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We've sent you a taste of what's on offer. From *Waka on the Thames*, to some of our best dancers, film makers and musicians on your stages and screens; we want this little bit of New Zealand at the City of London Festival to make you think about our place.

If you're coming down for the Rugby check out the rest of what you can expect at the REAL New Zealand Festival.

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# The City of London Investing in the Arts

When it was founded in 1962, the City of London Festival was the first major arts festival in the capital for hundreds of years. In earlier centuries, under different systems of patronage, the City had commissioned works from musicians like Thomas Morley and Orlando Gibbons but, by the mid-twentieth century, the City had become a place for businesses to develop and money to be made. The connection between London's (and Europe's) financial powerhouse and the arts had all but disappeared. 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 – an unprecedented idea. The first Festival proved enormously successful, both artistically and in the way it transformed the atmosphere of the City. The 1962 programme featured concerts by Britten, Rubinstein and Colin Davis, whilst John Betjeman wrote an Entertainment which was performed in the Mansion House for Her Majesty The Queen.

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 brings the City's streets to life each summer.

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

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

The City Corporation also provides the Guildhall School of Music & Drama (one of Europe's leading conservatoires); the Guildhall Art Gallery (housing an outstanding collection of pre-Raphaelite works); and the London Metropolitan Archives (the largest local authority record office in the UK). It also provides Guildhall Library (one of the UK's richest sources on London history, whose joint History of London Collection is designated as one of national and international importance) and lending libraries (including, as part of Barbican Library, a major music library collectively providing

approximately 800,000 loans of books, CDs and DVDs per annum). This wide-ranging financial commitment means that the City Corporation is one of the most significant arts sponsors in the UK.

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

## Messages

### The Lord Mayor

This year's programme confirms that the City of London Festival has become one of the most exciting events in London's cultural calendar.

I have been delighted to serve on the Board of the Festival for many years. And it is a particular pleasure to be Honorary President during my year as Lord Mayor.

As Lord Mayor I am a dedicated ambassador for the UK's financial, professional and business services industry – the City Brand. It is an honour to be the representative of a City that remains the world's first choice for these important industries.

But the City is also home to an amazing range of cultural activities, all of which contribute to making it a world class City.

This year's Festival promises to be the best yet, underlining the importance of creating a sustainable future and celebrating birds and their song, as well as returning favourites, such as the bees and honey that proved so popular last year.

Other highlights include performers and composers from Australia, New Zealand and the South Pacific – a truly cosmopolitan mix as is fitting for a world City.

I hope you enjoy the Festival – and I hope you enjoy your visit to the City of London.

**The Right Honourable The Lord Mayor**  
Alderman Michael Bear  
Festival President

### High Commissioner for Australia

I am delighted to be an Honorary Patron of this year's City of London Festival. The Festival will see a dazzling array of Australia and Oceania's finest artistic talent performing in some of the great historic buildings of the City of London, underlining the close and longstanding ties between the City of London and Australia. I would like to congratulate the Festival organisers for their commitment to creating a magnificent celebration of the arts for the residents, workers and visitors to this great city.

The Festival has woven together a wonderful tapestry of Australia's rich and diverse cultures – from a family day on Hampstead Heath celebrating Indigenous arts, to a talk at St Ethelburga's Centre for Reconciliation and Peace on 'The Power of Public Apology', through to concerts featuring the talent of Australian composers – there is something for everyone in this year's programme. Significantly, the Festival features the work of nineteen living composers from Australia, including residencies by Brett Dean and William Barton. The Festival has developed over 100 events involving artists from Australia which I am sure will inspire, engage and entertain audiences in the City of London.

Australia and the City of London have a long and intertwined history and I congratulate Festival organisers for celebrating the links between us. I also commend the Festival on its engagement with school children and its work on promoting sustainability and biodiversity as its community legacy.

Finally, I personally look forward to welcoming the Festival to Australia House for a special tribute to the great Australian composer Percy Grainger.

**His Excellency Mr John Dauth AO LVO**  
High Commissioner for Australia  
Hon Patron

### High Commissioner for New Zealand

New Zealand is proud to support this year's City of London Festival. And we are proud to share with London some of our most talented artists and performers.

The Festival programme showcases New Zealand's distinct and dynamic culture. It brings to London the talents of New Zealand's Māori community. It reflects New Zealand's British and European heritage. And it captures the breadth of New Zealand as a multicultural nation with its strong Pacific Island and Asian influences.

These performances are just a small sample of what New Zealand has to offer. In September and October 2011 New Zealand hosts the Rugby World Cup 2011 and to celebrate, a nationwide Festival – the REAL New Zealand Festival – of arts, food and wine, heritage, culture, entertainment, sport, business and lifestyle will run throughout the country. This festival will share with visitors what it is that we love most about New Zealand. If you like what you see in the City of London Festival you will undoubtedly enjoy the REAL New Zealand Festival – find out more at [www.realnzfestival.com](http://www.realnzfestival.com).

I want to say thank you to the City of London Festival, and to all those taking part.

**His Excellency Mr Derek Leask**  
High Commissioner for New Zealand  
Hon Patron

# Festival Board and administration

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 Fitz Eylwin House, 25 Holborn Viaduct,  
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T 020 7583 3585, F 020 7353 0455  
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# Next year the City of London Festival celebrates its 50th Anniversary

## In our first Festival in 1962

- Jacqueline du Pré played and Benjamin Luxon sang in a concert with their fellow Guildhall School students
- John Williams appeared in a series of concerts given by outstanding young artists
- Artur Schnabel gave a solo recital; Elizabeth Schwarzkopf sang, accompanied by Gerald Moore; Yehudi Menuhin and the LSO played Elgar; Colin Davis conducted Berlioz
- World premières included new works by Richard Rodney Bennett, Peter Maxwell Davies and William Walton

## In our Golden Jubilee Festival

- Sir Colin Davis and the LSO will perform Berlioz *Grande Messe des Morts* twice in St Paul's
- The rest of the programme remains under wraps but we shall maintain our tradition of foresight, revealing today the artists of tomorrow, and enjoy the benefit of hindsight: looking forward to the future while celebrating the past

**24 June – 15 July 2012**

and free events continuing until 29 August

To help to make it happen,  
 please turn to page 67



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# Welcome



## A birds-eye view

Welcome to the 2011 City of London Festival. Over the past few years the Festival has explored the cultural connections between the City and other parts of the world: the theme of 'Trading Places'. This summer, the spotlight falls on Australia, New Zealand and the South Pacific as we explore the diverse cultural riches of this beautiful, vast but vulnerable part of the world. The whole 'Square Mile' will come alive for three weeks, both indoors and out, in a creative and vibrant programme of music, street art, dance, film, walks – and birdsong!

World-renowned Australian guitarist John Williams is joined by the English Chamber Orchestra in Guildhall Old Library to open the Festival with guitar concertos by two of Australia's leading composers, Peter Sculthorpe and Ross Edwards. The concert is followed by a unique happening in Guildhall Yard, as night falls and silence enfolds the City: the *Dusk Chorus*, a music installation of birdsong and other sounds of nature created by David Lumsdaine from recordings he made in the Australian outback, with new choreography, depicting the dance of the lyrebird, and giant birds made from recycled rubbish.

Last year, bees were our buzzword: happily our honey bees are with us still and we can celebrate the latest harvest from the eight Festival hives around the City. But this summer we have shifted our attention to birds. They are nature's musicians and I hope that you will be both surprised and delighted by their songs at various times and locations during the Festival. Throughout history, many composers have been inspired by their avian colleagues and drawn on their sounds, as we shall hear during the Festival: for example Mozart (in his songs – famously, he kept a pet starling and notated its music), Beethoven (in his *Pastoral Symphony*) and Messiaen (in *Messe de la Pentecôte*). The same is true for many of our living composers from Australia and New Zealand, including the three most prominently featured and resident during the Festival: Peter Sculthorpe (in many of his works), Brett Dean (in his *Pastoral Symphony*, which opens with birdsong, the Australian butcherbird) and Dame Gillian Whitehead (for instance, in her *Journey of Matuku Moana*, the NZ white-faced heron).

The King's Singers' concert in the magnificent Mansion House, home of the Lord Mayor, traverses the centuries, inhabits the world of birds and bees, and includes the world première of a new work which they have commissioned specially from Australian composer Elena Kats-Chernin. Aside from presenting a wealth of important living composers and artists from down under, we mark the 50th anniversary of the death of Australian cultural icon Percy Grainger and celebrate his legacy in concerts, talks and photographs.

