabande* (slow, dignified triple time), and *Gigue* (or jig: speedy compound time, blending both duple and triple), with a free-flowing *Prelude* as introduction. Compared to its sibling works, the *Suite No 5 in C minor* is more introspective, and its design unconventional: its *Prelude*, for instance, alternates a slow introduction with a faster central section.

The equivalent instrument which the cello was beginning to supplant in Bach's lifetime was the viola da gamba – so called because of its similar playing position, supported between the executant's legs. Bach's *G major Sonata* is the first of three probably composed during his years as Kantor at St Thomas' Church in Leipzig, where he also provided a stream of secular instrumental works for the city's Collegium Musicum (in summertime their preferred performance venue was the local coffee-house). Mendelssohn's *Sonata* was one of the first solo works written for the viola itself, which the young composer (then aged 14) played fluently besides several other instruments. The first movement tellingly explores the unique sound of the viola's lowest, C-string register. And both players are put busily through their paces in the closing set of variations.

To be broadcast on BBC Radio 3

☉ St Paul's  
Tickets £10 unreserved  
(subscription discount)



**Monday 7 July 6.00pm**

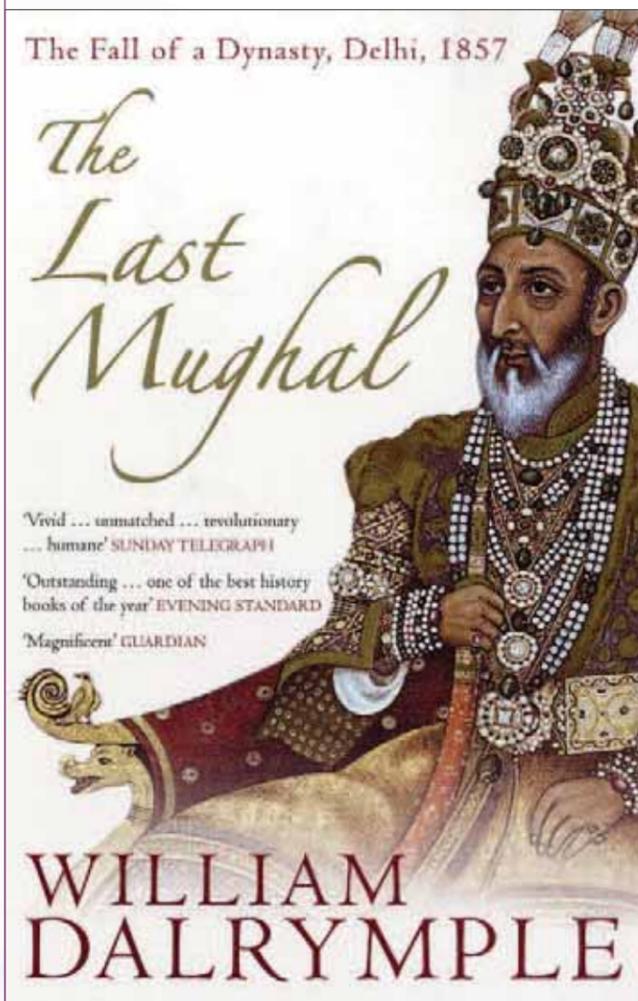
Gresham College, Barnard's Inn Hall, Holborn, EC1

**William Dalrymple** lecturer

*The Last Mughal*

Born in Scotland, William Dalrymple moved to Delhi in 1989 where he lived for six years and now divides his time between India and his place of birth. In 2007 *The Last Mughal* won the prestigious Duff Cooper Prize for History and Biography.

☉ Chancery Lane  
Admission Free ☐



Book online at [www.colf.org](http://www.colf.org)

**Monday 7 July 7.30pm**

Plaisters' Hall, One London Wall, EC2

**Nicola Benedetti** violin

**Steven Osborne** piano

- Debussy** Violin Sonata  
*Allegro vivo – Intermède: fantasque et léger – Finale: très animé*
- Prokofiev** Violin Sonata No 1 in F minor Op 80  
*Andante assai – Allegro brusco – Andante – Allegrissimo*
- Interval*
- Brahms** Violin Sonata No 2 in A major Op 100 Thun  
*Allegro amabile – Andante tranquillo/Vivace – Allegretto grazioso (quasi Andante)*

Two of Scotland's finest soloists are playing together for the first time in a programme featuring three very different Violin Sonatas that encompass the qualities of grace, brooding tragedy, and sunlit warmth.

Debussy composed his *Violin Sonata* when he was terminally ill with cancer: he managed to appear in public for the last time to play the piano part in the work's first performance, in wartime Paris in 1917. At this time the ultra-patriotic Debussy (who liked to sign himself simply as *musicien français*) was looking to return French music to its classical roots in the era of Rameau and Couperin: the two outer movements explore this mood of poised purity, with a livelier central one for contrast.

A totally different musical world is presented by Prokofiev's formidable first *Violin Sonata* – written for the great David Oistrakh in another war-shadowed time and place, Soviet Russia, and premièred by him and the composer in 1946. The music's emotional reach is exceptional, with the first movement's sense of vast surrounding spaces offset by the dark expressiveness searched out in the third. Finally comes the second of Brahms' three *Violin Sonatas* – composed in 1886, during one of its composer's working summer holidays, at Hofstetten on the shores of Switzerland's Lake Thun. At the time Brahms was in love (or pretending to himself that he was) with the much younger Hermine Spies, a gifted young contralto who had sung some performances of his *Alto Rhapsody*. Brahms' happiness at the prospect of her imminent visit shines through the music.

☉ St Paul's  
£25, £15, £10 ☐



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Steven Osborne

Barbican Box Office 0845 120 7502 (booking fee)

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We are proud to continue our support of the City of London Festival and are delighted to sponsor Nicola Benedetti and Steven Osborne at Plaisters' Hall, one of the highlights of this year's Festival.

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Nicola Benedetti

**Tuesday 8 July 6.00pm**

St Mary-le-Bow, Cheapside, EC2

**Quatuor Ebène**

Pierre Colombet *violin*  
Gabriel Le Magadure *violin*  
Mathieu Herzog *viola*  
Raphaël Merlin *cello*

**Pavel Haas Quartet**

Veronika Jaruskova *violin*  
Marie Fuxová *violin*  
Pavel Nikl *viola*  
Peter Jarusek *cello*

**Haydn** String Quartet No 59 in G minor Op 74 No 3  
*The Rider*  
*Allegro – Largo assai – Menuetto (Allegretto) –*  
*Finale: Allegro con brio*

**Mendelssohn** Octet in E flat major Op 20  
*Allegro moderato ma con fuoco – Andante –*  
*Scherzo – Presto*

It was Haydn above all who developed the string quartet into serious musical medium that gave equal scope to all four players, rather than merely offering a way of highlighting the skills of the first violinist. The *String Quartet Op 74 No 3* was composed in Vienna in 1793, soon after Haydn's return from his successful first visit to London (a mind-expanding experience after his years as court composer at the Esterházy palace in rural Austria). The music's imaginative resource and unexpected sidesteps are mature Haydn trademarks. And there's also a throwback to the medium's origins in the first violin's spectacular display in the finale – spurred on by the galloping rhythms that earned the work its unofficial nickname, *The Rider*.

Mendelssohn must surely be the most extraordinary prodigy that music has ever known – a composer and performer whose multiple gifts amazed all who encountered them, not least Goethe, on the several occasions that the poet and the much younger musician met. The *Octet*, written in 1825 for two string quartets combined in a single ensemble, is an already mature masterwork by its 16-year-old creator, remarkable for the combination of quicksilver pace and dazzling technical resource that's present from the first movement's opening bars. The *Scherzo* was inspired by the *Walpurgisnacht* scene from Goethe's verse-drama *Faust*, although Mendelssohn's evocation of this nocturnal witches' gathering is elfin rather than demonic. In the finale, the development section's new theme turns the opening single fugue into a double one. A compressed reprise and coda then round out a supreme display of high-speed virtuosity.

To be broadcast on BBC Radio 3

Bank or St Paul's  
Tickets £10 unreserved  
(subscription discount)



**Tuesday 8 July 7.30pm**

Guildhall Old Library, Guildhall, Gresham Street, EC2

**Pandit Hariprasad Chaurasia** *flute*

The bansuri, a transverse flute, is one of India's earliest instruments, mentioned in the *Vedas* (ancient scriptures). According to Indian mythology it was the chosen instrument of Lord Krishna and the traditional instrument of shepherds and cow-herders. The bansuri emerged as a classical instrument in Hindustani music as recently as the 1940s mainly through the efforts of Pandit Pannalal Ghosh. Pandit Hariprasad Chaurasia has further helped to bring the bansuri to concert stages around the world. The son of a famous wrestler, as a teenager he was expected to follow in his father's footsteps, but instead secretly studied classical vocal music before becoming fascinated by the bansuri. He is known as being respectful to tradition yet a creative innovator, adopting a style based on sitar-sarod playing, instead of vocal music. He developed innovative blowing, fingering and breath control techniques, and has an extraordinary ability to produce micro-tones and control the intonation of the notes.

Bank or Mansion House  
Tickets £20, £13, £7.50



Pandit Hariprasad Chaurasia



Quatuor Ebène



Pavel Haas Quartet

**Wednesday 9 July 1.05pm**

St Lawrence Jewry, Gresham Street, EC2

**Goethe and the Lied 2**

Departure into the Romantic Era –  
songs from Wilhelm Meister

Emily-Jane Thomas *soprano*  
Aurelia Jonvaux *mezzo-soprano*  
Thomas Herford *tenor*  
Lara Dodds-Eden *piano*

Devised and introduced by Norbert Meyn

Bank or Mansion House  
Admission Free



**Wednesday 9 July 6.00pm**

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

**Keith Clarke** *lecturer*

Mahler's Heavenly Retreats:  
Encounters with the Master's  
'Composing Houses'

Keith Clarke is a film and radio producer and chartered architect who is passionate about Mahler, applying his architectural expertise to the composer's life and music.

Chancery Lane  
Admission Free

**Wednesday 9 July 6.00pm**

St Bride's, Fleet Street, EC4

**Allan Clayton** *tenor*

**Simon Lepper** *piano*

- Schubert** Auf dem See D543  
An die Entfernte D765  
Willkommen und Abschied D767
- Schoeck** Herbstgefühl Op 9a No 1  
Mailed Op 19a No 3  
Mit einem gemalten Band Op 19a No 4  
Rastlose Liebe Op 19a No 5
- Honegger** Petit Cours de Morale H148  
*Jeanne*  
*Adèle*  
*Cécile*  
*Irène*  
*Rosemonde*
- Schumann** Liederkreis Op 24 (Heine)  
*Morgens steh ich auf und frage*  
*Es treibt mich hin*  
*Ich wandelte unter den Bäumen*  
*Lieb Liebchen*  
*Schöne Wiege meiner Leiden*  
*Warte, warte, wilder Schiffmann*  
*Berg und Burgen schau herunter*  
*Anfänge wollt ich fast verzagen*  
*Mit Myrten und Rosen*

The Festival's exploration of the world of Goethe continues with this recital's opening group of Schubert songs, each setting a lyric by the great German poet. This year's Swiss theme is then taken up by Othmar Schoeck, who at the start of the 20th century was already enriching his nation's musical legacy with a large and impressive output of songs. The four heard this evening show how deep was Schoeck's lyrical gift for the medium, within a late-Romantic manner inherited from the German Lieder tradition.

Switzerland then produced a totally different musical personality in the French-speaking Arthur Honegger. For most of his life he was based in Paris, notionally as a member of the group *Les Six*, along with Poulenc, Milhaud and others – although the views of the Bach-admiring Honegger were far removed from his colleagues' subversive resistance to the influence of German music. Yet he could more than match their wry manner when he chose, as he did in his *Petit Cours de Morale*. Completed in 1941, this miniature song-cycle is a candidate for the shortest ever composed: its texts come from the whimsically exotic novel *Suzanne et le Pacifique* by the writer-diplomat Jean Giraudoux. Finally comes the first of Schumann's two masterworks both named *Liederkreis* (Song-cycle). This one, composed in 1840, sets a sequence of poems by Heinrich Heine. Schumann's longed-for marriage to the young Clara Wieck was at this point still some way off, and his restlessness at their separation (at her sceptical father's behest) is reflected in the poems' obsession with thwarted love. But the music also tells of hoped-for happiness to come.

To be broadcast on BBC Radio 3

Blackfriars  
Tickets £10 unreserved (subscription discount)



**Wednesday 9 July 8.00pm**

St Paul's Cathedral, EC4

## London Symphony Orchestra

Anastasia Kalagina *soprano*

Ailish Tynan *soprano*

Liudmila Dudinova *soprano*

Lilli Paasikivi *mezzo soprano*

Zlata Bulycheva *mezzo soprano*

Sergey Semishkur *tenor*

Alexey Markov *baritone*

Evgeny Nikitin *bass baritone*

## London Symphony Chorus

## The Choral Arts Society of Washington

## The Choir of Eltham College

Valery Gergiev *conductor*

**Mahler** Symphony No 8  
*I: Veni, Creator Spiritus*  
*II: Closing scene from Goethe's Faust*

In July 1906 Mahler, as usual, had decamped to his custom-built summer home on the shore of the Wörthersee in southern Austria. On the forested slopes behind was a hut, into which he would retreat every day to compose. That particular working holiday had begun unproductively. Then, apparently in a single, blinding moment, Mahler conceived the entire shape of his *Eighth Symphony's* opening movement. This was to be a setting of the medieval hymn *Veni, Creator Spiritus*, for multiple soloists, huge chorus, and similarly huge orchestra. Within just six weeks Mahler had sketched out not only this, but also the symphony's second and final movement: an hour-long setting of the mystically elevated *Closing Scene* from Part II of Goethe's verse-drama *Faust*. The result was the first continuously choral symphony ever composed – and one of the most spectacular listening experiences that music can offer.

The rather ridiculous nickname *Symphony of a Thousand* was coined by the promoter of the triumphant first performance, conducted by Mahler in Munich in 1910, just a few months before he died. While there's no shortage of huge effects, the score is just as remarkable for the lightness and delicacy of much of the music. Goethe's transfigured beings in the second movement really do seem to float and hover in an ethereal, parallel world of exalted transcendence. And the same level of mastery extends to the *Symphony's* overall design. The opening hymn-setting, with its driving march-rhythms, is both a plea and a demand for the enlightenment and salvation that *Faust's Closing Scene* finally delivers.

St Paul's  
£65, £50, £35, £20, £10

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Bank of America is proud to support the City of London Festival. Through this sponsorship, we affirm our commitment to the Arts and to the communities where our employees live and work.

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Valery Gergiev



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We are proud once more to support the City of London Festival 2008.