St Paul's Cathedral plays host to two concerts: the first with the London Symphony Orchestra and chamber choir Tenebrae in Fauré's *Requiem*, juxtaposed with a very special version of Bach's *Partita in D minor* for solo violin; and the second featuring New Zealand-born Dame Gillian Weir in Saint-Saëns' *Organ Symphony* with the City of Birmingham Symphony Orchestra.



Ian Ritchie  
Festival Director

In one of several Festival appearances, Australia's foremost didgeridu player William Barton joins the Choir of Southwark Cathedral in the European première of a revised version of Peter Sculthorpe's *Requiem*.

Brilliant young performers continue to play especially important roles in the Festival. 12 early evening concerts feature the BBC's New Generation Artists, all to be broadcast on Radio 3, and 12 free lunchtime concerts are given by some of the Guildhall School's finest emerging musicians. These concerts all take place in the City's beautiful churches and give the public perfect opportunities to hear today some of the stars of tomorrow.

Outdoor highlights include the Festival Procession, involving more than a thousand young participants, a *waka* (Maori war canoe) paddled up the Thames and a host of artists taking part in our *Origins* Family Day of indigenous music and art on Hampstead Heath. Major public art in the Festival includes the world première of *Organ of Corti*, winner of this year's PRS New Music award, created by Liminal. A sculpture of sonic crystals, this monumental installation filters the City's ambient traffic noise, creating subtle shifting harmonies. The Festival's famous *Street Pianos* return for a third year, with 20 uprights scattered across the City's streets and open spaces for all to enjoy.

Two major Festival highlights are taking place in the Barbican Centre: London's first New Zealand Film Festival and a triple-bill from the outstanding Royal New Zealand Ballet. Among the many gifts from Australia is a rare opportunity to listen to John Bond and Mark Bin Bakar, who planned Australia's National Sorry Day, talking in St Ethelburga's about the *Power of Public Apology* and the remarkable impact of Kevin Rudd's parliamentary apology to the Aboriginal peoples (followed no less powerfully by our own Prime Minister's apology a year ago for the events of Bloody Sunday). One wonders if the economic and environmental wounds of the modern world might also one day be healed in part by those who are minded to wield this 'power'.

A final word on sustainability: as artists we can illuminate the wonders of nature and sing about the environment, but the Festival cannot exist without economic sustainability. Sincere thanks are owed to all our sponsors and supporters: the City of London Corporation, Arts Council England, the business community and particularly our Festival Sponsor BNY Mellon, trusts and foundations, the BBC, international partners and individual donors. Without their enlightened involvement, this year's programme could not have hatched, taken wing or given song.



The flowers appear on the earth; the time of singing has come, and the voice of the turtledove is heard in our land. (Song of Solomon, 2:12)

As London's quality newspaper, the City and all that happens there is dear to the Evening Standard's heart.

Naturally, that would entail covering events in the corporate and professional world in print and digitally – deals, takeovers, financings, frauds, sackings and hirings – that govern so many lives and shape the world markets.

However, the City is also a living, breathing space – one that is about much more than trading floors and office suites. Any walk around the Square Mile reveals a dazzling array of historical architecture, beautiful churches and private livery halls sitting cheek by jowl with gleaming steel and glass skyscrapers.

The idea that this rich legacy can be used as a venue for a sparkling arts festival is especially appealing, and is why the Evening Standard is so glad to be the City of London Festival's chosen media partner.

A glance at the programme of concerts and tours displays a side of the City that is all too easily forgotten amid the nano-second speed and noise of the dealing desks: a very real, human face going back centuries. Hopefully, City workers will be able to relax and reflect as they hear some outstanding music or gaze on wonderful art. But the Festival is not only for those who work, and in some cases, live, in the City. It's open to everyone and as such is an unbeatable showcase of ancient and modern, of old and new London coming together.



Chris Blackhurst  
Evening Standard



As a global financial services company operating in 36 countries and serving more than 100 markets, BNY Mellon embraces diversity in everything we do. So we are delighted to be able to support the City of London Festival, with its rich and varied cultural programme, for a second consecutive year.

With more than 3000 employees based in locations in the City and Canary Wharf, London is integral to BNY Mellon's global business. Being able to give something back to this great city through our continued sponsorship of the Festival is a source of great pride to us.

Support of the arts has been an abiding feature of our company's 226 year history, and we remain committed to playing our part in enriching the cultural life of our local communities around the world. To this end, we are pleased that our sponsorship of the Festival means that some of our London community partners have the opportunity to engage directly with this year's programme.

It is our privilege to be able to support this important event in London's cultural calendar. We wish the Festival every success and trust that all Londoners, and the many visitors who will be joining them around the City over the coming weeks, enjoy the many highlights it has to offer.



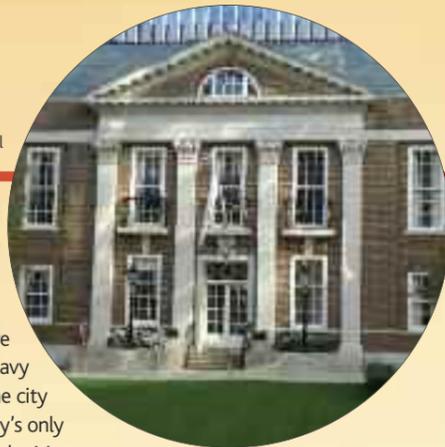
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# Livery Halls: the hidden jewels in the City's crown

Girdlers' Hall



Keen-eyed visitors to the Square Mile will have noticed a series of stately 'livery halls' among the City's unique mix of historic buildings, remaining Roman walls and striking modern structures.

These buildings, often with crests or flags above their entrances, are home to some of the 108 livery companies of the City of London. The early companies, which probably had their origins before 1066, were the medieval equivalent of trading standards departments and regulated the industries of the day, from brewing to butchery. As the guilds developed (City street names such as Ironmonger Lane, Poultry and Cloth Fair mark the sites where many began) they acquired permanent meeting places, known as Halls.

Many of the halls disappeared following disasters such as the Great Fire of 1666 and the Blitz of the Second World War, and some were let to the Church or were sold when money was short. Today, 40 livery halls remain in the Square Mile and are well used by their Companies (and some by other Companies without residences). These buildings are of great importance to the City of London, both in their architecture and the historical artefacts and treasures they hold inside, from illustrated grants of arms and charters, to letters patent, deeds and ordinances.

Although some halls offer tours – and many are used as venues for hire – they are usually closed to the public. However, during the City of London Festival many open their doors to host performances and events, offering a fantastic chance to see inside.

This year's Festival has a special focus on Australia, New Zealand (NZ) and the South Pacific and, as such, many Australasian links with the livery have been uncovered. Butchers' Hall and Girdlers' Hall are two halls which are hosting NZ-themed Festival events for the first time as part of this year's programme.

Butchers' Hall, home to one of London's oldest livery companies, was rebuilt in 1960 near Smithfield, an apt location. The Company has long-established links with NZ and Australia because of the meat trade – the first ship to bring frozen lamb from NZ to London was the Dunedin in the 1880s and the Butchers have a scale model of this vessel in their Hall. In fact there is also a more personal Festival link: Festival Director Ian Ritchie's great-grandfather, John Ritchie, was one of the main organisers of the early shipments of NZ meat in the 19th Century and his cousin, Tim Ritchie, is currently CEO of the Meat Industry Association in NZ and a Liveryman of the Butchers' Company.

Girdlers' Hall, located just north of Guildhall (which itself boasts two lovely tapestries from NZ and Australia in the entrance to the old crypt) was first bequeathed to the Company by Andrew Hunt in 1431. Destroyed in The Great Fire, the hall was replaced, only to be destroyed again during the Blitz and rebuilt for a second time in 1961. The history of the association between the Girdlers' Company and NZ dates back to 1933, the first year in which New Zealand Day was officially commemorated in this country. The commemoration service took place at St Lawrence Jewry, the Girdlers' Guild Church whose Rector was the Company's Honorary Chaplain, and the Girdlers agreed to host the tea that followed the service. This became custom, and the Company continues to maintain close links with NZ.

Another first for the Festival is a weekend of Open Days (9 and 10 July) on HQS Wellington, which saw active service as a New Zealand Navy vessel and is named after the city of Wellington. This is the City's only floating livery hall, home of the Master Mariners, whose Company members will show Festival visitors around the ship and reveal the many NZ pictures and artefacts on board.

As well as these new additions, a host of other livery halls will be opening their doors during the Festival. Visitors will be able to enjoy concerts at the homes of the Apothecaries, the Drapers, the Goldsmiths, the Haberdashers, the Innholders, the Merchant Taylors and the Plaisterers. Don't miss the opportunity to listen to music in some of these wonderful buildings and see how their history and heritage continue to contribute to the life of the City of London.

**Deputy William Fraser**  
Chairman, City of London Livery Committee

Butchers' Hall



Model of the Dunedin, Butchers' Hall

# Bird Song, Bird Music

As a young child in Australia, I had a fascination with the sounds of birds and frogs, but my gradual absorption in music and composition held back its development until, in my late twenties, I returned to bird song when I needed the inspiration of alternative melodic models. At that time I was living in Great Bookham, Surrey, where I met Brian Quilter, a good amateur musician and a knowledgeable amateur ornithologist. For a succession of springs, we would meet regularly at weekends before dawn and explore the sounds of the waking world in the surrounding countryside which, at that time, was extensive and still home to a marvellous diversity of wildlife. My attention soon broadened from listening to individual songs, to realising the musical significance of their context. So began my 'soundscapes': habitat recordings which captured the relationship birds have with each other and with their environment.

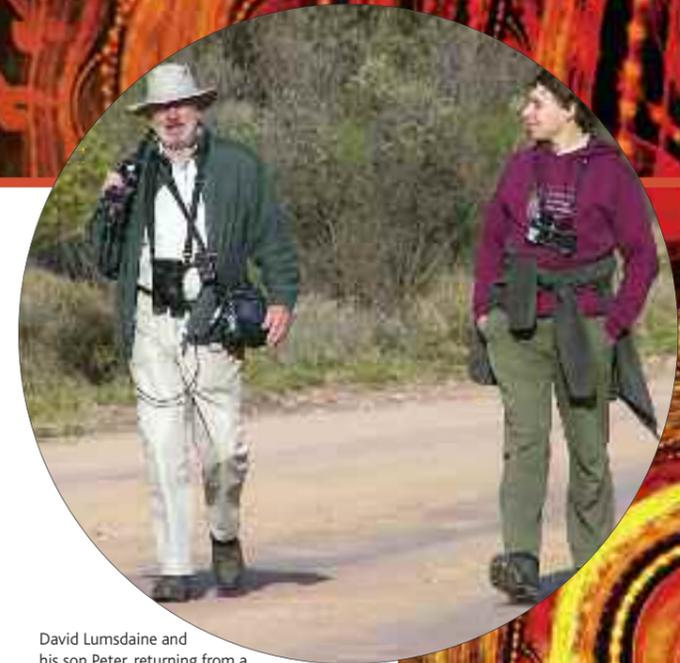
The evolutionary split between birds and mammals is too far back for us to share a common musicality; the evolution of their musicality must run parallel to ours. Nevertheless, there are aspects of birds' musicality which are similar to ours: the use of many subtle transformations of well-defined motifs, a sense of timing, tuning, and I dare to say, a sense of harmony which can still be heard in the dawn choruses of those relatively undisturbed habitats still left in Australia. And they don't just sing, they listen. Quite apart from the utilitarian functions of bird song – territorial advertisement, mapping the neighbourhood, mate attraction, pair and group bonding – it is the sense of play and performance which comes across so sympathetically to a human listener.

I hope you will hear some of this in the examples I've chosen for performance in this year's City of London Festival. Two of the pre-concert bird recitals contain previously composed soundscapes: a dawn chorus from the tropical North Queensland coast, a Crested Bellbird from Palm Creek in Central Australia, Australian Ravens, a Pied Butcherbird and an Australian Magpie from the Darling River in Western New South Wales. The third pre-concert bird recital is an exception: it's a collation of Nightingale songs from the English side of my library.

*Dusk Chorus* was a new departure for me: to compose, from material in my library, a collage in the form of choruses and solos which could be handed over to my collaborators. Craig Vear, also a composer, has created a dramatic spatial installation for Guildhall Yard, and Rachel Lopez de la Nieta the choreographer, and her dancers, have created a ballet for performance on the Festival's opening night. All we need is a fine summer evening for these exotic sounds to echo in the cityscape of London.

**David Lumsdaine**

*Over the last fifty years the composer David Lumsdaine has been recording birdsong and wildlife sound in Australia and Europe. A number of his soundscapes are available on CD and his archive of wildlife recordings is in the National Sound Archive of the British Library.*



David Lumsdaine and his son Peter, returning from a dawn recording session in the Western MacDonnells, Northern Territory, in July 2004

Magpie Lark



Australian Raven



Striated Pardalote



Sacred Kingfisher



## Birdsong Overtures

Birdsong can be heard in several Festival venues before concerts, in recordings by David Lumsdaine. To find out which venues, look out for this bird symbol in the programme.

# Performances

Key to symbols in the programme:  
 A complimentary refreshment is included in the price of the ticket  
 The nearest tube station to the venue  
 Venues where birdsong can be heard (see page 11)

## Sunday 26 June 11.30am

St Paul's Cathedral, EC4

### Choir of St Paul's Cathedral Andrew Carwood *director*

Festival Service

Gillian Whitehead Missa Brevis  
 Byrd Beati Mundo Corde  
 Lang Tuba Tune

 St Paul's  
 Admission Free

## Monday 27 June 12.00pm

St Mary-le-Bow, Cheapside, EC2

### Bell Ringing

Traditional bell ringing at St-Mary-le-Bow heralds the start of the Festival. (The bells of St Columb's Cathedral, Derry~Londonderry, will be rung simultaneously)

 Bank or Mansion House

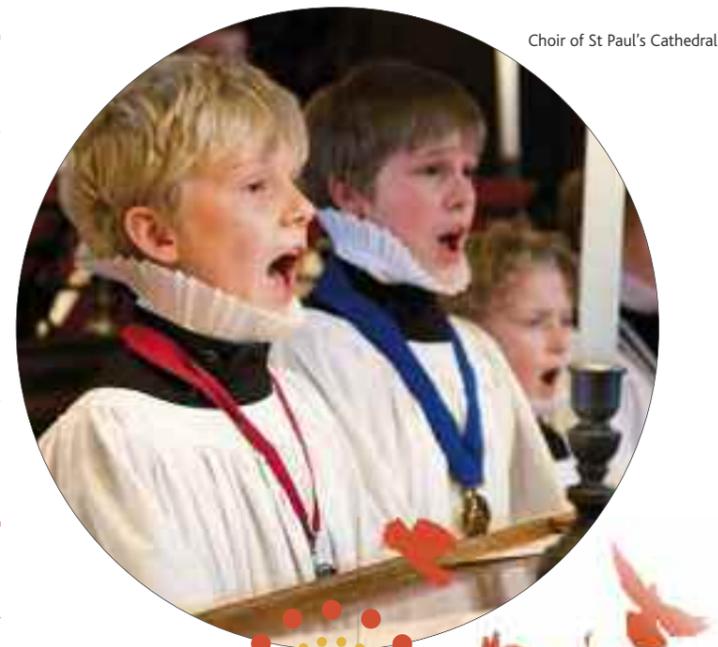
## Monday 27 June 1.00pm

Southwark Cathedral, London Bridge, SE1

### Peter Wright *organ*

Colin Brumby Festive Toccata  
 Handel Organ Concerto in F Op 7 No 7 *Cuckoo and Nightingale*  
 Messiaen Verset pour la fête de la Dédicace  
 Mews Gigue de Pan  
 Lamare Concert Fantasy on the tune of *Hanover* Op 4

 London Bridge or Monument  
 Admission Free 



Choir of St Paul's Cathedral



St Mary-le-Bow



Southwark Cathedral



Gillian Whitehead



Peter Wright

# Monday 27 June

## Monday 27 June 6.00pm

St Mary-at-Hill, Eastcheap, EC3

### Escher String Quartet

Adam Barnett-Hart *violin*  
 Wu Jie *violin*  
 Pierre Lapointe *viola*  
 Dane Johansen *cello*

Haydn String Quartet in B flat major Op 76 No 4 *Sunrise*  
*Allegro con spirito – Adagio – Menuetto: Allegro –*  
*Finale: Allegro ma non troppo*

Brett Dean *Eclipse*  
*Slow and spacious, secretive – Unlikely flight – Epilogue*

Schubert *Quartettssatz in C minor D 703*  
*Andante – Allegro assai*

The first concert in this year's early evening series brings together several key Festival themes – awareness of the natural environment, suggested by the subtitle of one of Haydn's best-loved string quartets; longstanding commitment to the work of young musicians, here the Escher String Quartet, who are BBC Radio 3 New Generation Artists; and cultural exchanges between London and other parts of the world, in this case Australia, New Zealand and the South Pacific.