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Bank of Opportunity™

Book online at [www.colf.org](http://www.colf.org)

**Thursday 10 July 1.05pm**

St Magnus-the-Martyr, Lower Thames Street, EC3

**Ashley Grote** *organ*

- Bach** Toccata, Adagio and Fugue in C BWV 564
- Liszt** Fantasia and Fugue on BACH
- Guy Bovet** Trois préludes Hambourgeois: Salamanca; Sarasota; Hamburg

Monument  
Admission Free

Supported by The Eric Thompson Trust

**Thursday 10 July 6.00pm**

St Andrew Holborn, 5 St Andrew Street, EC4

**Pavel Haas Quartet**

**Colin Currie** *percussion*

- Peter Maxwell Davies** A Sad Paven for These Distracted Tymes
- Alexander Goehr** Since Brass, nor Stone... *Fantasia for string quartet and percussion Op 80* (World première)
- Haas** String Quartet No 2  
*From the Monkey Mountain*  
BBC/Royal Philharmonic Society commission

Peter Maxwell Davies' *Sad Paven* is based on Thomas Tomkins' keyboard work of the same name. In 1646 Oliver Cromwell's parliamentary army entered the city of Worcester, where Tomkins was cathedral choirmaster and organist: the choir was disbanded, the organ dismantled and Tomkins out of a job. Three centuries later, war was to have more tragic consequences for Pavel Haas. A Moravian-Czech Jew, Haas was sent by the occupying Nazis to Theresienstadt concentration camp, and later died in Auschwitz. Theresienstadt was set up as a propagandist showcase for the creative arts: a film survives of Haas, who had been Janáček's outstanding pupil, taking a bow after a performance there of his *Study for String Orchestra*. His *Second Quartet*, composed in happier times in 1925, was inspired by the mountains near his native city of Brno, and features a percussionist in its dance-like finale.

Alexander Goehr's new work has been specially commissioned for this unusual combination, as the composer explains: '*Since Brass, nor stone, nor earth, nor boundless sea...* The opening line of Shakespeare's Sonnet 65 not only offers a title...but each of the four elements – brass, stone, earth and the boundless sea – are also points of reference for the sound-world present in a percussion refrain. In essence, the music is a succession of fugal inventions in a number of sections which run continuously together with a solo percussion part of considerable virtuosity. The composer has dedicated this work to the memory of Pavel Haas and his colleagues.'

Chancery Lane  
Tickets £10 unreserved  
(subscription discount)

To be broadcast on BBC Radio 3



**Thursday 10 July 7.30pm**

Charterhouse, Charterhouse Square, EC1

**Eleanor Bron** *narrator*

**Counterpoise**

- Alexandra Wood** *violin*
- Kyle Horch** *saxophone*
- Deborah Calland** *trumpet*
- Helen Reid** *piano/organ*

- Wagner** Siegfried Idyll (arr. James Francis Brown)  
City of London Festival commission  
(World première)
- Liszt** The Sad Monk  
Gretchen (transcription from *A Faust Symphony*, 2nd Mvt)
- Shelley** A Spectral Horseman (poem)
- Wagner** Gretchen (from Goethe's *Faust*)
- Strauss** The Castle by the Sea
- Schubert** Farewell to the Earth

Interval

**Edward Rushton** On the Edge (London première)  
(text by Dagny Gioulami, video by Syl Betulius)

In the Swiss village of Mürren, nestled above the Lauterbrunnen valley and overshadowed by the precipitous snow-clad walls of the Jungfrau, is a memorial to an Englishman, Sir Arnold Lunn – inventor of slalom and downhill ski-racing, daring alpinist, and scion of the family dynasty that gave international tourism one of its iconic brands and introduced many a visitor to the delights of the Swiss Alps. Extracts from Lunn's book *Mountain Jubilee*, along with writings by Austrian mountaineer Werner Munter and an anonymous Swiss folk tale, have been woven together by Dagny Gioulami in collaboration with the Zürich-based composer Edward Rushton: *On the Edge* is the resulting new work.

Taking its cue from the melodrama genre – narration accompanied by music – which flourished in the Romantic era, Rushton's work reinvents this idea for an ensemble of speaker and four players, with a video by Syl Betulius extending the format into the world of modern multimedia. Various episodes include a near-fatal incident during Lunn's honeymoon, when he and his wife were climbing the Jungfrau; and the differing fates encountered among mountain people by a shepherd boy and his cowherd master.

The more traditional form of *Melodram* is represented throughout the programme by Liszt, Schubert, Strauss and Wagner in settings of texts by Goethe and others. Some of the featured poets and all but one of these composers spent significant periods working in Switzerland, not least Wagner whose *Siegfried Idyll* was composed and first performed in his house by Lake Lucerne as one of the most romantic gestures in musical history.

Barbican  
Tickets £20 unreserved

Supported by the John S. Cohen Foundation



Book online at [www.colf.org](http://www.colf.org)

**Thursday 10 July 8.00pm**

St Paul's Cathedral, EC4

**London Symphony Orchestra**

- Anastasia Kalagina** *soprano*
- Ailish Tynan** *soprano*
- Liudmila Dudinova** *soprano*
- Lilli Paasikivi** *mezzo soprano*
- Zlata Bulycheva** *mezzo soprano*
- Sergey Semishkur** *tenor*
- Alexey Markov** *baritone*
- Evgeny Nikitin** *bass baritone*

**London Symphony Chorus**

**The Choral Arts Society of Washington**

**The Choir of Eltham College**

**Valery Gergiev** *conductor*

- Mahler** Symphony No 8  
*I: Veni, Creator Spiritus*  
*II: Closing scene from Goethe's Faust*

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And the same level of mastery extends to the Symphony's overall design. The opening hymn-setting, with its driving march-rhythms, is both a plea and a demand for the enlightenment and salvation that Faust's *Closing Scene* finally delivers.

To be broadcast on BBC Radio 3

St Paul's  
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Throughout our existence in London, Mizuho International plc has been involved in sponsorship of the arts in the UK. This is in keeping with the tradition of Mizuho Financial Group, which is proud to sponsor some of the most exciting arts projects and events in Japan. It is the firm belief of Mizuho Financial Group that we should endeavour to contribute to the society to which we belong.

The main concept of the 2008 festival, East meets West, is along the same lines as the role of Mizuho International plc as an intermediary in cross border financial flows between Europe including UK and Asia including Japan. It is therefore with great pleasure that Mizuho International plc sponsors this evening's event in St Paul's Cathedral.



Valery Gergiev and members of the London Symphony Orchestra

At the heart of the Festival programme are the creative energies of young people, families and communities of the City and neighbouring boroughs.

Primary and secondary school students have placed their imaginative stamps 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. Flagship dance and circus projects for the steps of St Paul's Cathedral, mural art at the Monument, jewellery and medal exhibitions at the Guildhall Art Gallery, and music in the Guildhall Yard are all examples where artists have guided young people to generate a unique creative strand for the Festival this year.

Singing at the Museum of London, festive Indian art and dance workshops on Hampstead Heath, alphorn workshops in the Finsbury Circus Gardens and concerts at Barts Hospital are some of the ways in which the Festival is involving its other vital artists – the public!

See Free Events pages 48-51 and Exhibition pages 52-53 and look for  symbol for all education performances.

## The Festival Arts Award

Artist Irene Gunston has worked with secondary school students from the Festival's foundry project to design and cast a City of London Festival 2008 medal. This new award is to become a feature of the Festival's Education programme, presented each year to students who have shown outstanding initiative, commitment and quality in their work within music, literature, art, jewellery, circus, dance and other cross-arts projects.

Supported by the Worshipful Company of Founders

## MUSIC

### Raga & Ranz

A music composition project drawing on the music of two traditions: the raga of Himalayan India and the ranz of alpine Switzerland.

Jesse Banister is working with leadership students of the Guildhall School to direct two groups of secondary students in new music compositions that explore the *pahadi* raga, an Indian melody associated with the mountains.

Composition students of the Guildhall School have created new music to premiere during the Festival programme, also inspired by the raga, and combined with evocative traditional Swiss ranz music, used by herders in the Alps. These Swiss alphorn melodies also found their way into numerous romantic works by Brahms, Liszt, Strauss and Wagner.



## Concert Contact

There is nothing quite so powerful as experiencing a grand symphony under the dome of St Paul's Cathedral, or as magical as chamber music played in one of the City's ancient churches or livery halls. This year's subsidised ticket programme for London secondary school students enables wider contact between young people and the Festival's artistic programme and a chance to learn about the composers, musicians, repertoire and historical City venues in which many Festival concerts are housed.

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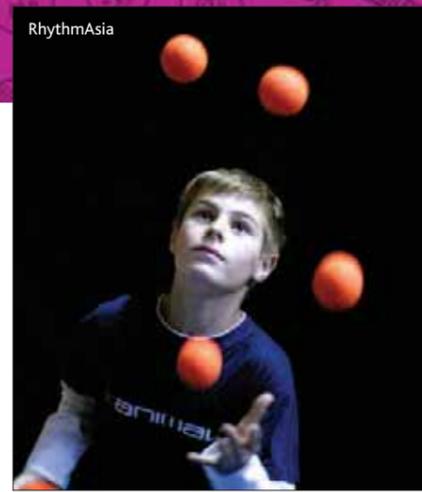


## LITERATURE & CULTURAL HERITAGE

### Conversations in a Railway Carriage

Set within a railway carriage, this primary school literature project introduces both fictional and historical stories which explore economic migration of British and Indian people, told by artists of the Company of Players & Tellers through a series of railway journeys. The children have also created a series of giant rod puppets based on stories of the *Panchatantra*, an ancient Sanskrit collection of fables for a performance as part of the Festival's Opening Procession on Friday 20 June, 12.45 – 1.45pm.

Supported by



## Bridgetower

Key Stage Three teaching resource *George Bridgetower: Art, Liberty & Slavery 1807* was developed by the Festival in 2007 to commemorate the bicentenary of Britain's parliamentary abolition of the slave trade and to support the *Bridgetower* opera, commissioned by the Festival. The resource focuses on the creative and cultural impact of the slave trade in Britain, with a study of artists linked to the anti-slavery movement and has been accepted onto both the London Grid for Learning and the National Education Network, accessed by 45,000 schools across the UK.

Visit [www.bridgetowerproject.org](http://www.bridgetowerproject.org) to access online or order a copy through the post

## DANCE & STREET ARTS

### Bandhni Beats

Six classes of primary school students studied bharatanatyam and bhangra dance forms to devise a performance for the Opening Procession of the Festival on Friday 20 June. They also undertook workshops in bandhni art, using thread and textiles dyes to create sophisticated patterns onto silk. Bandhni is frequently used in the manufacturing of saris and the students learned about this revered traditional Indian dress with workshop leader Shalini Bhalla. The bandhni scarves also decorate the Festive India Family Day on Hampstead Heath on Sunday 22 June.

Supported by



### 2Step

Specially selected dance degree students from the Central School of Ballet, LABAN and London Contemporary Dance School have worked for several months with choreographer Shobana Jeyasingh towards a new site-specific contemporary dance work commissioned by the City of London Festival. Framed by the grandeur of St Paul's Cathedral, these students are able to bring Jeyasingh's imagination to life, whilst gaining a rare opportunity to engage with and learn from their counterparts at other major dance schools of London. *2Step* workshops have also been delivered within secondary schools, bringing this young audience into the City to witness the first performances.

## RhythmAsia

Gifted performers of the London Youth Circus have worked with expert jugglers Sean Gandini, Matt Hennem and Arron Sparks, and South Asian dancer Shane Shambhu, to create an inspirational new performance of theatrical juggling and circus that draws on Indian vocal rhythms and percussion. This premiere is born out of an exciting new collaboration between the Festival and the Circus Space. Circus art has great potential to engage young people, combining aerobic exercise, physical fitness and flexibility, with the creative imaginations of the participants. It encourages collaborative working and emphasises the need to share skills and ideas. RhythmAsia also features at the Festival's celebrations for the handover of the Olympics to London on 24 August 2008.

## ART

### Precious East – Jewellery

The third year of the Festival's jewellery project has resulted in three remarkable collections of Indian-inspired jewellery, created by secondary school students under the guidance of professional artists, working with precious metals and gemstones. It is the first time that many of the participants have worked with metal, accessing professional jewellery tools to learn techniques in soldering, hammering, piercing and filing to realise their own designs.

Supported by The Goldsmiths' Company

### Precious East – Foundry

The history and practice of foundry has been brought into secondary schools by the Festival and the Worshipful Company of Founders this year. Led by artist Irene Gunston, students have created a series of bronze art medals, exploring the history of the East India Company and its vast cultural and economic relationships with London to generate design ideas, before sculpting with wax and plaster and sand casting.

Supported by The Worshipful Company of Founders



## City Year Evolving art at Monument

Part of a year-long site-specific art project during the Monument Major Repair, the entire artwork will be completed by September 2008. Artist Richard Tait is working with four groups of City children, young people and adults to create a 21 metre mural of London cityscapes with an overlying seasonal theme. Each section of the mural will be installed during the season to which it corresponds and relates historical facts and figures about the Great Fire of 1666 and the Monument tower itself.

## FILM

### City in Motion

The Festival continues its nationwide student film competition after an outstanding response by up-and-coming filmmakers in 2007. This year students aged 16 years and over have responded to a 'railways' theme to write, produce and direct their short films, ranging from drama to comedy, documentary to animation. Six finalists are selected for an awards screening at the Barbican during the Festival, with bursaries presented to two students for 'Excellence in Production' and 'Creative Use of Theme'.

In partnership with Barbican Film and BFI Reserve seating through Barbican Box Office on 0845 120 7502

## COMMUNITY

### Festive India Family Day Swagatam Summer

Sunday 22 June  
12.00 – 6.00pm

An event for all ages inspired by the Festival's India theme. Add to the giant Rangoli artwork – a colourful sand sculpture used to celebrate auspicious occasions and festivals, try out some Bollywood dance moves, offer your hands to the Mehndi artist for intricate henna design, have your face painted, get stuck into jewellery-making, or indulge in an Indian head massage. Music will play on the bandstand throughout the day. 'Swagatam' is Sanskrit for 'welcome'!

### Songs of the City

Who were children referring to when they sang about the 'chopper' in *Oranges and Lemons*? Who wrote *Amazing Grace* and at which London church was he Rector? What did Anne Boleyn have to do with the nursery rhyme London Bridge? A cappella octet Voces8 will lead us through classic songs about London, offering plenty of local music trivia along the way and a fun opportunity to reconnect with your voice at this open workshop held at the Museum of London on Sunday 10 August at 2.30pm.

## Barts Summer Series

Stringed instruments from around the globe feature in this new series of public concerts at Barts Hospital. The Festival has worked with Vital Arts towards a series of outdoor concerts in the Courtyard of the hospital, followed by solo and duet performances on the wards for staff, visitors and outpatients, with the objective of promoting the comfort, healing and well-being of patients, staff and the wider hospital community.

### Partners:

Miranda Falkner, Petra Bishai, Linda Cremin, Sue King-Brewster, Guildhall Art Gallery, Jesse Bannister, Ranjana Ghatak, Shalini Bhalla, Sing London, The Company of Players & Tellers, Anne Johnson, Stephen Novy, Nina Ayres, Shobana Jeyasingh Dance Company, Rashpal Singh Bansal, London Youth Circus, The Circus Space, City of London's Community & Family Services, Museum of London, Guildhall School of Music & Drama, St Paul's Cathedral, Tower Hamlets Music and Arts Education Service (T.H.A.M.E.S.), Vital Arts, Central School of Ballet, LABAN, London Contemporary Dance School and The Place, Richard Tait, Barbican Film, BFI Southbank, Irene Gunston, Danuta Solowiej, Andrew Gillet, The Worshipful Company of Founders, The Goldsmiths' Company, Sean Gandini, Matt Hennem, Shane Shambhu, Arron Sparks.