Haydn's *Sunrise* Quartet was written in 1797, by which time the great Austrian composer's visits to the City of London had made him a celebrated figure here. The work's subtitle relates to its quiet opening chords, seemingly stealing in from nowhere, and underpinning the first violin's lovely ascending melody. Turbulent contrast is provided by Schubert's *Quartettssatz* (Quartet Movement), intended to open a larger work that was never completed.

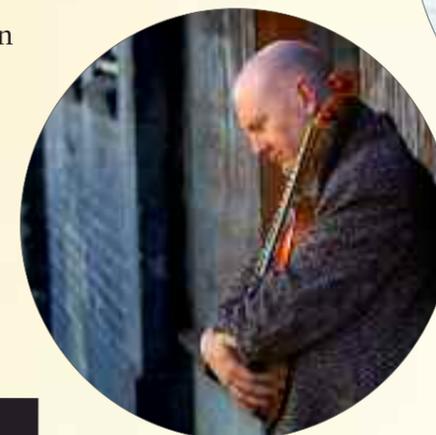
*Eclipse*, by Australian composer Brett Dean, offers a sharply individual take on the Festival's 'Trading Places' theme, which (besides reflecting the City's international business links) relates to issues of travel and migration. The work's three linked sections were composed in response to the 'Tampa crisis' of 2001, when refugees from Afghanistan and Iraq on the boat *Palapa* were refused entry into Australian territorial waters, and were eventually rescued by the Norwegian freighter *Tampa*. In Dean's words: 'I felt that [the refugees'] very humanity and the enormity of their own personal struggles and fates were entirely eclipsed by the power games of a bigger political agenda.'

To be broadcast on BBC Radio 3 on Tuesday 12 July at 1pm

 Monument

Tickets £10 unreserved (subscription discount) 

BBC RADIO 3 new generation artists  
 90 - 93FM



Brett Dean



Escher String Quartet

## BBC Radio 3

BBC Radio 3 is part of the lifeblood of the nation's creative community. It reflects the UK's live music-making and moulds the country's cultural agenda. More than half our music output is live or specially recorded and the network broadcasts over 600 concerts, operas and recitals each year, bringing the atmosphere and excitement of live performance into homes throughout Britain.

Radio 3's partnership with the City of London Festival is a vital part of our coverage of UK festival performances. We are delighted again to be working with this splendid festival in broadening its audience and allowing those not able to attend in person to hear the concerts. The twelve concerts featuring our New Generation Artists will be broadcast in our weekday lunchtime slot (1.00pm). You can hear other concerts in the Festival in Performance on 3 (weekdays 7.00pm) – and don't forget that you can sample our programmes for up to seven days after broadcast through our *Listen Again* service on [bbc.co.uk/radio3](http://bbc.co.uk/radio3).

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Roger Wright  
 Controller, BBC Radio 3  
 and Director, BBC Proms



90 - 93FM

Barbican Box Office  
 0845 120 7502

Photo credits: Robert Piccoli (Brett Dean)  
 Henry Fair (Escher String Quartet)

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

# Monday 27 / Tuesday 28 June

## Monday 27 June 7.30pm

Guildhall Old Library, Guildhall, Gresham Street, EC2

### English Chamber Orchestra John Williams *guitar* Paul Watkins *conductor*

- Elgar** Introduction and Allegro for strings  
**Peter Sculthorpe** Nourlangie  
*Interval*  
**Ross Edwards** Concerto for guitar and string orchestra  
*Arafura Dances*  
*First Maninya – Arafura arioso –*  
*Second Maninya*  
**Dvořák** Serenade in E major for strings Op 22  
*Moderato – Tempo di valse – Scherzo (Vivace) –*  
*Larghetto – Finale (Allegro vivace)*

One of the world's leading classical guitarists for over five decades, Australia's John Williams has also hugely expanded his instrument's repertory with works specially written for him, including the two in this evening's concert. No composer has done more to give Australian music the distinctive voice it has today than Tasmanian-born Peter Sculthorpe, who has said that 'seeking the sacred in nature is the concern of most of my music.' Proclaimed an atmospheric masterpiece when first performed in 1989, the single-movement guitar concerto *Nourlangie* is named after the rocky outcrop in Kakadu National Park near Darwin in Australia's Northern Territory, a site remarkable for its paintings of scenes from aboriginal mythology.

The music of Ross Edwards, too, is rooted in the Australian landscape and environment. Edwards describes his Guitar Concerto *Arafura Dances*, premiered by Williams in 1995, as 'a lyrical and expressive Adagio framed by two of my Australian dance/chants, *maninyas*, in which fleeting references to a variety of musical cultures – Australian, South-East Asian, as well as the instrument's traditional Spanish – are woven into a fabric of insect rhythms and drones. Under the spell of Darwin and coastal Arnhem Land as I composed, I was aware of the turquoise Arafura Sea as a constant backdrop.' The concert begins and ends with two representatives of an older, European tradition, both works strongly reflecting the landscape and traditional music which surrounded the two composers: Elgar's coruscating single-movement *Introduction and Allegro*, and Dvořák's haunting *Serenade*.

Bank or Mansion House  
Tickets £10, £15, £29

John Williams



Photo credit: Kathy Panama (John Williams)

## Monday 27 June 10.00pm

Guildhall Yard, Gresham Street, EC2

### Dusk Chorus

David Lumsdaine & Craig Vear *soundscape*  
Rachel Lopez de la Nieta *choreography*  
Trinity Laban Conservatoire of Dance *dance*

A natural soundscape of Australian birdsong and wildlife settles across the Guildhall Yard at the close of the day. Created by David Lumsdaine, realised by Craig Vear through high-definition sound design, and nuanced with a special dance work created by Rachel Lopez de la Nieta, *Dusk Chorus* takes movement inspiration from a plethora of native birdlife heard through the soundscape, including the mimicry of the famous Australian lyrebird, which is performed by outstanding dancers of Trinity Laban Conservatoire of Dance.

*Dusk Chorus* is the City of London Festival's new commission for the Guildhall Yard at the opening of the 2011 programme and is reworked as *Birdsong Chorus* especially for St Paul's Cathedral's west steps for two further daylight performances (see page 50).

Bank or Mansion House  
Admission Free



## Tuesday 28 June 1.05pm

St Michael Cornhill, St Michael's Alley, EC3

### Geminiani Quartet

Jenna Sherry *violin*  
Emily Dellit *violin*  
Stephen Upshaw *viola*  
William Imbert *cello*

Gillian Whitehead Moon, Tides and Shoreline  
Janáček Intimate Letters

Bank  
Admission Free



### Tomorrow's Artists Today

Tuesday – Friday at lunchtime

12 recitals of song, piano, chamber music and new work reflecting the Festival themes of Australia and New Zealand, celebrating the bicentenary of Liszt and the commemoration of Grainger's death, and showcasing some of our most gifted young musicians who are students of the City's Guildhall School of Music & Drama.



Paul Watkins



Superb Lyrebird

# Tuesday 28 June

## Tuesday 28 June 6.00pm

St Michael Cornhill, St Michael's Alley, EC3

### Nicolas Altstaedt *cello* José Gallardo *piano*

- Beethoven** Seven Variations on *Bei Männern, welche Liebe fühlen*  
*Thema: Andante – Variation 1 – Variation 2 –*  
*Variation 3 – Variation 4 – Variation 5: Si prenda il*  
*tempo un poco – Variation 6: Adagio –*  
*Variation 7: Allegro non troppo*  
**Peter Sculthorpe** Requiem for Cello Alone  
*Introit – Kyrie – Qui Mariam – Lacrimosa –*  
*Libera me – Lux aeterna*  
**Dvořák** Silent Woods  
**Bartók** Rhapsody No 1  
*Prima parte: Lassú – Seconda parte: Friss*

Swiss cellist Nicolas Altstaedt takes us on a musical tour of central Europe (with a midway excursion to Australia). Beethoven's *Variations on Bei Männern, welche Liebe fühlen*, composed in 1801, is a happy tribute from one master-composer to another: the theme out of which Beethoven constructs his variation-sequence is the famous duet from Mozart's opera *Die Zauberflöte* (The Magic Flute).

Australia's Peter Sculthorpe completed his *Requiem for Cello Alone* in 1979. Based on sections of the traditional plainchant of the Roman Catholic Requiem Mass, the music's dark, melancholic lyricism is a trademark of its composer, who in some of the movements asks for non-orthodox tuning of the cello's strings (a technique known as *scordatura*). Dvořák's *Silent Woods* originated as the fifth of a sequence of nature pieces for piano duet called *From the Bohemian Forest*, composed in 1883: when Dvořák arranged the music for a cello-playing colleague nine years later, it took off on a popular life of its own. And Hungary's Béla Bartók composed the first of his two Rhapsodies for violin and piano in 1928. Bartók derived both the music's style and the work's design from the *Czárdás*, one of the Hungarian people's traditional dances, in which a slow introductory *Lassú* section would be followed – at a sign from the dancer to the accompanying folk band – by a fast and brilliantly whirling *Friss*.

To be broadcast on BBC Radio 3 on Wednesday 13 July at 1pm

Mansion House or St Paul's

Tickets £10 unreserved (subscription discount)



Mizuho International plc is proud to support the 2011 City of London Festival. As the London based securities and investment banking arm of Mizuho Financial Group, one of Japan's largest financial organisations, we believe in encouraging local community growth and development. As part of our ongoing commitment to our community and the arts, we are pleased to have supported the Festival for the past seven years. We are delighted to welcome you to St Paul's Cathedral and hope you enjoy this evening's concert.

Photo credit: Alberto Venzago (Gordan Nikolitch)

## Tuesday 28 June 8.00pm

St Paul's Cathedral, EC4

### Gordan Nikolitch *violin* Grace Davidson *soprano* Derek Welton *baritone* Tenebrae *choir* London Symphony Orchestra Nigel Short *conductor*

- JS Bach** Partita No 2 in D minor BWV 1004  
Lutheran chorales  
*Ach Herr, lass dein lieb Engelein* (St John Passion)  
*Allemande – Corrente*  
*Christ lag in Todesbanden*  
*Sarabanda*  
*Den Tod niemand zwingen kunnt*  
*Giga*  
*Wenn ich einmal soll scheiden* (St Matthew Passion)  
*Ciaccona* (realised by Prof Helga Thoene)  
**Fauré** Requiem  
*Introit and Kyrie – Offertory – Sanctus –*  
*Pie Jesu – Agnus Dei – Libera me – In Paradisum*

For this programme of two memorial works in an antipodean-themed festival, St Paul's is a specially appropriate setting. There on display is an impressive bronze relief depicting the landing of Australian and New Zealand troops at Gallipoli in the First World War, where so many died in the fighting that followed. And London's great Cathedral even has a stained-glass window portraying a kangaroo!

The unique design of Bach's D minor *Partita* for solo violin puzzled commentators for centuries: why, besides the standard sequence of baroque dance-forms, did Bach then add its huge *Ciaccona* (Chaconne) movement? The German scholar Helga Thoene suggests that the work commemorates the composer's first wife, Maria Barbara, and funereal Lutheran melodies are woven into the music's fabric. Her revelations are sung as the violin plays in this special version. Between the *Partita*'s movements in this performance by LSO leader Gordan Nikolitch, *Tenebrae* sing some of Bach's most apposite chorales, and Fauré's *Requiem* follows without a break. Tonight's early, scaled-down version of this famous masterwork underlines the work's quiet individuality and restraint. As Fauré himself put it: 'Someone has called it a lullaby of death. But that's how I see death: as an aspiration towards happiness above, rather than as a painful experience.'

St Paul's  
Tickets £5, £10, £15, £29, £40

Sponsored by **MIZUHO**



Gordan Nikolitch

Nigel Short

# Wednesday 29 June

## Wednesday 29 June 1.05pm

St Giles Cripplegate, Fore Street, EC2

### Ashley Fripp *piano*

Liszt *Années de Pèlerinage Book 2 Italie*

☉ Barbican or Moorgate

Admission Free



## Wednesday 29 June 6.00pm

St Giles Cripplegate, Fore Street, EC2

### Malin Christensson *soprano* Simon Lepper *piano*

#### The Swedish Nightingale

Handel	With plaintive note (from Samson)
Mozart	Oiseaux, si tous les ans Dans un bois solitaire Abendempfindung An Chloë Als Luise die Briefe
Debussy	Voici que le Printemps
Delibes	Le Rossignol
Chausson	Le Colibri
Chabrier	Villanelle des petits canards
Stenhammar	Adagio I skogen
Rangström	Sommarnatt
Grieg	Mens jeg venter (On the Water) En Swane (A Swan) En Fuglevisse (A Bird Song)

Malin Christensson's recital is a tribute to her great 19th Century Swedish compatriot Jenny Lind who, in keeping with the Festival's birdsong theme this year, was known to her worldwide legions of admirers as 'The Swedish Nightingale'. Lind was much loved for herself as well as for her evidently exquisite soprano voice. According to legend (the evidence remains inconclusive) Mendelssohn and Chopin were both smitten with her. When Hans Christian Andersen fell in love with Lind during one of her tours of his native Denmark, she inspired some of his fairy tales, including *The Nightingale*, whose name has stayed with her ever since.

Malin Christensson's programme accordingly explores the myriad ways in which composers through the ages have responded to birds and birdsong, and to their freedom of utterance and flight. We hear everything from Handel's trilling accompaniment, in his oratorio *Samson*, for Delilah's aria – where the duplicitous heroine sings: 'With plaintive notes and am'rous moan, Thus coos the turtle[-dove] left alone' – to the quiet rapture of Chausson's *Le Colibri* (a hummingbird sipping nectar from a bunch of flowers), Chabrier's wry observation of a clutch of ducklings, and Delibes' musical evocation of the song of the nightingale itself.

To be broadcast on BBC Radio 3 on Thursday 14 July at 1pm

☉ Barbican or Moorgate

Tickets £10 unreserved (subscription discount)





### Gresham College

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, EC1N 2HH, 020 7831 0575.

## Wednesday 29 June 6.00pm

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

### Michael Walling *lecturer*

#### Culture and Resistance: Indigenous Responses to a Globalised World

At a time when the world is confronted with economic insecurity, ecological instability and endemic cultural dilution, First Nations offer alternative approaches to living which embody their struggle for physical and cultural survival in the face of environmental insecurity, corporate aggression and the criminalization of indigenous lifestyles and social protests.

This lecture explores some of the ways in which First Nations artists are drawing off their rich cultural inheritances to confront and resist the global concerns facing us today.

☉ Chancery Lane

Admission Free



Malin Christensson



# Wednesday 29 / Thursday 30 June

## Wednesday 29 June 7.30pm

Plaisterers' Hall, 1 London Wall, EC2

### City of London Sinfonia Michael Collins

*basset clarinet/conductor*

Mozart	Symphony No 1 in E flat major K16 <i>Molto allegro – Andante – Presto</i>
Elena Kats-Chernin	Ornamental Air
Interval	
Brett Dean	Between the Spaces in the Sky (In Memoriam Richard Hickox)*
Mozart	Clarinet Concerto in A major K622 <i>Allegro – Adagio – Rondo: Allegro</i>

\*World première of orchestral version, commissioned by the Festival

Starting and finishing with music from the beginning and end of Mozart's life, the City of London Sinfonia's programme opens with the very first of his 41 symphonies. No 1, imitating the three-part, quick-slow-quick design of the Italian overtures fashionable at the time, was composed in 1764 by the 8-year-old prodigy at 180 Ebury Street here in London, where the Mozart family were staying on an extended visit. In Vienna 27 years later, shortly before he died, Mozart composed his exquisitely poised and graceful Concerto in A major for Anton Stadler, the virtuoso who pioneered the solo possibilities of the newly invented clarinet. The concerto was in fact written for the basset clarinet, whose range extended lower than the standard instrument, but the manuscript of this original version was lost when Stadler pawned it after Mozart's death. Tonight's performance restores the composer's original concept.

The basset clarinet's remarkable range of both pitch and musical expression is also richly exploited in *Ornamental Air* – composed in 2007 by Australia's Uzbekistan-born Elena Kats-Chernin, and a vintage example of her music's fusion of rhythmic energy and extended lyrical flights. Her compatriot Brett Dean has arranged, specially for the Festival, a new string-orchestra version of his work *Between the Spaces in the Sky*, in memory of the English conductor Richard Hickox – founder and artistic director of the CLS and well known down under as music director of Opera Australia – who died suddenly in 2008.

☉ Barbican or Moorgate

Tickets £10, £20 ☐

Michael Collins



Photo credit: Eric Redmond (Michael Collins)

## Thursday 30 June 1.05pm

St Lawrence Jewry, Gresham Street, EC2

### Jenavieve Moore *soprano* Stuart Laing *tenor* Hadleigh Adams *baritone* Catherine Norton *piano*

Lilburn	Three Songs <i>Clear Sky</i> <i>The Picnic</i> <i>Summer Afternoon</i>
Ross Harris	Wild Daisies
Farquhar	Three Scots Ballads

☉ Bank or Mansion House

Admission Free



## Thursday 30 June, 6.00pm

St Ethelburga's Centre for Reconciliation and Peace,  
78 Bishopsgate, EC2

### John Bond & Mark Bin Bakar *lecturers*

#### The Power of Public Apology

Like David Cameron's apology last year for Bloody Sunday, the Australian Prime Minister's apology to the Aboriginal Stolen Generations in 2008 came after years of attempting to ignore the wrong. In Australia the Government refused to apologise for cruel past policies. So nearly a million Australians did this themselves, signing Sorry Books which were handed to Aboriginal community leaders in ceremonies across the country on a national Sorry Day in 1998.