### Participants:

Bow School for Boys  
Central Foundation School for Girls  
Central School of Ballet  
City Girls' 13-19s group  
City of London Academy  
Clerkenwell Parochial Primary School  
George Green's School  
Gloucester Primary School  
Guildhall School of Music & Drama  
Haggerston School  
Harris Academy Girls' School  
Islington Arts and Media School  
LABAN  
London Contemporary Dance School  
Middlesex Street Estate 10-13s group  
Mowlem Primary School  
Oaklands School  
Peckham Park Primary School  
Richard Cloudesley School  
Skinners' Company School for Girls  
St Paul's Way Community School  
The Charter School  
Virginia Primary School  
Winton Primary School

Principal Sponsor Education



Many performances and exhibitions arise from the Festival's year-round Education programme involving more than 20 London schools and City community groups. Look for the  symbol for these events and visit [www.colf.org](http://www.colf.org) for more information.

MIDSUMMER STREETS

**Friday 20 June 12.00 – 12.30pm**  
St Mary-le-Bow, Cheapside, EC2

**Bell Ringing**  
The renowned bells of St Mary-le-Bow open the City of London Festival 2008.

**Friday 20 June 12.45 – 1.45pm**  
Route: St Mary-le-Bow, Bow Lane, Watling Street, Paternoster Square and West Steps of St Paul's Cathedral

**Opening Procession**  
Music, circus, dance and art flow through the streets, presented by hundreds of students from the Festival's Education Programme. The London Youth Circus and students of the Circus Space, the *Bandhni Beats* dance project set to music from the Bombay Baja Brass Band, with tales of the *Panchatantra* represented by giant rod puppets created in the *Conversations in a Railway Carriage* literature project. 

**Monday 23 June 6.00pm & 7.30pm**  
**Tuesday 24 June 12.00pm, 1.15pm & 6.00pm**  
Paternoster Square, EC4

**Wired Aerial Theatre**  
Glimpse  
An exhilarating performance of aerial acrobatics with two graceful dancers bouncing, leaping and flying against the skyline of St Paul's Cathedral. A peek into a strange world, where girl loses boy, girl finds boy, and boy loses bungee rope, the dancers move from mid-air to the floor, drawing the audience into a theatrical game of hide and seek before being swept aside to make way for heart lifting, antigravity choreography.

**Thursday 26 June & Friday 27 June 1.30 & 5.30pm**  
Corner of Moorgate & London Wall, EC2

**Da Motus!**  
En vie...en ville  
Sometimes it takes four characters dressed in high visibility yellow suits and left to their imaginative musings to open our eyes and rediscover fragments of the City landscape. The urban choreography of guest Swiss company *Da Motus!* playfully intervenes in public areas with this silent geometrical ballet and fusion of art and architecture.

**Monday 7 July – 12.30pm, 1.30pm & 5.30pm**  
Guildhall Yard, EC2

**Gandini Juggling**  
*Sweet Life*  
An uplifting and beautifully characterised combination of dance and juggling, inspired by Fellini's iconic film *La Dolce Vita* with unforgettable music by Nino Rota. Performed by eight expert jugglers from Europe's première technical juggling group.

**Sunday 22 June 12.00 – 6.00pm**  
Parliament Hill Bandstand, Hampstead Heath, NW5

**Festive India Family Day**  
**Swagatam Summer**  
A day of family activities on Parliament Hill, located in the beautiful green outpost of the City of London – Hampstead Heath.  
See page 13 for details  
 Gospel Oak or Hampstead Heath  
 Kentish Town or Tufnell Park

JAZZ IN THE GARDEN

All events 12.00 – 2.00pm  
Finsbury Circus Gardens, EC2  
The seventh year of this popular jazz series held on the bandstand in these magnificent leafy gardens.

**Monday 23 June**  
**Tina May Quintet**  
Award winning jazz diva Tina May is one of Britain's most popular jazz vocalists of the last decade; she handles an excellent selection of material with aplomb, seductive phrasing and wide vocal range.

**Tuesday 24 June**  
**Tony Coe Quartet**  
Tony Coe has long been one of the UK's finest saxophonists, a versatile musician able to play in idioms ranging from swing and hard bop to the avant-garde. His quartet performs melodic interpretations of standards, including a couple of originals based on the chords of veteran songs.

**Wednesday 25 June**  
**Martin Taylor & Friends**  
With his inimitable style, Martin Taylor is recognised as one of the world's foremost exponents of solo jazz guitar, influencing guitarists all over the world. A true innovator and master concert performer.

**Thursday 26 June**  
**Tomorrow's Warriors**  
Some of the brightest young jazz musicians in the country bring a fresh take on modern acoustic jazz, whilst maintaining a strong sense of the jazz tradition. Led by award-winning double bassist Gary Crosby – leader of the Jazz Jamaica All Stars and Nu-Troop, and recent recipient of the BBC Jazz Award for Services to Jazz.

**Friday 27 June**  
**Andy Panayi Quartet**  
This piano-less quartet, with its inclusion of baritone sax and trombone, plays a repertoire that includes jazz legends drawn from the music of the 1940s to 1960s, as well as original compositions.

In association with the Worshipful Company of Musicians



CANARY WHARF

**Thursday 26 June – Sunday 29 June**  
Canada Square Park, Canary Wharf, E14

The City of London Festival and Canary Wharf present an exciting new series of music and street arts, in and around the impressive open spaces of Canada Square Park.

**Thursday 26 June 12.30 – 2.00pm**  
**Balkanatics**

Wild and rhythmically driving music from the Balkan region and Anatolia, born out of London's cosmopolitan music scene and combining the cream of the UK with top Balkan expatriate musicians.

**6.00 – 7.30pm**  
**Saravah Soul**

Late 60s Brazilian soul-funk and samba create an exciting and original live performance, fronted by fiery break-dancer Otto Nascarella. The intensity of Saravah Soul has earned them a reputation for big and bold performances and a rapidly expanding fan base.

**Friday 27 June 12.30 – 2.00pm**

**Terza Rima**  
Russian folk tunes, contemporary jazz and the haunting romances of East European gypsies, presented by a unique ensemble of guitarists and a multi-percussionist.

**6.00 – 7.30pm**  
**Grupo Lokito**

Congolese and Latin music unite for a dynamic and uplifting concert from this remarkable group of musicians – Lokito is a big Festival favourite!

**Saturday 28 June 1.00 – 2.00pm**

**Pete Churchill London Vocal Project**  
Hand-clapping choral arrangements of popular soul, gospel and jazz, from Stevie Wonder to Carole King, sung by a marvellous choir of up-and-coming vocalists led by pianist Pete Churchill.

**3.00pm & 5.00pm**  
**Da Motus!**

En vie...en ville  
The open spaces of Canary Wharf take on new character with the dancers of Swiss company *Da Motus!* Four yellow-suited people conduct a spatial study with imagination and humour, musing over street furniture, traffic signs and inhabitants as they explore their strange new world, creating a silent geometrical ballet and fusion of art and architecture.

**6.00 – 7.30pm**

**The Fabulous Swinging Chandeliers**  
This six-piece band brings homespun rockin' rhythm, boogie-woogie, jump jive and western swing stylings to any bar, juke joint or ice house with electric lights and room on the floor. The Fabulous Swinging Chandeliers' mission is to keep Canada Square Park jumping.

**Sunday 29 June 12.00 – 1.00pm & 4.00 – 5.00pm**

**Jaipur Kawa Brass Band**  
A collective of some of the finest brass musicians of Rajasthan, playing elaborate Indian rhythms in accompaniment to a Gypsy danseuse with her enchanting snake dance and a fakir with astonishing acts.

In partnership with **Arts & Events**  
**CANARY WHARF**

 DLR Canary Wharf



GLOBAL GARDEN

All events 12.00 – 2.00pm unless otherwise stated  
Finsbury Circus Gardens, EC2

**Monday 30 June**  
**Alphorn workshops**

The alphorn is the traditional instrument of Switzerland, used over centuries by farmers to call in cows and goats from the Alpine slopes, its haunting tones echoing in the mountains and valleys. Come along and try to blow an alphorn!

Listen out for alphorns throughout the week in the City.

**Tuesday 1 July & Wednesday 2 July 12.00 – 2.00pm & 5.00 – 7.00pm**  
**Connect in the City**

A series of lunchtime and evening concerts featuring Connect creative music ensembles alongside appearances by current and former Guildhall School students. There will be a mix of repertoire from newly created work to classical and jazz – something for everyone to enjoy! Connect is a Guildhall School of Music & Drama project providing hundreds of young people from Newham, Lewisham and Tower Hamlets with opportunities to create and perform their own music.

For more information please contact Lucy Hunt at [lucy.hunt@gsm.d.ac.uk](mailto:lucy.hunt@gsm.d.ac.uk) or call 020 7382 7199



**Thursday 3 July**  
**Hanif Khan Trio**

Considered one of the great tabla players in the UK, Hanif Khan plays traditional Indian music, but also demonstrates his expert touch for light genres including lok geet, bhajans, folk and western fusion styles.

**Friday 4 July**  
**Nicolas Cérézuelle Sextet**

A jazz collaboration between students of the Guildhall School playing an original blend of music influenced by artists such as Charles Mingus and Abdullah Ibrahim. Featuring alto and tenor saxophones, guitar, double bass, drums, with Cérézuelle on piano.

**Monday 7 July**  
**Fiona Pears & Band**

This spirited violinist and her collective present an eclectic range of compositions – Celtic, classical, swing, gypsy, tango and jazz are all thrown into the mix, with every number embellished by Pears' charming and personable anecdotes.

**Tuesday 8 July**  
**Southern Tenant Folk Union**

Formed by Belfast-born five-string banjo player Pat McGarvey, this explosive London-based bluegrass outfit plays its own unique brand of old-time, bluegrass, gospel and Celtic folk.

**Wednesday 9 July**  
**Surtaal**

Inspired by South Asian music, Surtaal brings together instrumentalists of sitar, sarod and tabla, with voice, to create an inter-cultural blending of classical, traditional, folk and contemporary songs.

**Thursday 10 July**  
**Saravah Soul**

Exploding out of the rich cultural mix of London's underground music scene comes the half-Brazilian, half-British sound of Saravah Soul. Showcasing late 60s soul-funk and samba to create an exciting and original live performance fronted by fiery break-dancer Otto Nascarella.

STEPS OF ST PAUL'S

West steps of St Paul's Cathedral, EC4

**Friday 20 June 1.15 – 1.45pm**  
**Conclusion of the Opening Procession**  
**Bandhni Beats**

Three primary schools studied bharatanatyam and bhanga dance forms, along with workshops in bandhni art – using thread and textiles dyes to create sophisticated patterns onto silk – for a colourful dance performance *Bandhni Beats*. The bandhni scarves also decorate the Festive India Family Day on Hampstead Heath, see page 13. 

Supported by 

**Conversations in a Railway Carriage**

Part of the Festival's literature project with the Company of Players & Tellers, primary school students manipulate a series of giant rod puppets that they have created based on fables from the *Panchatantra* and historical and fictional stories associated with the railways of India. 

Supported by 

**Tuesday 24 June 6.15pm & 7.00pm**  
**Festival Alphorns**

An intriguing instrument used over centuries by farmers to call in cows and goats from the Alpine slopes, the alphorn's haunting tones echoing in the mountains and valleys. An ensemble including Guildhall School musicians will play traditional Swiss music.

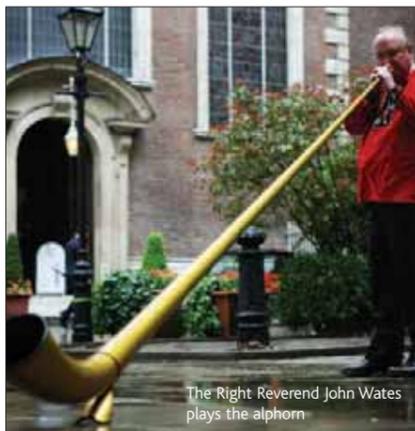
**Sunday 29 June 1.15pm & 7.30pm**  
**Cathy Sharp Dance Ensemble**

**SoundMoves**  
Together with the music duo Stimmhorn, this Swiss dance company presents a contemporary piece that introduces a daring confrontation between the alphorn, a world of harmonics and dance. There is much to witness here, with lightness of foot, flitting about and plenty of humour, all pulling together to breathe new life into the old tales of the Alps.

Supported by   

**Tuesday 1 July 1.15 – 2.15pm**  
**Hottingen Guild Band**

This 50-year-old big band from Switzerland, wearing the Zurich blue uniform of the Orderly Infantry of 1818, delivers a marching set around Paternoster Square and St Paul's, with a finale on St Paul's steps.



The Right Reverend John Wates plays the alphorn

**Wednesday 9 July 1.15 & 6.30pm**  
**Thursday 10 July 1.15 & 6.30pm**

**Shobana Jeyasingh** choreographer  
**25Step**  
Shobana Jeyasingh has captivated audiences for almost twenty years with her fearless and enigmatic choreography. Framed by the grandeur of St Paul's Cathedral, specially selected degree students from the Central School of Ballet, LABAN and London Contemporary Dance School bring Jeyasingh's imagination to life in this stunning dance première commissioned by the Festival's Education Programme. 

**Friday 25 July 1.15 & 6.00pm**  
**Friday 8 August 2.15 & 6.00pm**  
**London Youth Circus**

**RhythmAsia**  
Gifted performers of the London Youth Circus have worked with two expert jugglers, a South Asian dancer, designer and director to create an inspirational new performance of theatrical juggling and circus, drawing on Indian vocal rhythms and percussion. This première is born out of an exciting new collaboration between the Festival and the Circus Space. 



Shobana Jeyasingh



Cathy Sharp Ensemble



The Fabulous Swinging Chandeliers

MUSIC IN THE YARD

Guildhall Yard, Gresham Street, EC2

Jazz and world music lunchtime and early evening concerts at the Festival's main outdoor stage.

**Monday 30 June 12.30 – 2.00pm**

**Pete Churchill London Vocal Project**

Popular soul, gospel and jazz, from Stevie Wonder to Carole King, sung by a marvellous choir of up-and-coming vocalists led by pianist Pete Churchill.

**5.30 – 6.45pm**

**Hottingen Guild Band**

A fitting venue for this splendid big band from Switzerland, representing one of Zurich's historic guilds and performing a concert of traditional Swiss music in the heart of the City.

**Tuesday 1 July 12.30 – 2.00pm**

**Arun Ghosh Indo-Jazz Sextet**

New music of South Asian origin with a contemporary jazz attitude, urban beats and the passion of punk. Ghosh's clarinet provides sweet and timeless melodies with soaring improvisations and raga explorations, driven by a heady mix of dub bass and tabla trickery.

**5.30 – 7.00pm**

**Balkanatics**

Rhythmically driving music from the Balkan region and Anatolia, born out of London's cosmopolitan music scene, combining the cream of the UK with top Balkan expatriate musicians.

**Wednesday 2 July 12.30 – 2.00pm**

**Ronnie Scott's All Stars**

The celebrated resident band of Ronnie Scott's joins the Festival this year with an enthralling set of contemporary jazz led by pianist James Pearson.

**5.30 – 7.00pm**

**Zongo**

With humorous and personable anecdotes and observations between songs, this lively group of musicians present a feel-good blend of Afrobeat and traditional Ghanaian music with high-energy delivery and lots of heart.

**Thursday 3 July 12.30 – 12.45pm**

**Mountain Raga Music**

Leading Indian classical saxophonist Jesse Banister has worked with leadership students of the Guildhall School to direct secondary school students in their own music compositions that explore the *pahadi* raga; an evocative Indian melody associated with the mountains.

**12.45 – 2.00pm**

**Samay**

This unique collective of musicians creates a distinctive sound by taking the traditional music of India as a base for original arrangements and improvisation and drawing on masterful musicianship in jazz and world folk styles.