The National Sorry Day Committee then launched a Journey of Healing, which enlisted the Australian community in hundreds of initiatives aimed at healing the harm done. In 2008 the new Australian Government made the long-awaited apology, and committed itself to a programme of action to transform the social conditions of Aboriginal Australia.

John Bond and Mark Bin Bakar, two of the organisers, will tell their remarkable story of the Sorry Day movement, illustrating their talk with song, video, media headlines, cartoons and photos.

☉ Liverpool Street

Admission Free

Mark Bin Bakar

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



# Thursday 30 June

## Thursday 30 June 6.00pm

St Lawrence Jewry, Gresham Street, EC2

### Elias String Quartet

**Sara Bitloch** violin  
**Donald Grant** violin  
**Martin Saving** viola  
**Marie Bitloch** cello

**Carl Vine** String Quartet No 4  
**Beethoven** String Quartet in E flat Op 74 *The Harp*  
*Poco adagio/Allegro – Adagio ma non troppo – Scherzo: Presto – Allegretto con variazioni*

Recognised for many years as one of Australia's leading composers, Carl Vine has written extensively for dance, while also contributing richly to his nation's symphonic and chamber music repertory. His String Quartet No 4, designed in a single movement of two linked halves, reflects the Festival's theme of the environment from its own, very individual angle. 'Much of my previous concert music,' wrote Vine before the Quartet's 2004 première, 'describes a journey from darkness to light; from uncertainty to affirmation. Although this approach doesn't demand that optimism be entirely blind, the current state of our little planet has given this Quartet a decidedly bittersweet flavour in its exploration of conflict without resolution... The second half sets angular rhythmic gestures in opposition to the pensive chorale that immediately follows. There is no coalescence, and the chorale closes the work only because the brutal rhythms have, for the moment, ceased.'

Fewer such dark thoughts trouble the confident classical world of Beethoven's String Quartet in E flat. Completed in 1809, this was given its subtitle *The Harp* not by Beethoven but by his publisher, who reckoned that several passages in the first movement, where the pairs of instruments play alternating *pizzicato* (plucked) figuration, resembled the characteristic sound of the harp. The third movement's C minor turbulence is vintage Beethoven territory, as is the finale's happily inventive set of variations.

To be broadcast on BBC Radio 3 on Friday 15 July at 1pm

Bank or Mansion House

Tickets £10 unreserved (subscription discount)



Elias String Quartet

## Thursday 30 June 7.30pm

Girdlers' Hall, Basinghall Avenue, EC2

### Alexander Ivashkin cello Pacific Curls

**Ora Barlow & Kim Halliday** taonga puoro  
 (Maori instruments), vocals, improvisation

#### Pacific Voyage

**JS Bach** Suite No 1 in G major for solo cello BWV 1007, with interpolations  
*Prelude*

**Improvisation**  
**Jack Body** Aeolian Harp

**Improvisation**  
**JS Bach** Suite No 1: *Allemande*  
**Brett Dean** Intimate Decisions\*  
**JS Bach** Suite No 1: *Courante – Sarabande*  
**Jonathan Crehan** Fantasia Festa  
**JS Bach** Suite No 1: *Minuets I & II – Gigue*

**Interval**  
**Gillian Whitehead** The Journey of Matuku Moana  
**Improvisations** The Swan (Saint-Saëns)  
 The Flight of the Bumble Bee (Rimsky-Korsakov)  
**Carl Vine** Inner World

\*World première of cello version

Bringing together artists from different musical traditions to create a unique musical event is something that the Festival's 'Trading Places' theme is all about. London-based cellist Alexander Ivashkin, a citizen of New Zealand and Russia, joins forces with members of the ensemble Pacific Curls, who are now a major force on the traditional musical scene in their native Aotearoa, their nation's original Maori name. This evening's partnership begins with Ivashkin playing Bach's G major solo Cello Suite, each movement of which alternates with music from Pacific Curls, or with a solo cello work by an antipodean composer: New Zealand's Jack Body (whose *Aeolian Harp* uses only the ethereal sounds of the cello's natural harmonics), Australia's Brett Dean (his arrangement of his solo viola original), and one of New Zealand's rising young stars, Jonathan Crehan.

After the interval, the artists' collaborative improvisations on well-known pieces – Saint-Saëns' musical bird and Rimsky-Korsakov's musical bee – contrast with two more antipodean works. Dame Gillian Whitehead's *The Journey of Matuku Moana* is a portrait for solo cello of the white-faced heron; relating to the Festival's birdsong theme, it also includes the calls of Australia's currawong and New Zealand's korimako. And in Carl Vine's *Inner World*, the cello finds itself in dialogue with pre-recorded and electronically transformed sounds derived from the same instrument.

Moorgate

Tickets £20 unreserved

The Girdlers' Company



Ora Barlow & Kim Halliday



Photo credit: Benjamin Ealovega (Elias String Quartet)

# Friday 1 July

## Friday 1 July 10.30-11.00am

### Waka on the Thames

See page 50

## Friday 1 July 12.45-1.30pm

### Festival Procession

See page 48

## Friday 1 July 1.05pm

St Andrew-by-the-Wardrobe, Queen Victoria Street, EC4

### Miriam Nerval, Tabea Debus, James Brookmyre, Lydia Gosnell, Rebecca Hetherington, Georgina Murphy, Dylan Kirby recorders

### Ian Dingle, Mark Tomlinson, John Moore, Dylan Kirby, Abigail Lucas, Meridyth Dickson, Danielle Prosser, Jamie Fathers saxophones

**Grainger** The Immovable Do  
 The Four Note Pavan  
 La Bel'Aronde  
**Hirose** Idyll  
**Arvo Pärt** Arbos  
**Moondog** Dog Trot  
 Singlefoot  
 Sandalwood  
 Bird's Lament  
**Grainger** Alleluia Psallat  
 Beata Viscera  
 Country Gardens  
**Recorder and saxophone collaboration** Nordic Folk Suite (arr John Moore)

Mansion House or St Paul's

Admission Free



Festival Procession



## Friday 1 July 6.00pm

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

### David Matthews lecturer

#### The Relationship between Birdsong and Music

Many composers have been influenced by birdsong. Mozart treasured the songs of his pet starling, even giving the bird a ceremonial funeral. David Matthews, one of Britain's leading composers, has always been interested in the incorporation of the natural world into his music, even including birdsong in some recent compositions. This lecture will offer an opportunity for reflection on the relationship between music and the natural world and how a composer can be brought closer to one through the other and vice versa.

Chancery Lane

Admission Free



## Friday 1 July 6.00pm

St Giles Cripplegate, Fore Street, EC2

### BBC Singers

### David Hill conductor

**David Farquhar** Waita Maori  
*Rimurimu – E Pari Ra – Hinemoa – Toia Mai Te Waka*  
**Anne Boyd** As I Crossed a Bridge of Dreams  
**Jennifer Fowler** Lament for Dunblane  
**Grainger** Australian Up-Country Song  
 At Twilight  
**Jack Body** Five Lullabies  
**Stephen Leek** Uluru (from *Great Southern Spirits*)

For antipodean choral composers, the landscapes and traditional cultures of their nations offer an exotic range of musical possibilities which, if they choose, can be totally free of choral music's western European inheritance. David Farquhar's arrangements of four *Waiata Maori* (Maori Songs) are here happily complemented by Percy Grainger's folksong settings. The music of Australia's Anne Boyd has been described as 'based on the intersection of Christian love with Buddhist silence'; *As I Crossed A Bridge of Dreams* is based on notebooks kept by 11th Century Japan's devoutly Buddhist Lady Sarashina. The other works on this colourful programme then move boldly beyond traditional word-setting. Of her *Lament for Dunblane*, Australia's England-resident Jennifer Fowler says that it 'spins out a long line of lamentation divided between antiphonal sopranos', while New Zealand's Jack Body tells us that in his *Five Lullabies* 'the invented languages hint at different regions, no. I African perhaps, II Turkish, III Latinate, IV Pacific; in the final movement, the word "Calumbaya" is borrowed from the name of a Filipino friend's barrio [village]'. The title of Stephen Leek's *Uluru* is the Aboriginal name of Ayers Rock, the huge, 1,142-foot high sandstone monolith standing alone in the central Australian outback; Leek's virtuoso choral writing evokes the sounds of the surrounding bush and its people, including overtone singing and bird calls.

To be broadcast on BBC Radio 3 at a later date

Barbican or Moorgate

Admission Free



90-93PM

# Friday 1 / Monday 4 July

## Friday 1 July 7.30pm

Apothecaries' Hall, Blackfriars Lane, EC4

### Piers Lane *piano* William Barton *didjeridu*

<b>Beethoven</b>	Six Bagatelles Op 126 <i>Andante con moto, cantabile compiacevole – Allegro – Andante, cantabile e grazioso – Presto – Quasi allegretto – Presto/Andante amabile e con moto</i>
<b>David Lumsdaine</b>	Six Postcard Pieces <i>Overture – March – Rhapsody – Nocture – Sonata – Toccata</i>
<b>Brett Dean</b>	Hommage à Bach
<b>Elena Kats-Chernin</b>	Homage to Bach The C Fast Blue Village
<b>Interval</b>	
<b>Grainger</b>	The Immovable Do Toccata and Fugue in D minor (Bach) Blithe Bells (Bach: Sheep may safely graze) Ramble on Love (Richard Strauss: Der Rosenkavalier) Paraphrase on Flower Waltz (Tchaikovsky) Piano Concerto No 1: excerpt (Tchaikovsky) Piano Concerto: excerpt (Schumann) Piano Concerto No 2: excerpt (Rachmaninov)

This programme brings together two of the more remarkable phenomena of Australian music – the uniquely gifted and maverick composer/arranger/pianist Percy Grainger, and the didjeridu – performed in each case by two of Australia's leading instrumentalists on their very different instruments. The didjeridu evolved around 1,500 years ago in Northern Australia, and consists of a sizeable tube of wood (ideally eucalyptus), hollowed out (naturally by termites) and with a mouthpiece (traditionally of beeswax) added to the rim at one end to make a smooth seal around the lips, which are 'buzzed' to make the sound. The resulting combination of a drone-like main note and fluctuating harmonic 'formants' above it might seem a world away from the piano's keys, hammers and strings. Piers Lane and William Barton together play pieces by Elena Kats-Chernin and Percy Grainger on either side of the interval as inventive and entertaining duets for both instruments.

First we hear the six terse *Bagatelles* by Beethoven (the only non-Australian composer on the programme) and David Lumsdaine's *Six Postcard Pieces* that allude specifically to them. The concert's second half is given entirely to a celebration of Grainger, beginning with his *Immovable Do* – representing a stuck 'C' like an organ cipher, and mirroring Kats-Chernin's *The C*. In addition to his Bach arrangements, mirroring those in the first half, the trademark Grainger concept of the 'Ramble' – a gorgeously inventive, quasi-improvisatory paraphrase on an existing idea – is represented by his virtuoso take on Richard Strauss's opera *Der Rosenkavalier*.

St Paul's  
Tickets £20 unreserved

Piers Lane

Sponsored by

**Westfield**



## Monday 4 July 1.05pm

St Margaret Lothbury, Lothbury, EC2

### Stephen de Pledge *piano*

#### The Landscape Preludes\*

<b>Gillian Whitehead</b>	Arapatiki
<b>Ross Harris</b>	A landscape with too few lovers
<b>Lyell Cresswell</b>	Chiaroscuro
<b>Gareth Farr</b>	The Horizon from Owhiro Bay
<b>Dylan Lardelli</b>	Reign
<b>Eve de Castro-Robinson</b>	this liquid drift of light
<b>Jack Body</b>	The Street Where I Live
<b>Samuel Holloway</b>	Terrain Vague
<b>Michael Norris</b>	Machine Noise
<b>John Psathas</b>	Sleeper
<b>Jenny McLeod</b>	Landscape Prelude
<b>Victoria Kelly</b>	Goodnight Kiwi

\*London première of complete set

Between 2003 and 2007 pianist Stephen De Pledge oversaw a commissioning project which resulted in the creation of 12 piano preludes from 12 New Zealand composers. About the commissioning process, Stephen writes: 'The idea for the preludes came about because I wanted some new New Zealand pieces to play in concerts – and it seemed like a good way of getting flexible timings, so I could have whatever length I might need. Also, I really liked the idea of a collection of pieces by different composers, but under the same 'umbrella'. I have always loved the Debussy preludes, also in their sets of 12, so that was the obvious parallel... The words 'Landscape Preludes' I thought sounded rather poetic, and also I hoped (presumed?) that many of the pieces would be imbued with some sort of NZ sensibility if they were titled 'Landscape'. The composers were given completely free rein to interpret it any way they wanted – and there have been many different responses, sonic landscapes, cultural landscapes, as well as the more traditional musical landscape painting.'

Bank

Admission Free

Supported by the University of Auckland

**Westfield**

The Westfield Group has one of the world's largest shopping centre portfolios stretching across Australia, the United States, the United Kingdom and New Zealand and encompasses approximately 24,000 retail outlets.

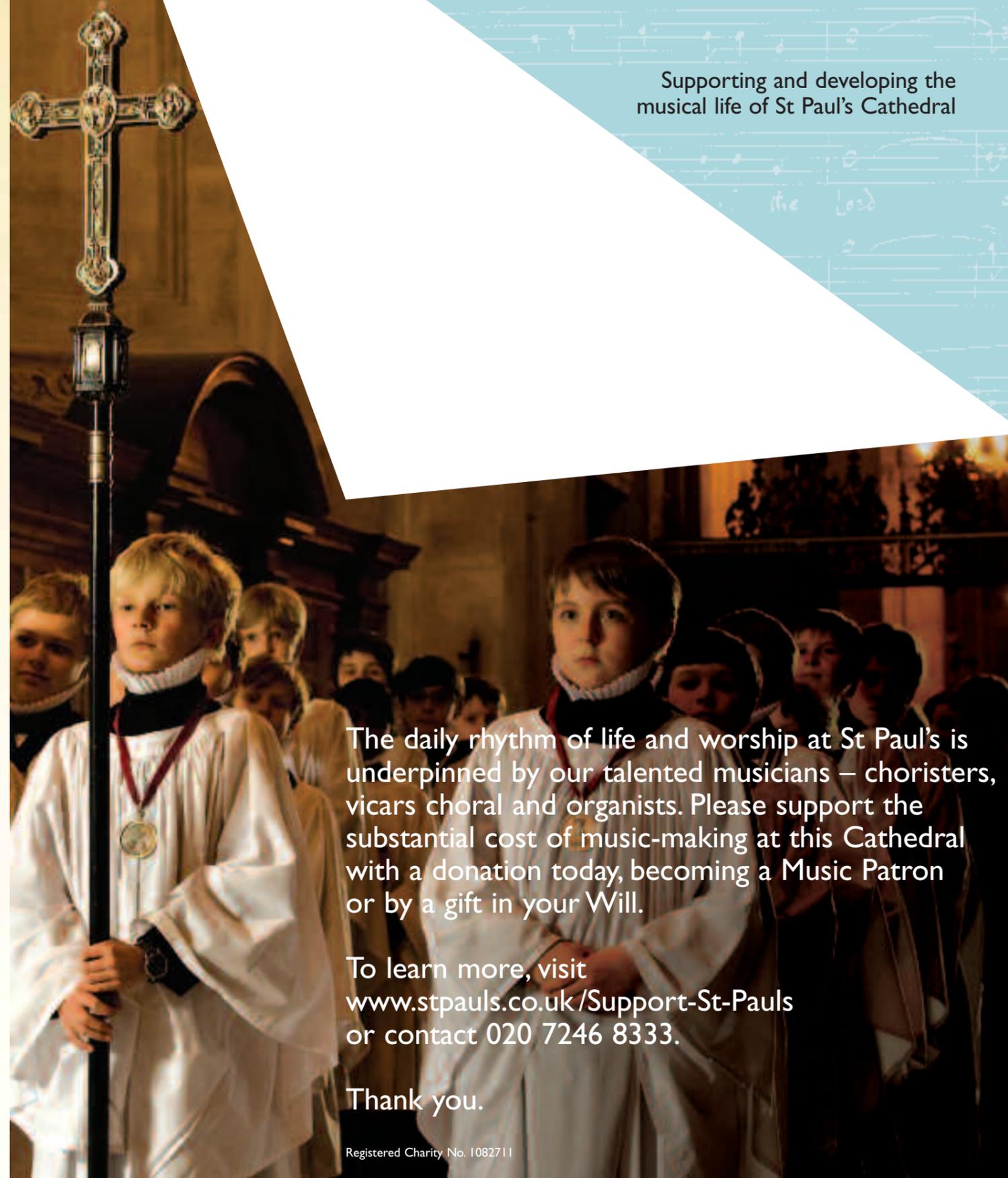
Having operated in the United Kingdom since 2000, the group today boasts one of the most outstanding shopping centre portfolios within its range of existing centres, current developments and future projects. This includes the up and coming Westfield Stratford City which upon opening on 13 September 2011 will be the largest shopping centre in Europe and will contain retail, leisure and office space.