**5.30 – 7.00pm**

**Puppini Sisters**

Dressed with 1940s glamour the Puppini Sisters create contemporary reinterpretations of old-time favourites and translate 'modern' songs into tight three-part harmonies of such splendour that the Andrews Sisters would have quivered with joy.

**Friday 4 July 12.00 – 1.15pm**

**London Bridge Ensemble**

A meeting of cultures from Western Africa and Eastern Europe, featuring Vladimir Miller on piano, propels the music of this collective into an exciting array of vocal textures and jazz rhythms, with passages of creative instrumental interaction.

**5.30 – 7.00pm**

**The Trojans**

This triumphant ten-piece formed in 1986, replete with bagpipes, melodica, violin and the great Gaz Mayall as bandleader. Come down to the Yard for The Trojans' infectious combination of ska and Celtic folk music, with a dash of soul and funk, for the close of the working week.

COMMUTER MUSIC

All events 5.00 – 7.00pm

Liverpool Street Station, main exit, EC2

**Monday 23 June**

**Anjali Perin Quartet**

This excellent young vocalist weaves her own modern jazz songs using her love of other genres including Indian carnatic music, western classical and a solid attachment to funk and soul.

**Tuesday 24 June**

**Nathan 'Flutebox' Lee & Guests**

With his trademark live 'fluteboxing' – beatboxing and playing the flute at the same time – Lee's explosive blend unites hip-hop and raga beats with Indian classical, jazz and funk melodies.

**Wednesday 25 June**

**Strings**

Popular Bollywood songs, Indian folk and contemporary music played by one of London's foremost Indian music collectives.

**Thursday 26 June**

**Widescreen**

A fascinating mix of classical Spanish flamenco and electronica, with Mediterranean and Eastern European rhythms, presented by this exciting worldbeat act.

**Friday 27 June**

**Swing Thing**

One of the hottest bands on the London swing dance scene, this five-piece knows how to keep the dance floor packed with their swing, blues & Latin sounds. Let the Good Times Roll!

**Monday 30 June**

**Taala**

Taala takes the audience on a rhythmical journey from Punjab to Southall. Tabla, dhol, djembe, harmonium, toombi, dhad and dharabukka are brought together in a hypnotic polyrhythmic performance.

**Tuesday 1 July**

**Eastern Flavours with**

**Aneesa Chaudhry**

Aneesa sings with style and substance, from the swooping phrases of Sarah Vaughan and Ella Fitzgerald to energised Indo-jazz and vocal percussion.

**Wednesday 2 July**

**Pocket Caravan**

A collective of musicians from around the globe, Pocket Caravan crosses the continents with ease with soaring Baltic melodies, driving Latin dance rhythms, Klezmer, gypsy and Indian styles.

**Thursday 3 July**

**Sahara Jazz Quartet**

The Sahara is still making music as fresh and funky as ever with jazz standards, Latin American and original compositions by Rob Lavers.

**Friday 4 July**

**Capital do Samba**

Head to the Station for a salsa as this masterful group plays old school sambas and friendly dance floor rhythms with a breathtaking musicianship that inspires dancing.



BARTS SUMMER SERIES

All events 12.30 – 2.00pm

St Bartholomew's Hospital (Barts), EC1

Stringed instruments from around the globe feature in this new series of public concerts in Barts Hospital courtyard.

**Friday 1 August**

**Kiranpal Singh Deoora**

Reminiscent of a mountain waterfall, traditional and meditative music is played on the santoor, a 100-string harp from the Himalayan valley of Kashmir.

**Friday 8 August**

**Kadialy Kouyate and Kike Pedersen**

Paraguayan harp duets with the Senegalese kora for a lively and refreshing musical encounter. Featuring renowned kora player Kouyate alongside Pedersen's intricate harp playing, joined by an exciting collective of London musicians.

**Friday 15 August**

**Andrea Quintarelli Quartet**

Music from Arabia to India, played with Balkan energy, Django swing and Latin rhythms. Quintarelli is a superbly accomplished guitarist blending world melodies with fast-picked gypsy feeling.

Musicians will also play duets and solos on the wards of Barts Hospital for outpatients, staff and visitors. In partnership with Vital Arts Supported by the Rahere Association



**Thursday 17 July – Friday 1 August**

New Street Square, EC4

New Street Square is full of intrigue and interest, with sculptures by Jonathan Clark, an imaginative water feature and its very own 'green wall' – a feat of vertical gardening! Join us as the Festival presents the first series of music and street arts in this beautiful new City space.

**Thursday 17 July**

**12.30pm, 1.30pm & 5.30pm**

**Berenika Zakrzewski**

Gifted young pianist Berenika performs works by Beethoven, Chopin, Debussy, Schumann and Schubert at a grand piano placed in the heart of the Square.

**Friday 18 July 12.30pm, 1.30pm & 5.30pm**

**'Sweet Life'**

**Gandini Juggling**

An effervescent performance of characterised dance and juggling inspired by Fellini's iconic film *La Dolce Vita* with unforgettable music by Nino Rota. Performed by eight expert jugglers from Europe's premiere technical juggling group.

**Thursday 24 July 12.00pm, 1.00pm & 5.00pm**

**Magic Singh**

Enjoy a chat with this truly mystifying magician, as he delivers his modern style of 'close up' magic. Guaranteed to leave you wondering how on Earth did he do that!

**12.30pm, 1.30pm & 5.30pm**

**Mehboob Nadeem**

Seated on a vast and exquisite Indian rug, skilful sitarist Nadeem duets with tabla to fill the Square with traditional South Asian music.

**Friday 25 July 12.30 – 2.00pm**

**Voces8**

This award-winning a cappella octet presents a rich and captivating repertoire from Renaissance and the Baroque to spirituals and new jazz.

**Thursday 31 July 11.00 – 6.00pm**

**Urban Canvas**

An intriguing temporary art installation made entirely of recycled CDs evolves over the course of a day, designed especially for the Square. Add your own stamp to the work or simply come along to observe.

**Friday 1 August 12.30 – 2.00pm**

**Capital do Samba**

This popular London collective fills the Square with classic sambas and traditional Latin rhythms.

Sponsored by **LandSecurities** capital commitment

AROUND THE CITY

**Thursday 26 June 5.30 – 6.30pm**

Paternoster Square, EC4

**BBC Symphony Orchestra**

**The Dové Ensemble**

A programme of works by Mozart, Ravel, Massenet, Saint-Saëns and Pierné.

Part of BBC's Proms Out + About

In partnership with Barbican Film and BFI Reserve seating through Barbican Box Office on 0845 120 7502

**Monday 7 July 7.00 – 8.00pm**

**Bishopsgate Singers**

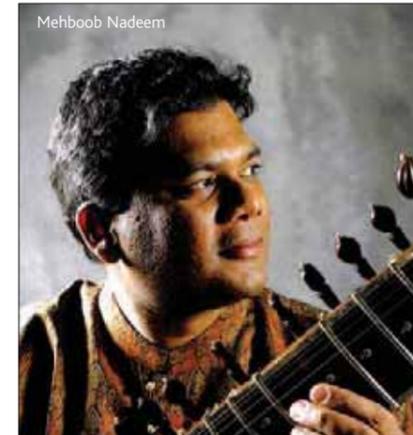
A concert from the Bishopsgate Institute's Courses for Adults programme – open to anyone who loves to sing and develop their vocal skills. [www.bishopsgate.org.uk/courses](http://www.bishopsgate.org.uk/courses)

**Sunday 10 August 2.30 – 4.00pm**

**Songs of the City**

Bring your voices and London spirit as this popular family singing event returns to the Museum of London! A cappella group Voces8 will lead us through classics such as *Maybe it's because I'm a Londoner*, *Oranges and Lemons* and *The Lambeth Walk*, along with plenty of local music trivia.

In association with Sing London



FINALE

All events 12.00 – 2.00pm, unless stated otherwise

Finsbury Circus Gardens, EC2

A final selection of Wednesday concerts brings the City of London Festival 2008 to a close.

**Wednesday 16 July**

**Park Bench Social Club**

Traditional folk, Celtic fiddle tunes, bluegrass, gypsy jazz, and old time Americana create a music characterised by an amazing energy and played with passion by this Newcastle trio.

**Wednesday 23 July**

**ZHL Strings**

This adventurous quartet of classically trained musicians present an energised performance of polkas and traditional folk music.

**Wednesday 30 July**

**The Matzos**

Kicking klezmer with soulful Eastern European melodies, this exhilarating music is tied to a driving beat and guarantees to lift the spirit and get audiences on their feet.

**Wednesday 6 August 12.00pm & 1.00pm**

**Romani Rad**

A group of Gypsy dancers and musicians from Poland have built a reputation for dazzling entertainment adding a feast of colour to a wide repertoire of songs from Eastern Europe.

**Wednesday 13 August**

**Terza Rima**

A unique ensemble of two guitarists and a multi-percussionist playing mainly original compositions from Russian folk tunes to contemporary jazz, and the haunting romances of East European gypsies.

**Sunday 24 August 1.00pm – 6.30pm**

St Paul's Cathedral & Paternoster Square

**Out of the Blocks**

A City celebration of the Olympics handover to London

Welcoming the handover from Beijing to London with a grand afternoon of music, circus and street arts in this iconic part of the Square Mile.

In partnership with the LSO, Barbican and Guildhall School of Music & Drama



**Tuesday 15 April – Friday 18 July**

8.00am – 8.00pm  
City Inn Westminster, 30 John Islip Street, SW1

**City Inn Westminster and TAG Fine Arts**

**Stephen Walter** *artist*

**The Island – London Series**

Intricate pencil-drawn maps illustrating each of the 32 London boroughs available as limited edition prints. For further information visit [www.cityinn.com](http://www.cityinn.com)

☉ Westminster or Pimlico  
Admission Free

**Monday 23 June – Thursday 10 July**

Monday – Thursday 10.00am – 4pm  
Friday 10.00am – 2.00pm  
St Stephen Walbrook, 39 Walbrook, EC4

**Alberto Venzago**

**Jungfrau**

Swiss photographer Alberto Venzago was part of the Festival's team of artist-explorers retracing the steps of Byron and other Romantic artists into one of Switzerland's most inspiring locations. This exhibition of large-scale photographs, accompanied by Aidan Andrew Dun's poetry, captures the forces and metamorphoses of nature in, on and around the Jungfrau.

☉ Bank or Mansion House  
Admission Free

Jungfrau landscape



**Monday 23 June – Thursday 10 July**

Monday – Saturday, 10.00am – 5.00pm  
Sunday 12.00 – 4.00pm  
Guildhall Art Gallery, Guildhall Yard, EC2

**Precious East**

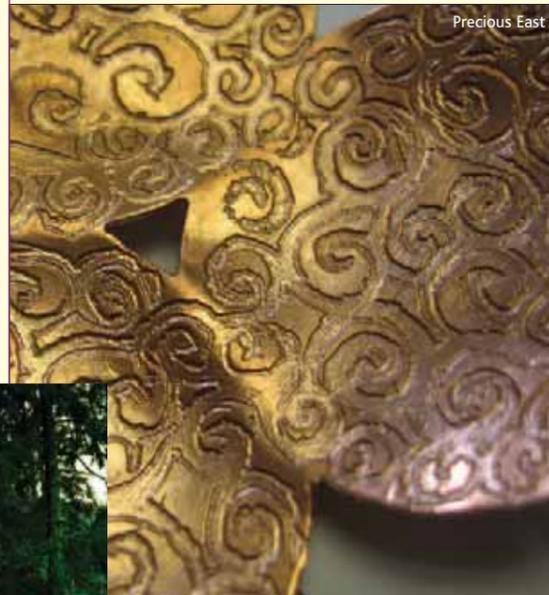
**Young Artists' Exhibition**

Three remarkable collections of Indian-inspired jewellery have been created by secondary school students under the guidance of professional artists, working with precious metals and gemstones. Also displayed are a series of crafted bronze art medals from the Festival's new foundry education project, exploring the history of the East India Company in London.

☉ Bank or Mansion House  
Free entry 30 June – 4 July  
At all other times, Gallery admission charges apply



Supported by The Goldsmiths' Company and The Worshipful Company of Founders



**Friday 30 May – Saturday 12 July**  
**Monday – Saturday**

10.00am – 5.00pm  
Goldsmiths' Hall, Foster Lane, EC2

**Treasures of the English Church**

**Sacred Gold and Silver from 800 – 2000**

The Goldsmiths' Company presents the largest exhibition of English church silver ever assembled, in the magnificent surroundings of Goldsmiths' Hall, under the patronage of the Archbishop of Canterbury.

☉ St Paul's  
Admission Free

**Wednesday 12 December 2007 – Friday 12 December 2008**

**Summer mural opens 25 June**

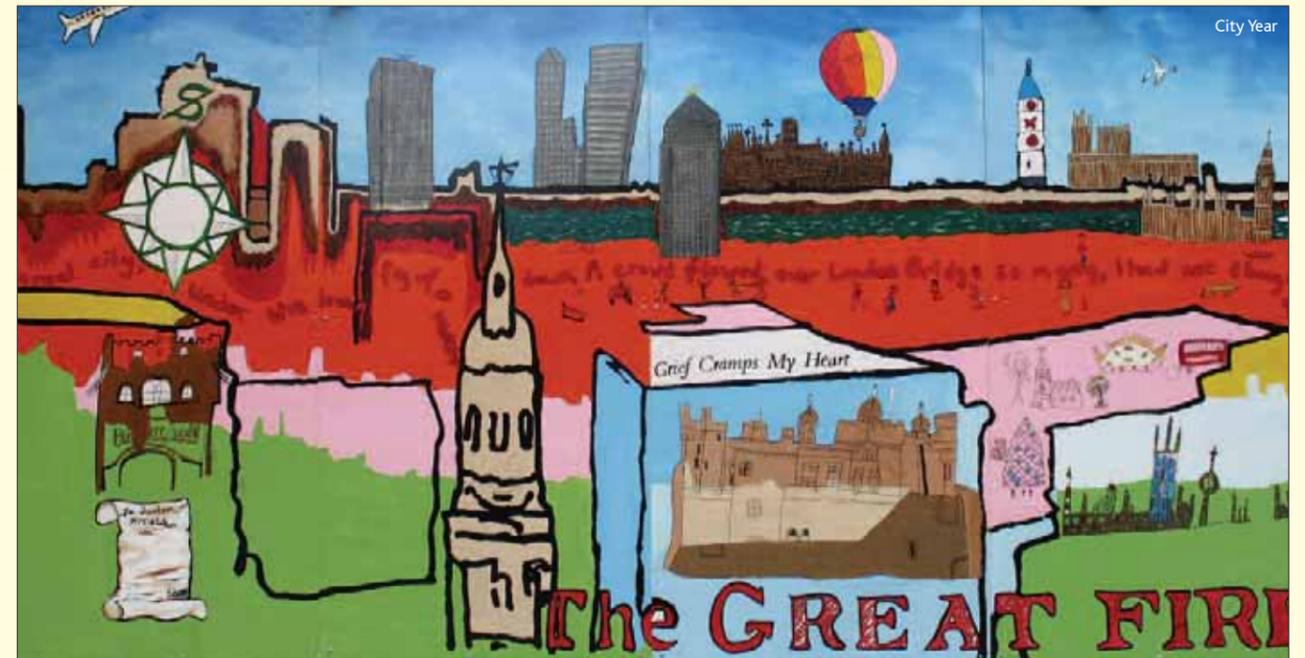
Monument, EC3

**City Year**

**Evolving Art at Monument**

Visit the dazzling new summer installation at this 21-metre hoarding mural, designed to evolve throughout the course of the year during the Monument Major Repair. Created by City children, young people and adults, with artist Richard Tait, as part of the Festival's Education programme, the mural depicts London compass points across the seasons with an historical thread of The Great Fire of 1666.

☉ Monument



**Friday 20 June – Thursday 26 June  
India & Switzerland on Film**

Barbican Film presents a weekend of new Swiss cinema including a Screen Talk with the director of the delightful Swiss hit, *Late Bloomers*. We also explore India on Film with a focus on the people whose lives are touched by the colossal train network; director Gerry Troyna introduces a screening of his fascinating documentary *Bombay Railway*. Finally we introduce the Indian film phenomenon of Bollywood to the uninitiated.

Tickets: £8.50 (conc. £6)  
Special ticket deal: Book two or more Swiss or Indian films at £7 each.  
Late Bloomers Screen Talk: £11 (conc. £9.50)

\* local classification



**NEW SWISS CINEMA**

**Friday 20 June 7.00pm**

**Late Bloomers  
(Die Herbstzeitlosen) 12\***

**Director Bettina Oberli will be in conversation following the screening.**

Delightful coming of old-age comedy where aged folk shock the inhabitants of an Alpine village by growing old disgracefully.

Switz/Ger 2006 Bettina Oberli 86 min

**Saturday 21 June 6.30pm**

**That Day (1 Journée) 15\***

The personal trauma of a famous radio presenter, his wife and their young son tormented by the events and revelations of a stark winter's day. Strong performances from Bruno Todeschini, Natacha Régnier and Louis Dussol illuminate a haunting drama.

Switz/Fr 2007 Dir. Jacob Berger 95 min

**Saturday 21 June 8.30pm**

**Out of Bounds  
(Fuori dalle corde) 18\***

A brother and sister have staked everything on his success as a boxer, but their dream of his becoming a champion strains under pressure from loan sharks. The brutal world of illegal fist fighting offers Michael a way out of financial ruin and he risks everything on one last fight.

Switz/It 2007 Dir. Fulvio Bernasconi 86 min

**Sunday 22 June 6.30pm**

**Echoes of Home (Heimatlänge) 12\***

With the human voice at the heart of Stefan Schwieter's breathtaking documentary, a trio of Swiss musicians share their passion for the art against a majestic Alpine backdrop. Erika Stucky, Noldi Alder and Christian Zehnder have injected the traditional Swiss yodelling style with experimental music creating a unique fusion inspired by the mountainous landscape. Their efforts have inspired the folk music revival amongst the young of Switzerland and this enchanting and funny film reveals their entrancing new sound to be entirely contagious.

Switz/Ger 2007 Dir. Stefan Schwieter 82 min

**Sunday 22 June 8.30pm**

**A Parting Shot (Pas Douce) 15\***

Award winning French actress Isild Le Besco plays a suicidal young nurse who injures a rebellious teenager and then has to care for him in hospital following the accident.

Switz/Fr 2007 Dir. Jeanne Waltz 80 min

+ **Parallel Parking (Le Créneau) 12\***

Switz/Fr 2007 Dir. Frédéric Mermoud 13 min

**INDIA ON FILM**

**Sunday 21 June 1.00pm**

**Before Midnight – A Portrait  
of India on Film 1899 - 1947 PG\***

An unparalleled collection of films recording both intimate portraits of Indian and British family life and major state occasions.

UK 2007 90 min

**Saturday 21 June 3.00pm**

Introduced by director Gerry Troyna

**Bombay Railway PG\***

A remarkable documentary exploring one of the industrial wonders of the world.

UK 2007 Dir. Gerry Troyna 120 min

**BOLLYWOOD AT THE BARBICAN**

**Sunday 22 – Thursday 26 June**

Barbican Film presents a weekend offering a gateway to this cultural phenomenon. Discover what all the fuss is about..

**Sunday 22 June 2.00pm**

**An Introduction to Bollywood  
Cinema**

Sometimes ridiculed by the West for its melodrama and 'dancing around trees', Asian film expert Cary Rajinder Sawhney's talk reveals what the fuss is all about.

Admission £4

**Sunday 22 June 3.00pm**

**Mother India (Bharat Mata) U\***

One of the best examples of epic style, known as the Indian *Gone with the Wind*.

India 1957 Dir. Mehboob Khan 168 min



**Monday 23 June 6.00pm**

**Sholay (Embers) PG\***

A thrilling action-packed romp starring Amitabh Bachchan and one of the most important Bollywood movies of all time.

India 1975 Dir. Ramesh Sippy 204 min

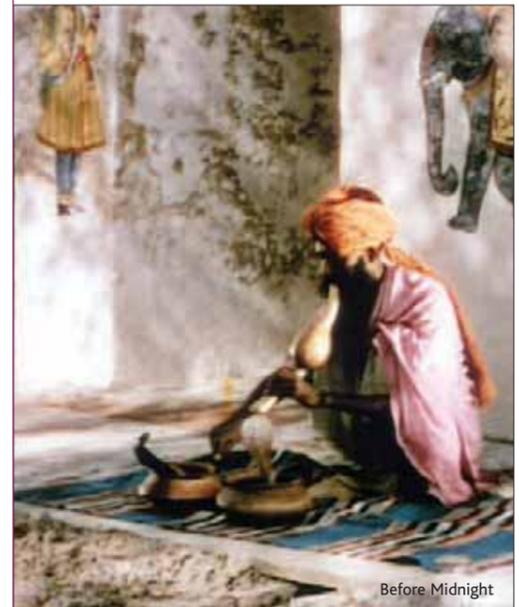
**Thursday 26 June 6.00pm**

**Dilwale Dulhania Le Jayenge (Those  
with a Heart Will Take the Bride) PG\***

One of the most popular Hindi films ever! Two young British born Indians argue, sing and dance their way from Swiss Alpine meadows to the fields of Punjab.

India 1995 Dir. Aditya Chopra 189 min

See [barbican.org.uk/film](http://barbican.org.uk/film) for more details



**Sunday 29 June 5.00pm**

**City in Motion**

**Awards Screening**

The Festival continues its nationwide student film competition this year. Students have responded to a 'railways' theme to write, produce and direct their own short films, ranging from drama to comedy, documentary to animation. Six finalists are presented on the big screen during the Festival's film programme, with presentations for 'Excellence in Production' and 'Creative Use of Theme'.

Admission Free

Reserve seating through Barbican Box Office

In partnership with Barbican Film and BFI

The City of London Festival is delighted to be able to celebrate not only the beautiful, often hidden, interior spaces of the Square Mile but also the journeys between these magnificent buildings, with a programme of walks and tours. Explore the built environment, art and unique heritage of this fascinating area with expert guides.

## WALKS

**Saturday 21 June 11.00am**  
**Sunday 6 July 2.30pm**

### City Sculpture: 'Good' and 'Bad' with Irene Gunston

An informed view on the aesthetic and conceptual values of a selection of historic and contemporary works found within the Square Mile. Looking at the handling and mishandling of form, volume, surface, stance and emotive content on display, if only one cares to look around. Irene Gunston, sculptor, conservator and Londonophile, will be your guide.

Tickets £10 **B**

**Saturday 21 & 28 June 2.30 – 5.00pm**

### Draw the City with Benedict O'Looney

The City of London is one of the most intricate and historically complex city centres in the world; its townscape is a rich collage of buildings from the 17th century to today, given further visual interest by the City's organic, medieval street layout. This complexity can be both fun and a challenge to draw. Architect and drawing teacher Benedict O'Looney will lead the walk and sketching sessions, open to people of all ages with no previous experience necessary.

Please bring a decent sketchbook, a pencil and an interest in drawing.

Tickets £10 **B**

Benedict O'Looney was part of the Festival's creative team, specially commissioned to travel to Switzerland's Jungfrau region as part of the *Trading Places* theme. The trip resulted in the creation of a personal travelogue and sketch book, retracing the steps of Turner and the other great Romantics.

**Saturday 28 June 10.30am & Sunday 29 June 2.00pm**

### Historic Smithfield with Peter Martinelli

Smithfield has long been a place for public gathering, and its three great institutions – the meat market, Barts hospital and St Bartholomew-the-Great – have all been in existence since the twelfth century. Bartholomew Fair brought chaotic revelry, William Wallace was hanged, drawn and quartered and revolutionary Wat Tyler stabbed on its ancient streets, but the modern day life of livery companies, traders, churches and residents belie this gruesome past.

Tickets £10 **B**

**Saturday 28 June 11.00am**

### East India Company with Nick Robins

The East India Company was arguably the most powerful multinational corporation in world history. Starting out as a marginal importer of Asian spices, the Company became the agent that changed the course of economic history, combining financial strength with military muscle to conquer India and break open China's closed economy. Join Nick Robins on this tour of the Square Mile, searching for the remains of the 'Imperious Company'.

Tickets £10 **B**

**Saturday 5 July 11.00am & 4.00pm**  
**Sunday 6 July 2.00pm**

### New Troy with John Constable

For centuries, London was colloquially referred to as 'New Troy'. According to Geoffrey of Monmouth's *History of the Kings of Britain*, the City of London was founded long before the Romans by the Trojan Prince Brutus, a descent of Aeneas, and other survivors of the Fall of Troy. This guided walk, with poet and playwright John Constable, takes us down the main thoroughfares of City history, with fascinating diversions into the side-streets of myth and folk-lore.

Tickets £10 **B**

**Saturday 5 July 12.00 noon**

### Narratives, Slippage & Ghosts with Irene Gunston

If London is a house, and the City a room within it – what type of room is it? And, if the buildings and sculpture are the furniture, what are the implications when things get moved around? Are there ghosts in the attic? Who lives in a house like this? Irene Gunston, sculptor, conservator and Londonophile, will be your guide.

Tickets £10 **B**

Take a fresh look at London. The London Festival of Architecture will be holding a series of Blue Badge guided walks in the Canary Wharf, Stratford & Thames Gateway Hub between 26 June and 1 July. For detailed times and booking visit [www.LFA2008.org](http://www.LFA2008.org) from 5 May.



## ART TOURS

**Wednesday 25 June 6.00 – 8.30pm**

### Deutsche Bank Art Tour

Lucille Zacaria is the guide around this outstanding collection of contemporary German and British art, featuring works by Anish Kapoor, Gerhard Richter, Francis Bacon and Damien Hirst.

Tickets £10 **B**

**Saturday 28 June 10.00am – 4.00pm**

### Bank of England Open Day

The Bank of England will once again open 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.

**Monday 30 June 3.00 – 4.30pm**

### Mansion House Art Tour

The Harold Samuel collection, comprising 84 seventeenth-century Dutch and Flemish paintings, includes such masters as Frans Hals, Nicolaes Maes and Jacob van Ruisdael. The collection was bequeathed to the City of London in 1987 to be hung permanently in the Lord Mayor's residence, Mansion House.

Tickets £10 **B**

## ARCHITECTURE TOURS

**Thursday 26 June 3.00pm**

### Charterhouse

This is a rare opportunity to visit Charterhouse, which has a rich, varied history and beautiful secluded gardens. The site has been a burial ground for victims of the Black Death, a Carthusian Monastery and a Tudor Mansion before Sutton's Hospital in Charterhouse was founded in 1611 to educate boys and care for elderly gentlemen. The building was damaged during the Second World War and re-opened following restoration in 1951.

Tickets £10 **B**



Events marked with a **B** can only be booked by post or on the internet. For security reasons, if you book online we will email you asking for the names of all those attending. If booking by post please add the names of all those attending on an additional sheet of paper. Please bring some photographic identification along with you.

## Where to eat and drink in and around the City

**CITY CAFÉ**

City Café is a critically acclaimed restaurant specialising in modern British and European cuisine. This destination restaurant has a fabulous alfresco terrace and summer barbecue with an exciting and extensive wine list. With a Market Menu that changes twice throughout the week, City Café is committed to sourcing the freshest seasonal ingredients to produce innovative dishes and sumptuous menus. Enjoy a delicious 3 course pre-concert dinner from our Market Menu at £17.50.

30 John Islip Street, London, SW1P  
T: 020 7932 4600  
www.citycafe.co.uk

**BONDS RESTAURANT & BAR**

Tucked away on Threadneedle Street, Bonds combines classical sophistication with City chic. A fresh alternative to City dining, chef Barry Tonks brings his Michelin star experience to the City. 2 course set menu from £25.

5 Threadneedle Street, EC2R 8AY  
T: 020 7657 8088  
www.bonds-restaurant.com

**CELLAR GASCON**

Voted as one of the top London wine bars, Cellar Gascon has a stylish atmosphere & appetising selection of small bites!

Its award winning wine list from South West of France will appeal to everyone from the novice to the top connoisseur!

Open Monday to Friday 12 pm to midnight and Saturday 6 pm to midnight

59 West Smithfield, London EC1A 9DS  
T: 020 7600 7561  
E-mail: cellar@clubgascon.com  
www.clubgascon.com

**COMPTOIR GASCON**

Voted Time Out Best London Chips and Guardian's romantic restaurant, the original products & generous portions bring an authentic feeling of South West of France in the heart of Smithfield. This Bistro-Deli is full of charm with a relaxed atmosphere.

You can also buy all your favourites from the food hall (fresh bread, pastries, wines, charcuterie...) Open Tuesday to Saturday: lunch & dinner

61-63 Charterhouse Street, London EC1M 6HJ  
T: 020 7608 0851  
E-mail: info@comptoirgascon.com  
www.comptoirgascon.com

**PRISM RESTAURANT AND BAR**

Prism is delighted to introduce a new breakfast menu. Bright and early come in and share our morning delights with other good eggs available Monday – Friday, 8am – 10am.

The main Restaurant with its classic columns is a perfect venue for entertaining to impress while The Lower Ground Bar, set amid the vaults, is intimate and fun.

Prism Restaurant and Bar, 147 Leadenhall Street, London, EC3 4QT  
020 7256 3888  
www.harveynichols.com

**ANDAZ LIVERPOOL STREET**

**Eastway** open all day, it caters for the business executive grabbing a quick bite through to visitors and guests stopping off for a leisurely breather - all things to all people at all times of the day. Open 7 days a week 7am – 10.30pm

**Catch** occupies a sea-green room beneath the gaze of plaster cherubs and is all about atmosphere. A historic room coupled with modern service really creates a sense of place – this is a vibrant and dynamic dining experience specialising in seafood. Open Monday – Friday noon – 10.30pm

**Champagne Bar**, located next to Catch, provides an oasis in the bustling city. The bar is set around a dramatic horseshoe shape, clad in aquamarine and silver mosaic. Features an award-winning champagne selection. Live music on Saturday evenings. Open Monday – Friday noon – 11pm, Saturday 6pm – 1am.

**1901** is one of the capital's most magnificent dining venues. The interior is grand and dramatic with a huge stained-glass dome, seating diners in well-spaced, luxurious comfort. Cuisine is modern European. Open Monday – Friday 7am – 10am, noon – 5pm and 6pm – 11pm.

**1901 Bar** situated beside the restaurant is a destination for the city's many aficionados of classic cocktails and international wines. Open as above.

**George Pub** attracts a mix of people who work in the area, whilst at weekends it's an ideal resting spot for visitors to the bustling markets at Brick Lane, Spitalfields and Columbia Road. Comfort food and traditional ales served. Live sports screened. Open 7 days a week 11am – 11pm.

**Miyako** specialises in sushi, sashimi and tempura. It's applauded for quick, light lunches and healthy evening meals. Take-away service available. Open Monday – Friday noon – 10.30pm, Saturday 6pm – 10.30pm.

Andaz Liverpool Street, London, EC2M 7QN  
T: 020 7618 7000  
E-mail: london.restres@andaz.com

## CREATIVE ARTISTS

**George Benjamin (b. 1960)**

George Benjamin is one of the outstanding composers of his generation. Having studied with Messiaen, Lorigod and Goehr he has since achieved a remarkable international performance record. His first orchestral work, *Ringed by the Flat Horizon*, was played at the BBC Proms when he was just 20. As a conductor he has worked with the London Sinfonietta, Ensemble Modern, the Cleveland and Concertgebouw orchestras and the Berlin Philharmonic.

**Syl Betulius (b. 1966)**

Syl Betulius is a Swiss film-maker and video artist whose work has been seen all over Europe. Her films include *Düsseldorf* (Kunsthaus, Zürich, 1998), *Nine 'ntertainer* (San Gio Video Festival) and *4\*Poemas* (Berlinale 05, Berlin, and Solothurner Filmtage 05).

**Judith Bingham (b. 1952)**

Judith Bingham entered the Royal Academy of Music in 1970 to study composition and singing. In 1977 she won the BBC Young Composer Award and from 1983-96 she was a regular member of the BBC Singers, for whom she has written eleven works: at the end of 2005 she became their Associate Composer. In 2005 her huge orchestral piece *Chartres* was selected for the Encore project and conducted by James MacMillan. New projects include works for St Paul's Cathedral, the BBC Singers, choirs in Utah and Albuquerque, and a series of violin pieces for Peter Sheppard Skaerved.

**Guy Bovet (b. 1942)**

Guy Bovet is appreciated in the world as a multi-faceted, original and cultivated artist. He has a discography of over 50 records and has published several scores in various languages. He is currently a Professor at the Musikhochschule in Basel and also chief editor of the Swiss organ periodical 'La Tribune de l'Orgue'.

**James Francis Brown (b. 1969)**

Born in London James Francis Brown studied composition initially with Hans Heimler (himself a pupil of Alban Berg) and went on to study composition and piano at the Royal Academy of Music. His work is regularly performed both locally and internationally. "He is not afraid to write music with genuine strength of purpose, nor to challenge the listener." (John McCabe)

**Sir Peter Maxwell Davies (b. 1934)**

Sir Peter Maxwell Davies is universally acknowledged as one of the foremost composers of our time. Maxwell Davies is also internationally active as a conductor, having guest-conducted many of the world's major orchestras. He was appointed Master of the Queen's Music in 2004 in which role he seeks to raise the profile of music in Great Britain and composes many works for Her Majesty the Queen.

**Aidan Andrew Dun (b. 1952)**

Aidan Andrew Dun, grandson of Marie Rambert, was born in London. His first epic poem, *Vale Royal*, (Goldmark, 1995) was launched at the Royal Albert Hall, his second epic, *Universal*, at City Lights, San Francisco, 2002. *The Uninhabitable City* appeared in 2005, *Salvia Divinorum* in 2007. Dun is currently at work on a third epic poem titled *Metroteranean*.

**Tim Garland (b. 1966)**

Tim Garland first made international waves playing saxophone with Chick Corea and is now known as one of the UK's most versatile musical exports working in jazz. He is increasingly acknowledged for large ensemble writing including many orchestral pieces, works for chamber ensembles and choirs. He is composer-in-residence at Newcastle University.

**Dagny Gioulami (b. 1970)**

Dagny Gioulami was born in Bern and studied drama in Zurich. She has acted in theatres in Germany and Switzerland, such as the Städtische Bühnen Münster, Stadttheater Konstanz, Schauspielhaus Zürich, Theater Basel and Stadttheater Bern. Since 1998 Dagny Gioulami has been writing song texts and librettos for Edward Rushton. This year her first two plays will be premiered in Switzerland.

**Detlev Glanert (b. 1960)**

Born in Hamburg, Glanert studied composition with Henze in Cologne. An admirer of Mahler for his glittering surfaces and Ravel for his expressive power, Glanert's operas and orchestral works demonstrate lyrical gifts and a fascination with the Romantic past viewed from a modern perspective. He is currently the composer in residence at the Radio Orchestra Cologne.

**Alexander Goehr (b. 1932)**

Alexander Goehr, composer and teacher, was born in Berlin in August 1932, the son of the conductor Walter Goehr, and was brought to England a year later. He studied in Manchester, where together with Birtwistle, Maxwell Davies and John Ogden he formed the New Music Manchester Group. Goehr is currently working on an opera, *Promised End*, based on King Lear.

**Jonathan Harvey (b. 1939)**

Considered one of the most skilled and imaginative composers using the electronic medium today, Harvey has received a number of accolades including the Giga-Hertz Award for life's work from a jury including Boulez and Rihm. He has also composed for many other genres, including major choral and orchestral works.

**Heinz Holliger (b. 1939)**

Heinz Holliger was born in Langenthal, Switzerland and studied both oboe and composition at the Conservatory of Berne. He later went on to study composition with Pierre Boulez. As a soloist Holliger has won several international music competitions and his activities as a composer and conductor are equally recognised throughout the world.

**Shobana Jeyasingh (b. 1957)**

Shobana Jeyasingh was born in Chennai, India and in 1998 founded Shobana Jeyasingh Dance Company. In 1993 Shobana was awarded an Arts Council Women in the Arts Project award, acknowledging her valuable contribution to the arts over the past decade, and her company also won the prestigious Prudential Award for the Arts. Her dance work *Palimpsest* was nominated for the South Bank Show Awards in 1996. The company is renowned for commissioning new music from eminent composers and in 1995 Shobana Jeyasingh was awarded an MBE for services to dance.

**Amjad Ali Khan (b. 1945)**

Over the past 50 years Amjad has single-handedly elevated the profile of the sarod as an instrument in the Northern Indian tradition. From his international debut aged 18 in America, Amjad has toured extensively around the world, cementing his reputation as a living legend of Indian classical music.

**Andrew Motion (b. 1952)**

Andrew Motion read English at University College, Oxford and subsequently spent two years writing about the poetry of Edward Thomas for an M. Litt. He taught English at the University of Hull and then edited the Poetry Review. In 1982 he was Editorial Director and Poetry Editor at Chatto & Windus. Recently appointed Professor of Creative Writing at Royal Holloway, University of London, Andrew Motion is a Fellow of the Royal Society of Literature and was appointed as Poet Laureate in May 1999.

**Arvo Pärt (b. 1935)**

The composer Arvo Pärt was born in Estonia and studied composition at the Tallinn Conservatory. Pärt's early work ranges from rather severe neo-classical styles to Schoenberg's twelve-tone technique and surrealism, which earned the ire of the Soviet establishment. A tintinnabular style developed hereafter, and his later works are frequently settings for sacred texts.

**Lionel Rogg (b. 1936)**

The Swiss organist Lionel Rogg has travelled the world giving countless organ recitals in Europe, the Americas, Australia, Korea and Japan. His recordings include three versions of Bach's organ works, the *Art of Fugue* (Prix de l'Académie Charles-Cros 1970), the complete organ works of Buxtehude (Deutscher Schallplattenpreis 1980), Couperin, Grigny, Spanish music, works by Liszt, Reger, Brahms and his own compositions.

**Edward Rushton (b. 1972)**

Edward Rushton studied at King's College, Cambridge, the Royal Scottish Academy of Music and Drama and the Zürich Conservatoire. He is based in Zürich and works as a freelance composer and pianist. Recent works have been performed by such groups as the Schubert Ensemble, BCMG, London Symphony Orchestra, The Opera Group, Zürich Opera and Staatsoper Hannover.

**Carl Rutti (b. 1949)**

Rutti was born in Switzerland and studied piano and organ at the Zürich Conservatoire. In 1976 he moved to London to further his studies and was fascinated by the quality of English choral singing, prompting him to write a number of large a capella works, some of which were broadcast by the BBC. In 1999 he had his Proms debut with his piece *Magnificat*.



**Nigel Short (b. 1965)**

Nigel Short studied singing and piano at the Royal College of Music before becoming a member of groups including The Tallis Singers, Westminster Abbey Choir and the King's Singers. He formed Tenebrae in 2001 in order to bring together the sounds of large Cathedral choirs with the precision of ensembles, and a theatrical element to keep the group unique. He also composes.

**Gwilym Simcock (b. 1981)**

27 year old pianist Gwilym Simcock is one of the most gifted performers and imaginative composers working on the British scene. Able to move effortlessly between jazz and classical, his music is engaging, exciting, often unexpected, melodically enthralling and wonderfully optimistic. Gwilym is a BBC Radio 3 Jazz Award winner and first ever BBC Radio 3 New Generation Jazz Artist.

**Richard Tait (b.1972)**

Richard Tait specialises in paintings of City of London skylines, as well as producing large scale murals for the local community and also corporate clients. Trained at Kingston-Upon-Thames, Tait's work is held in private collections in Amsterdam, Vienna, London, Germany and Bermuda.

**Sir John Tavener (b. 1944)**

Sir John Tavener first came to public attention in 1968 with the premiere of his oratorio *The Whale* at the inaugural concert of the London Sinfonietta. His conversion to the Orthodox Church in 1977 resulted from his growing conviction that Eastern traditions retained a primordial essence that the west had lost. In the 1989 Proms, Tavener introduced his music to a new audience with *The Protecting Veil*. Current projects include *Lalishri*, a work for solo violin and strings written for Nicola Benedetti and a *Requiem* to be premièred in 2008 in Liverpool for the celebrations of the European Capital of Culture

**Alberto Venzago (b.1950)**

Photo-journalist Alberto Venzago spent years with the Magnum Agency winning the Robert Capa ICP Award, and has shot magazine stories about everything from wars in Northern Cambodia and Beirut to the stripped rainforests of Borneo. As a film maker, Venzago won the 1998 New York Film Festival Award in gold for the anti-racism campaign of the Swiss Confederation, as well as the 1997 New York Film Festival Award in silver for his Tibet campaign.

**Param Vir (b.1952)**

Param Vir was born in Delhi and in 1983 was invited to the Dartington Summer School by Peter Maxwell Davies. He then moved to London to study composition and went on to win several composition prizes. Vir distinguished himself as an opera composer with his two one-act operas *Broken Strings* and *Snatched by the Gods*. The BBC Philharmonic commissioned and performed *Horse Tooth White Rock*, a large orchestral work based on an eleventh-century Tibetan saint. In 2006, inspired by Anish Kapoor, Vir composed *Between Earth and Sky* for the BBC Symphony Orchestra. He is currently working on his fourth opera, *Black Feather Rising*, which premieres in Holland this autumn.

## PERFORMERS

**The Aronowitz Ensemble**

Magnus Johnston, Nadia Wijzenbeek - *violin*  
Jennifer Stumm, Tom Hankey - *viola*  
Guy Johnston, Marie Macleod - *cello*  
Tom Poster - *piano*

Since its sell-out debut at St John's Smith Square in November 2004, the ensemble has had a busy schedule of engagements across the UK and beyond, including performances at the Aldeburgh, Cambridge, Cheltenham and Spoleto Festivals and the Wigmore Hall. The ensemble took part in the inaugural Aldeburgh Residencies tour in 2006 and is currently a member of the BBC New Generation Artists scheme.

**BBC Singers**

The BBC Singers are the UK's only full-time professional chamber choir. Their versatility and breadth of repertoire – from Tallis to Takemitsu – make the group a vital resource in the broadcast music-making of the BBC and a major force in British concert life.

**Nicola Benedetti - violin**

Named BBC's Young Musician of the Year in 2004 and recently nominated for two Classical Brit Awards, violinist Nicola Benedetti has captivated audiences and critics with her performances. An exclusive Universal/Deutsche Gramophone artist, Nicola recently released her third album, featuring John Tavener's new Violin Concerto, *Lalishri*. Nicola plays the Earl Spencer Stradivarius (c 1712), courtesy of Jonathan Moulds.

**Emily Beynon - flute**

Emily Beynon is principal flute of the Royal Concertgebouw Orchestra, Amsterdam but also has a busy career as a concerto soloist, recitalist and chamber player. She has performed with many orchestras in Europe and the Far East and recently toured Australia.

**Pandit Debashish Bhattacharya - guitars**

A performance by BBC award winner Pandit Debashish Bhattacharya is a musical journey through centuries of Indian tradition on three guitars he designed himself. Accompanied on tabla by his brother, Subhasis, his music includes both Indian and worldwide influences.

**Claudio Bohórquez - cello**

Claudio Bohórquez is acclaimed as one of the most exciting young artists of his generation. Of Peruvian and Uruguayan parentage, he was born and raised in Germany and now divides his attention between concerto appearances with an impressive array of international orchestras and conductors, solo recitals, chamber music performances and festivals and collaborations with a wide spectrum of visual and performing artists in special projects

**Orla Boylan - soprano**

A graduate of D.I.T. College of Music, Dublin, Orla Boylan was awarded the Helpmann award for her performance of Procne in the world premiere of Mill's *Love of the Nightingale* at the Perth International Festival in 2007. Her recent engagements have taken her all over the world, including working with Glyndebourne Festival Opera, New York City Opera and the Estonian National Symphony Orchestra.

**Eleanor Bron - narrator**

The actress Eleanor Bron appreciates every opportunity to work with musicians, narrating pieces such as, *Façade; Babar; Oral Treason* (Kagel) ; *Enoch Arden; Carnival of the Animals* (with her own verses) and works by Debussy, Sibelius, Satie and Bernstein. She has written, with John Dankworth, a song cycle: *Elizabeth Dreams*.

**Zlata Bulycheva - mezzo-soprano**

Born in Petrozavodsk, Zlata Bulycheva graduated from the St Petersburg State Rimsky-Korsakov Conservatoire in 1995. She has been a Mariinsky Theatre soloist since her debut in 1996 as Siebel (Faust). She has toured with the Mariinsky Opera Company and been a prize-winner at the International Pechkovsky Opera Singers' Competition.

**Andrew Carwood - conductor**

Andrew Carwood is Director of Music at St Paul's Cathedral, and was previously Principal Guest Conductor of the BBC Singers. He has a unique career in British music, performing regularly both as conductor and solo singer at an international level. He is particularly known for his work as director of The Cardinal's Musick championing unusual repertoire.

**Pandit Ajoy Chakrabarty - voice**

Pandit Ajoy Chakrabarty's passion for a wide range of musical styles including Raga music, Bhajans and film music, can be heard in his singing. Ajoy is dedicated to making Raga music accessible to all through Shrutinandan, his school serving over 1000 children in Kolkata as well as residencies across the UK. Ajoy received the President's Award for the best male playback singer in the 37th National Film Festival.

**Pandit Hariprasad Chaurasia - flute**

An internationally acclaimed flautist of India, Hariprasad Chaurasia's consummate artistry has distinguished him as the greatest living master of the North Indian bamboo flute, acclaimed both at home and abroad. He has shared the stage with eminent artists including Pt. Jasraj, Ustad Zakir Hussain, John McLaughlin, Jan Garbarek, Larry Coryell, and Egberto Gismonti.

**The Choir of Eltham College**

Director of Music: Tim Johnson

The Choir of Eltham College, which numbers some eighty singers in its largest form, has toured extensively throughout Europe and the United States. All members of the choir receive singing lessons at the College, with a number going on to gain places at leading conservatoires such as the Royal Academy of Music, and choral scholarships at Oxford and Cambridge Colleges.

**The Choral Arts Society of Washington**

The Choral Arts Society of Washington is one of America's pre-eminent symphonic choruses. Under the direction of Founder and Artistic Director Norman Scribner, the Society has sung with the world's leading orchestras and conductors, recorded fifteen acclaimed CDs, launched a highly successful national radio program, and operated an award-winning arts education programme.

**Allan Clayton - tenor**

Allan Clayton studied at St John's College, Cambridge on a choral scholarship, and then the Royal Academy of Music. In the 2007-2008 season Allan made his debuts for both Opera North, in Jonathan Dove's new opera *Pinocchio*, and for Glyndebourne Festival Opera as Albert Herring. Allan was recently selected for BBC Radio 3's New Generation Artists scheme.

**Counterpoise**

Alexandra Wood - *violin*  
Deborah Calland - *trumpet*  
Kyle Horch - *saxophone*  
Helen Reid - *piano*

Counterpoise is a new ensemble consisting of some of the most sought-after instrumentalists in the UK. It was formed to give the first performances of *On the Edge* by Edward Rushton, with the aim of crossing musical genres, exploring the relationship between music, poetry and visual elements, and seeking also to develop aspects of narrative and other extra-musical influences.

**Colin Currie - percussion**

Percussionist Colin Currie has established a unique reputation for charismatic and virtuosic performances of works by today's leading composers and has appeared with many of the world's most important orchestras, including the London Philharmonic, Royal Concertgebouw and Philadelphia Orchestras. Regularly commissioning new works, he has made an inspirational and innovative contribution to percussion repertoire.

**Rohan de Saram - cello**

In November 2005 Rohan bid farewell to the Arditti Quartet in order to pursue his own artistic vision. Renowned for global performances covering music from all eras and nationalities. Luciano Berio composed his final *Sequenza*, no XIV, as a tribute to Rohan, including sections based on the rhythms of the Kandyan drum of Sri Lanka, where Rohan grew up.

**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.

**Julius Drake - piano**

Julius Drake specialises in chamber music, and has worked with many of the world's leading vocal and instrumental artists. He appears at all the major music centres including Aldeburgh, Edinburgh, Munich, Salzburg, the Schubertiade and Tanglewood Festivals. He was Director of the Perth International Chamber Music Festival from 2000-2003.

**Liudmila Dudinova - soprano**

A graduate of the Rimsky-Korsakov State Conservatory, Liudmila Dudinova has been a soloist of the Academy of Young Opera Singers of the Mariinsky Theatre for six years where she has performed several roles, most recently Xenia (*Boris Godunov*) and the Princess in Rimsky-Korsakov's *Kashchei the Immortal*. Further afield she has performed in Canada and France, and on stage she has sung Handel's *Messiah* and Beethoven's Ninth Symphony.

**Mark Elder - conductor**

Mark Elder, awarded the CBE by the Queen in 1989, is celebrating his seventh anniversary as Music Director of the Hallé. He has made many recordings with a range of leading orchestras, including on the Hallé's own highly successful CD label. This year he led the celebrations of the Hallé's 150th anniversary in a special concert on 30 January at The Bridgewater Hall.

**Festival Strings Lucerne**

Established in 1956 by Wolfgang Schneiderhan and Rudolf Baumgartner, Festival Strings Lucerne is today Switzerland's most widely travelled orchestra, touring North and South America, Asia, South Africa and Europe. It has presented more than 100 first performances.

**Achim Fiedler - conductor**

Born in Stuttgart, Achim studied violin at the London Guildhall School and conducting in Milan and Stuttgart and attended master-classes with Seiji Ozawa, Bernard Haitink and Carlo Maria Giulini. In 1997 Achim won the Herbert von Karajan grant. He has been Artistic Director of Festival Strings Lucerne since 1998.

**Ingrid Fliter - piano**

Argentinean pianist Ingrid Fliter, the 2006 Gilmore Artist, has been noted for her uncanny musicality, natural sensitivity and elegant performances (in recital and with orchestra) throughout the world. She is currently a BBC Radio 3 New Generation Artist.

**Valery Gergiev - conductor**

Born in Moscow, Valery Gergiev studied conducting at the Leningrad Conservatory and at the age of 24 won the Herbert von Karajan Conductors' Competition. He has spent the past 20 years as Artistic and General Director of the Mariinsky Theatre. Gergiev is currently Principal Conductor of the LSO, Principal Guest Conductor of the Metropolitan Opera and Principal Conductor of the Rotterdam Philharmonic.

**Ashley Grote - organ**

Assistant Director of Music at Gloucester Cathedral, Ashley was previously Assistant Organist of Westminster Abbey and Organ Scholar of King's College, Cambridge. Recent engagements have included concerts in Germany and Finland.

**Guildhall School of Music & Drama**

The Guildhall School of Music and Drama first opened its doors on September 27 1880, housed in a disused warehouse in the City of London. Supported by the City of London from the start, with 62 part-time students, it was the first municipal music college in Great Britain. Initially all tuition was on a part time basis, but full-time courses were introduced by public request in 1920 and the Department of Speech, Voice and Acting were added by 1935, ' & Drama' was added to the school's title. Today the Guildhall School has some 800 students on its roll call.

**Hallé Orchestra**

Britain's longest established professional symphony orchestra has, under the direction of Mark Elder, received increasing acclaim, winning the South Bank Show classical music award for 'Shostakovich, His Heroes and Comrades' in 2006. As part of its ongoing commitment to living composers, the Hallé has given the first performances of works by Elgar and Vaughan Williams, and more recently Thomas Adès, John Casken, Luke Bedford and Mark-Anthony Turnage.

**Katherine Hambridge - organ**

Assistant Director of Music at Girton College, Cambridge, having graduated from there with a First Class degree in Music in 2007, Katherine's gap year was spent as Organ Scholar of Worcester Cathedral, and she plans to study further in Germany, following up links made by the 2004 Klais Scholarship.

**Hottingen Guild Band**

The Band's origins date back to 1906 when the Harmonie Kilchberg was established on the shores of Lake Zürich. Since 1958 it has been known as the Hottingen Guild Band, reflecting its close friendship with the Zürich Guild of that name. The Band performs regularly under its conductor, Stefan Roth (b. 1980).

**Zakir Hussain - tabla**

Classical tabla maestro Zakir Hussain began his professional career aged 12 and became the youngest percussionist ever to be awarded the title of "Padma Shri" by the Indian government in 1988. Zakir received a Grammy for his work on *Planet Drum* and through historic collaborations, has built a reputation as a chief architect of the world music movement.

**Alina Ibragimova - violin**

Alina Ibragimova was the youngest ever winner of the Royal Philharmonic Society Emily Anderson Prize and the winner of the 2002 LSO Music Scholarship. Recent engagements have included the BBC Proms with the London Symphony Orchestra, the Philharmonia with Sir Charles Mackerras, recitals and chamber music at the Wigmore Hall, Salzburg and Verbier festivals. Engagements as soloist/director include the Kremerata Baltica, Britten Sinfonia and the Australian Chamber Orchestra.

**Danjulo Ishizaka** - *cello*

Danjulo Ishizaka is a BBC New Generation Artist and is widely regarded as one of the finest young cellists of today. Danjulo studied at the Hanns Eisler Conservatory in Berlin and won the 2006 "Echo Klassick" award for his debut recording. Danjulo has performed throughout the world under the batons of Penderecki, Eschenbach, Norrington, Slatkin, Albrecht and Gergiev.

**Anastasia Kalagina** - *soprano*

Winner of several prizes and awards, Anastasia Kalagina has been a soloist of the Mariinsky Academy of Young Singers since 1998 and performs in international tours with the Mariinsky theatre. Her many roles include Ninetta (*The love for Three Oranges*), Gilda (*Rigoletto*), Susanna (*The Marriage of Figaro*) and Sophie (*Der Rosenkavalier*), and concert performances include Norina (*Don Pasquale*) and Teresa (*Benvenuto Cellini*).

**Thierry Lang** - *piano*

Pianist and composer Thierry Lang was born in Switzerland, 1956. After studying at the Royal Academy of Music, London, Thierry decided to dedicate himself entirely to jazz, becoming the first Swiss musician to have a recording deal with the famous label Blue Note. Thierry teaches the piano at the Jazz Conservatoire in Montreux and is a permanent jury member for the Montreux Jazz Festival Jazz Piano competition.

**Jonathan Lemalu** - *baritone*

Jonathan Lemalu has performed with many of the world's great orchestras and conductors. His recital work has taken him to Cologne, Athens, Birmingham, Amsterdam, Salzburg, Brussels, Baden-Baden, Vienna, Montreal, Vancouver, Atlanta, San Francisco, Washington, to New York's Carnegie Hall and to the Munich and Edinburgh Festivals.

**Simon Lepper** - *piano*

Simon Lepper, official accompanist for Cardiff Singer of the World and Verbier Festival vocal masterclasses, has worked with singers including Sally Matthews, Mark Padmore, Felicity Palmer, Ailish Tynan and Roderick Williams. This season he performed at the Wigmore Hall, Mozarteum and Concertgebouw.

**London Symphony Chorus**

The London Symphony Chorus was formed in 1966. It has a broad repertoire and commissioned works from Sir John Tavener, Sir Peter Maxwell Davies and Michael Berkeley. The Chorus tours extensively throughout Europe and the USA, and has partnered many of the world's leading orchestras, including the Berlin and Vienna Philharmonics and the Boston Symphony Orchestra.

**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 the field of information technology.

**Lucas Niggli's Zoom**

Nils Wogram - *trombone*  
Philipp Schaufelberger - *guitar*  
Lucas Niggli - *drums, percussion*

Lucas Niggli's Zoom was founded in 1999 as a jazz combo, chamber music ensemble and rock band. They have performed at all of Europe's major jazz festivals, (Moers, Saalfelden, Willisau, Le Mans) as well as in Vancouver. As an extension of this trio, Lucas Niggli created *Big Zoom*, a quintet with Claudio Puntin and Peter Herbert as guests.

**Alexey Markov** - *baritone*

Alexey Markov's repertoire includes the title role in *Eugene Onegin*, Iago (*Otello*) and Escamillo (*Carmen*). He has taken part in numerous opera concerts and recitals at prestigious international venues. Recent highlights include Iago in Dresden and he is currently performing in new productions in Austria and Scarpa, as well as various roles with the Mariinsky Theater. Last year he won first prize at the Stanislav Monyushko International Competition.

**James Morgan** - *conductor*

James Morgan's conducting engagements include English National Opera, Glyndebourne, English Touring Opera, the Royal Philharmonic Orchestra, BBC Singers, Danish Radio Sinfonietta, the Kronos Quartet and the Flanders Symphony Orchestra. His writing/producing credits include Katherine Jenkins, Julian Lloyd Webber, Elton John and the *Kumars at No. 42*.

**Greg Morris** - *organ*

Greg Morris is Associate Organist of the Temple Church in London, a post he combines with a busy career as recitalist and teacher. A double prizewinner in the Fellowship of the Royal College of Organists examinations, Greg was the organ soloist in the World première of David Briggs' Organ Concerto.

**David Murphy** - *conductor*

A pupil of Leon Barzin and protégé of Sir Charles Mackerras and Pandit Ravi Shankar, David conducts a wide range of Western repertoire as well as developing performance projects combining Western orchestras with the world's leading Indian musicians. These unique musical explorations are creating a new repertoire and a new musical genre.

**Evegny Nikitin** - *bass*

Evgeny Nikitin entered the Saint Petersburg conservatory in 1992 and quickly became principal artist with the Mariinsky Theatre. He sings in major international theatres, debuting at the Metropolitan Opera in *War and Peace*, 2002. Future performances include debuts at Bayerische Staatsoper Munch and Canadian Opera and a return to the Metropolitan, Paris.

**Steven Osborne** - *piano*

Steven Osborne is widely recognised as one of Britain's foremost pianists, working regularly with major orchestras including the Philharmonia, London Philharmonic, Royal Philharmonic, City of Birmingham Symphony, BBC Symphony, and the Hallé. His concerts are regularly broadcast by the BBC and he performs every year at the Wigmore Hall and at the Edinburgh Festival.

**David Owen Norris** - *piano*

David Owen Norris has just conducted the second performance of his oratorio *Prayerbook* and played the première of his Piano Concerto. CDs released this year include solo piano music, concertos and song cycles. He is Professor at the University of Southampton, a visiting Professor at the Royal College of Music, and an Honorary Fellow at Keble College, Oxford.

**Lilli Paasikivi** - *mezzo-soprano*

Lilli Paasikivi is a mezzo-soprano in demand for concert and opera at the highest level working with the world's leading conductors including Simon Rattle, Christoph von Dohnányi, Riccardo Chailly, Esa-Pekka Salonen, Vladimir Ashkenazy, Michael Tilson Thomas and Herbert Blomstedt.

**Pago Libre**

Arkady Shilkloper - *horn, flugel, alphorn*  
Tscho Theissing - *violin, voice*  
John Wolf Brennan - *piano*  
Georg Breinschmid - *bass*

Formed in 1989 with the current line up in existence since 2003, Pago Libre, a drum-less avant-garde jazz quartet, allies the wild side of the Ganelin Trio with a European touch of contemporary composition and a Mediterranean jazz feel. For the years 2006-2008, Pago Libre has been granted the High Priority Jazz Promotion by Pro Helvetia, Arts Council of Switzerland.

**Ben Parry** - *conductor, pianist and singer*

Ben Parry is co-director London Voices, performing a wide variety of repertoire from Verdi to Stockhausen and film music. He was music director of The Swingle Singers from 1987-1992 and, until recently, director of music at St Paul's School. He co-founded the Scottish vocal ensemble, Dunedin Consort, and has directed and sung with choral groups and orchestras all over the world, including Tavener and Gabrieli Consorts, Scottish Chamber Orchestra and the Royal Orchestra of Seville. His compositions and arrangements are published by Faber and Peters Edition.

**The Pits**

Nigel Short, a former King's Singer, formed the a cappella group The Pits with others from the professional chamber choir Tenebrae. Their debut performance took place at a charity ski race organised by Craig Pollock and Jacques Villeneuve, both from the world of Formula One. The name The Pits is a reminder of this racing connection. Their repertoire is varied, running chronologically from early music right through to arrangements of contemporary pop songs.

**Pavel Haas Quartet**

Veronika Jaruskova - *violin*  
Marie Fuxová - *violin*  
Pavel Nikl - *viola*  
Peter Jarusek - *cello*

Winning the Paolo Borciani competition in 2005 propelled the quartet to an international reputation. The 2007 Gramophone Award for chamber music, for their debut CD featuring works by Janáček and Haas, further secured their status as a dynamic and highly talented quartet. They are BBC New Generation Artists and remain passionately committed to a Czech repertoire.

**Christian Poltéra** - *cello*

Born in Zurich, Christian Poltéra studied with Nancy Chumachenco, Boris Pergamenschikow and Heinrich Schiff. As a soloist he has given concerts with numerous leading international orchestras and many distinguished conductors. Chamber music projects bring him together with a number of renowned soloists and ensembles, such as Mitsuko Uchida and the Zehetmair Quartet.

**Quatuor Ebène**

Pierre Colombet - *violin*  
Gabriel Le Magadure - *violin*  
Mathieu Herzog - *viola*  
Raphaël Merlin - *cello*

Quatuor Ebène was formed in 1999 by students at the Paris Conservatoire. In 2006 the quartet joined the BBC New Generation Artists scheme and in 2007 the prestigious circle of artists supported by the Borletti-Buitoni Trust. In 2008-9 the quartet will take part in a Haydn cycle at London's Wigmore Hall.

**Johan Reuter** - *baritone*

Johan Reuter has been a member of the Royal Danish Opera since 1996. 2008 saw him make a welcome return to the Royal Opera House (after his acclaimed debut as Wozzeck in February 2006) where he played the part of Theseus in the World première of Birtwistle's *The Minotaur*, receiving much critical praise.

**Patricia Rozario** - *soprano*

Patricia Rozario OBE, has sung with the world's foremost opera companies and festivals in repertoire ranging from baroque to contemporary. Composers including Pärt and Tavener have written many works especially for her. Engagements this season include world premières of Tavener, Param Vir (Stuttgart) and Jonathan Dove, appearances at the Wigmore Hall, Salisbury and BBC Proms Festivals, as well as concerts in Canada, Denmark, Austria and India.

**Maxim Rysanov** - *viola*

Maxim Rysanov performs worldwide as a soloist and chamber musician. This summer he will make his concerto debut in New York. He will appear in London at the Wigmore Hall and LSO St Luke's in November, and tour as concerto soloist with the Britten Sinfonia in October. He is currently a BBC New Generation Artist.

**Sacconi Strings**

The Sacconi Quartet is one of the outstanding quartets of their generation. Major prize-winners in international competitions, they are constantly in demand on the chamber concert platform in this country and overseas. The Sacconi Strings is a small chamber ensemble, led by the quartet, consisting of young world-class players with a passion for energetic, creative music making.

**Evgeny Samoyloff** - *piano*

Progressing from the Special Music School in Novosibirsk, in 1984, to graduating with the highest honours from GSMD, Evgeny has impressed judges all over the world with his piano playing. Evgeny has made numerous festival appearances and given many recitals.

**Scottish Chamber Orchestra**

The Scottish Chamber Orchestra is internationally recognised as one of the world's foremost orchestras of its size and for its innovative approach to music-making and programme planning. Formed in 1974 with a commitment to serve the Scottish community, it is also one of the country's major cultural ambassadors. The Orchestra performs throughout Scotland, tours internationally and appears regularly at leading festivals including Edinburgh, Aldeburgh and the BBC Proms.

**Sergey Semishkur** - *tenor*

Prize winner of several international competitions, Sergey Smishkur's roles at the Mariinsky Theatre include The Duke (*Rigoletto*) and Fenton (*Falstaff*), and last year he sang Rodolfo (*La Bohème*) and Steva (*Jen fa*) both under Valery Gergiev. He has toured throughout Europe with the Mariinsky Theatre and performances on stage include the Mozart and Verdi Requiems.

**Stimmhorn**

Christian Zehnder - *voice*  
Balthasar Streiff - *accordion*

Formed in 1995, Stimmhorn combines the vision of multi-instrumentalist and vocalist Christian Zehnder, with his Mongolian overtone singing and yodelling, and brass and woodwinds player Balthasar Streiff. Christian studied music with Raymond Laback and Japanese philosophy with Tokne Nomaka. Playing Alphorn, Buechel, trumpet, and cognate, Bathaser is a graduate of the jazz school in Luzern.

**Tecchler Trio**

Esther Hoppe - *violin*  
Maximillion Hornung - *cello*  
Benjamin Engeli - *piano*  
The Tecchler Trio won the International ARD Music Competition 2007. Since 2004 Benjamin Engeli, Esther Hoppe and Maximilian Hornung have been performing in Europe, Australia and America. They have conducted recordings with numerous radio stations and released two CDs. The trio is named after the cellist's instrument built in 1705 by the Italian violin maker David Tecchler.

**Tenebrae**

Tenebrae is a professional chamber choir founded and directed by Nigel Short in 2001. Often performing by candlelight, the choir creates an atmosphere of spiritual reflection, whilst enabling the audience to experience the power and intimacy of the human voice. Their CD recording of Joby Talbot's *Path of Miracles* was nominated for a Royal Philharmonic Society Award in 2007.

**Cédric Tiberghien** - *piano*

Cédric Tiberghien studied at the Paris Conservatoire where he was awarded the premier Prix in 1992, aged 17. With over 50 concertos in his repertoire, he has performed with Myung-Whun Chung, Christoph Eschenbach, Kurt Masur, Ivan Fisher and Simone Young.

**Anfinn Tobiassen** - *organ*

A prize winning graduate from the Royal Academy of Music, Arnfinn Tobiassen studied with Susan Landale, James O'Donnell and David Titterton, and Improvisation with Lionel Rogg. He is increasingly in demand as a soloist following his 1st Prize at the 15th International Organ Competition in Opava, Czech Republic.

**Ailish Tynan** - *soprano*

Born in Ireland, Ailish has sung major roles with the Royal Opera House, Royal Swedish Opera, Seattle Opera, Welsh National Opera and Opera Ireland. Winner of the 2003 BBC Singer of the World Rosenblatt Recital Prize, she has given recitals in Tokyo, Barcelona, Valloires Festival, Edinburgh International Festival, National Gallery, Dublin, Wigmore Hall and concerts at the BBC Proms.

**David Watkin** - *cello*

David Watkin studied at St Catharine's College, Cambridge, before becoming principal cello of the Academy of Ancient Music and a member of the Eroica Quartet performing music of the early Romantics. Prior to becoming principal cello with the Scottish Chamber Orchestra, David was principal cello of the Philharmonia Orchestra for 5 years during which time he worked with many of the world's leading artists.

**Sioned Williams** - *harp*

Sioned is Principal Harpist of the BBC Symphony Orchestra, a position she combines with solo concerts, adjudicating, researching and reviewing. She has performed and recorded with many of the world's leading instrumentalists, singers and choirs. Renowned as a teacher, Sioned gives masterclasses worldwide, and has received four Fellowships for her contribution to music in Britain.

**Shai Wosner** - *piano*

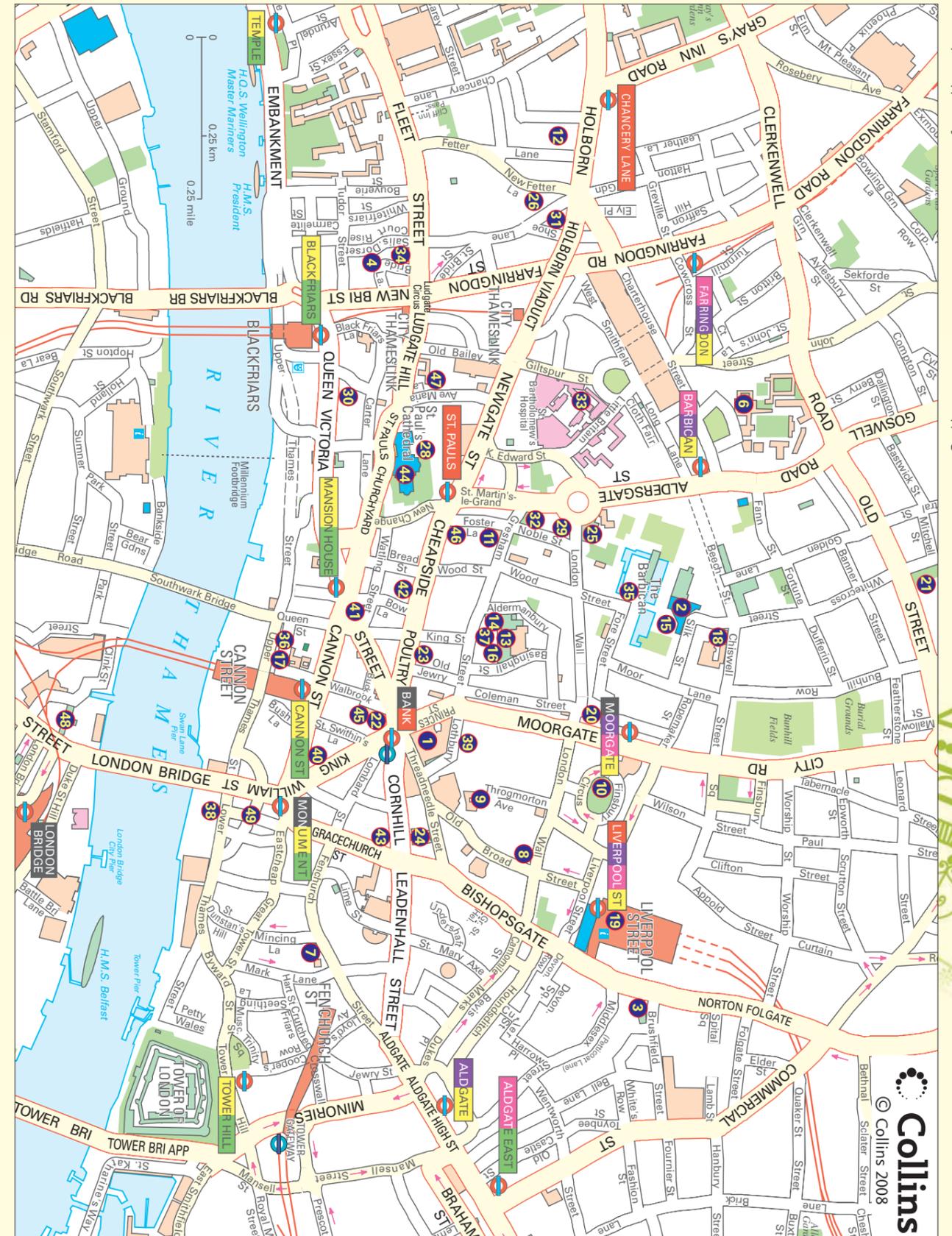
Recently named a BBC Radio 3 New Generation Artist, pianist Shai Wosner's recent highlights include appearances with the symphony orchestras of Atlanta, Chicago, Dallas, San Francisco, as well as the Los Angeles Philharmonic, Vienna Philharmonic, Barcelona Symphony, Berlin Staatskapelle, and London's BBC Proms. Shai is the recipient of a 2005 Avery Fisher Career Grant and a 2005 Borletti-Buitoni Trust Award.

**Peter Wright** - *organ*

Peter Wright spent two years as Organ Exhibitioner at the Royal College of Music, before going on to Emmanuel College, Cambridge, as Organ Scholar. From 1997-2002 Peter Wright held the office of Honorary Secretary of the Royal College of Organists, afterwards becoming a Vice-President and retaining his role as Chief Examiner. He held the office of President since March 2005.

1. Bank of England, EC2
2. Barbican, Silk Street, EC2
3. Bishopsgate Institute, Bishopsgate, EC2
4. Bridewell Hall, Bride Lane, Fleet Street, EC4
5. Canada Square Park, Canary Wharf, E14 (off map area)
6. Charterhouse, Charterhouse Square, EC1
7. Clothworkers' Hall, Dunster Court, Mincing Lane, EC3
8. Deutsche Bank, Winchester House, Great Winchester Street, EC2
9. Drapers' Hall, Throgmorton Avenue, EC2
10. Finsbury Circus Gardens, EC2
11. Goldsmiths' Hall, Foster Lane, EC2
12. Gresham College, Barnard's Inn Hall, Holborn, EC1
13. Guildhall Art Gallery, Guildhall Yard, EC2
14. Guildhall Old Library, Guildhall, Gresham Street, EC2
15. Guildhall School of Music & Drama, Silk Street, EC2
16. Guildhall Yard, Gresham Street, EC2
17. Innholders' Hall, 30 College Street, EC4
18. Linklaters, One Silk Street, EC2
19. Liverpool Street Station, EC2
20. London Wall, EC2
21. LSO St Luke's, 161 Old Street, EC1
22. Mansion House, EC4
23. Mercers' Hall, Ironmonger Lane, EC2
24. Merchant Taylors' Hall, 30 Threadneedle Street, EC2
25. Museum of London, London Wall, EC2
26. New Street Square, EC4
27. Parliament Hill, Hampstead Heath, NW5 (off map area)
28. Paternoster Square, EC4
29. Plaisterers' Hall, 1 London Wall, EC2
30. St Andrew by the Wardrobe, Queen Victoria St, EC4
31. St Andrew Holborn, 5 St Andrew St, EC4
32. St Anne & St Agnes, Gresham Street, EC2
33. St Bartholomew's Hospital (Barts), EC1
34. St Bride's, Fleet St, EC4
35. St Giles Cripplegate, Fore Street, EC2
36. St James Garlickhythe, Garlick Hill, EC4
37. St Lawrence Jewry, Gresham Street, EC2
38. St Magnus-the-Martyr, Lower Thames Street, EC3

39. St Margaret Lothbury, EC2
40. St Mary Abchurch, Abchurch Lane, EC4
41. St Mary Aldermay, Watling Street, EC4
42. St Mary-le-Bow, Cheapside, EC2
43. St Michael Cornhill, St Michael's Alley EC3
44. St Paul's Cathedral, EC4
45. St Stephen Walbrook, 39 Walbrook, EC4
46. St Vedast Alias Foster, Foster Lane, EC2
47. Stationers' Hall, Ave Maria Lane, EC4
48. Southwark Cathedral, London Bridge, SE1
49. The Monument, EC3



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# BOOKING INFORMATION

## How to Book

### On-line

[www.colf.org](http://www.colf.org) links to the Barbican secure on-line ticketing system, with instant confirmation display of allocated seat locations and reduced booking fee 24 hours a day.

### By Telephone (booking fee)

From within the UK please call 0845 120 7502.  
International calls + 44 (0)20 7638 8891.  
Open 9.00am – 8.00pm daily, Sundays  
11.00am – 8.00pm  
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Mastercard, Visa, American Express and Switch  
accepted for all bookings.

**Booking Fee:** please note that there is a booking charge for each telephone transaction which includes the return of your tickets by first class post, if time permits.

### In Person

9.00am – 8.00pm (Monday – Saturday)  
12 midday – 8.00pm (Sundays/Bank Holidays)  
Advance Box Office, Barbican Centre,  
Silk Street Entrance, London EC2

### Tickets on the Door

Tickets are available for all performances on the door (subject to availability).  
Doors open 30 – 45 minutes before the performance.  
Tickets will not be available on the door for events marked with a 'B'.

### Ticket Re-sales

If you are unable to use your tickets for any reason, we will exchange them for another Festival performance, wherever possible, at the same or a higher price. There is an administration fee of £2 per ticket for this service. Tickets for exchange must be returned to the Barbican Box Office at least 24 hours before the performance. Tickets received less than 24 hours before the performance may be offered for re-sale once all the house tickets have been sold. Should we successfully re-sell tickets, a refund will be due from which an administration fee of £2 per ticket will be deducted. We reserve the right not to accept tickets for re-sale and regret that we cannot re-sell tickets unless the originals are returned to the Box Office.

### Information for Disabled Patrons

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Our education program in northern Chile provides support to over 12,000 local students

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BHP Billiton is resourcing the future in many ways – not only by providing the materials for development, but through support for educational initiatives to increase opportunities for children in our host communities, from programs in schools in Chile to classrooms in the boroughs of London. We are proud to be Principal Education Sponsor of the City of London Festival.

BHP Billiton is the world's largest diversified resources company, occupying industry leader, or near industry leader positions in major commodity businesses, including aluminium, energy coal and metallurgical coal, copper, ferro-alloys, iron ore and titanium minerals, and has substantial interests in oil, gas, liquefied natural gas, nickel, diamonds and silver.

We are distinguished from other resource companies by the quality of our assets; our deep inventory of growth projects; our customer-focused marketing; our diversification across countries, commodities and markets; and our petroleum business.

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