Westfield believes in next generation retail and as part of an ongoing commitment to funding arts and supporting culture in London, the group is proud to be a primary sponsor of the City of London Festival for 2011, and are excited to welcome the City of London to this festival as we expect the evening to be a wonderful night with a wealth of talented performers.

Photo credit: Clive Barda (Piers Lane)

# HITTING THE RIGHT NOTE AT ST PAUL'S

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# Monday 4 July

## Monday 4 July 6.00pm

St Margaret Lothbury, Lothbury, EC2

### Ben Johnson *tenor* James Baillieu *piano*

Schumann	Morgens steh' ich auf und frage Im Rhein, im heiligen Strome Anfangs wollt' ich fast verzagen Du bist wie eine Blume
Liszt	Morgens steh' ich auf und frage Anfangs wollt' ich fast verzagen Du bist wie eine Blume Im Rhein, im schönen Strome
Grainger	Four settings from Songs of the North <i>My Faithful Fond One</i> <i>The Woman Are A Gane Wud</i> <i>O'er the Moor</i> <i>Fair Young Mary</i>
Quilter	from Seven Elizabethan Lyrics <i>Weep You No More</i> <i>The Faithless Shepherdess</i> <i>By a Fountainside</i> <i>Fair House of Joy</i>
Grainger	The Power of Love (Kjaerligheden's Styrke)
Grieg	Zur Rosenzeit Ein Traum
Grainger	from The Minstrelsy of the Scottish Border <i>The Twa Corbies</i> <i>Lord Maxwell's Goodnight</i>

*'Whatever the benefits of prolific and convenient air travel, we may curse it for its smooth subversion of our attempts to use journeys to make lasting changes in our lives.'*

Alain de Botton (*A Week At The Airport: A Heathrow Diary*)

It was when reading this most interesting author's books on travel (I recommend *The Art of Travel* too) that it occurred to me how important journeys are in the life of a musician. From flying to auditions, to performing concerts or opera, or indeed to study, the vast majority might be delighted or disheartened by this fundamental part of the job. Today it can be all too easy and de Botton reminds us how important the Art of Travel is to the production of Art itself.

The City of London Festival in 2011 has special musical focus on Australia, New Zealand and the South Pacific: far from my homeland as a recital-giving tenor. But, as luck would have it, my own small journey of research into the songs of Australian-born Percy Grainger led to this recital that is built on the Art of Travel.

Grainger studied in Frankfurt at the Hoch Conservatory together along with Roger Quilter, Cyril Scott and Henry Balfour Gardiner. They became known as the Frankfurt group. This group of young musicians were very critical of central European music and hoped to bring about a Renaissance of British and Scandinavian music. Grainger had much interest in English, Scottish and Scandinavian music. Indeed he loved all things Scottish and had a Scottish imaginary friend as a child. So we include songs from *The Minstrelsy of the Scottish Border* as well as his lesser known *Songs of the North*. As a salute to the Frankfurt group and its ideals, we include Quilter looking to the poetry of the English Renaissance, favourites of the English Lutenists. Grieg wrote of Grainger in the Danish newspaper *Kjobenhavn* in 1905: 'What is Nationality? I have written Norwegian Peasant Dances that none of my countrymen can play and here comes this Australian who plays them as they ought to be played! He is a genius who we Scandinavians cannot do other than love'. So to Norway for songs from Grieg and Denmark for Grainger's *The Power of Love (Kjaerligheden's Styrke)*.

It is also Grainger 'the player' that leads us to Liszt, another composer he was celebrated for interpreting. Liszt too would have known all too well the joys and strains of the virtuoso's travelling life. His settings of Heinrich Heine bring two great travellers together. Heine was a foreign correspondent and prolific travel writer. He lived in London for a time but unfortunately didn't like the English much. Nonetheless, in London we celebrate his poetry with Schumann's popular settings contrasted with the lesser-performed Liszt.

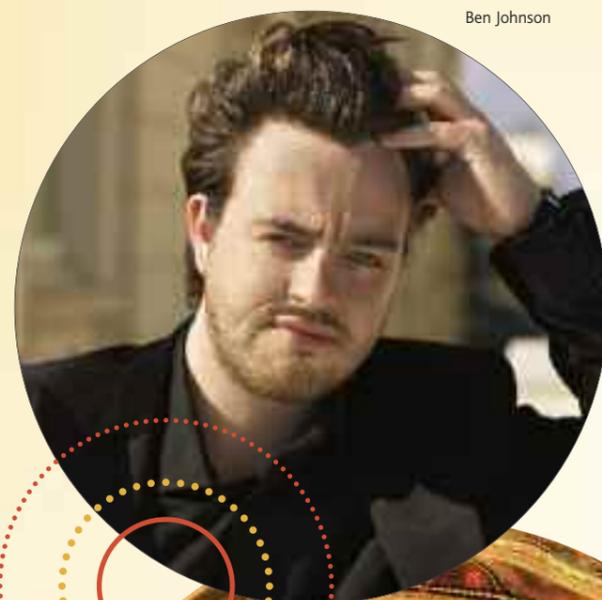
Programme note by Ben Johnson

To be broadcast on BBC Radio 3 on Tuesday 19 July at 1pm

Bank

Tickets £10 unreserved (subscription discount)

BBC RADIO 3 new generation artists  
90-93PM



Ben Johnson

Photo credit: Chris Gloag (Ben Johnson)

# Monday 4 July

## Monday 4 July 7.30pm

Drapers' Hall, Throgmorton Avenue, EC2

### Nash Ensemble

Ian Brown *piano*  
Philippa Davies *flute*  
Richard Hosford *clarinet*  
Marianne Thorsen *violin*  
Lawrence Power *viola*  
Paul Watkins *cello*  
Chris Brannick *percussion*

Grieg	Andante con moto for piano trio
Vaughan Williams	Six Studies on English Folk Songs for cello and piano
Grainger	My Robin is to Greenwood Gone Shepherd's Hey Handel in the Strand Sextet*
Brett Dean	La Calinda: Air and Dance
Delius	Piano Quartet in E flat Op 87
Dvořák	<i>Allegro con fuoco – Lento – Allegro moderato, grazioso – Finale: Allegro, ma non troppo</i>

\*World première, commissioned by eighth blackbird through the Great Music Festival, the Australia Ensemble, and the Nash Ensemble with support from Derek and Barbara Wood and the Nash Concert Society

The centrepiece of this concert is Brett Dean's Sextet for flute, clarinet, violin/viola, cello, piano and percussion – the world première of a new work by one of the leading figures among Australia's new generation of composers. The other presiding spirit of the Nash Ensemble's programme is Dean's maverick compatriot and forerunner. Percy Grainger's early career as one of the brilliant young pianists of his time took him from Australia to Europe. There he met Norway's Edvard Grieg and England's Frederick Delius, both of whom became lifelong friends and colleagues – and both of whom, like Ralph Vaughan Williams and Grainger himself, were able to find a way of renewing their inheritance of European musical Romanticism (represented here by Dvořák's Piano Quartet) by at once building on this, and bypassing it. The key was folk music, whose idiom was central to Vaughan Williams (as in this evening's rarely heard Studies for cello and piano) – and whose freshness and immediacy were qualities constantly echoed in Grieg's music also. For Delius, folksong symbolised more the kind of primeval exoticism he discovered when sent by his father to manage an orange-grove in 1880s Florida. Out of this experience later grew his orchestral suite *Florida*, his opera *Koanga* with its all-black cast of plantation workers – and *La Calinda*, the haunting melody quoted in both works.

The concert will be broadcast live on BBC Radio 3

Moorgate or Liverpool Street

Tickets £10, £20

BBC RADIO 3  
90-93PM



Nash Ensemble

Photo credits: Hanya Chlala (Nash Ensemble), Greg Barrett (William Barton)

## Monday 4 July 8.00pm

Southwark Cathedral, London Bridge, SE1

### Choir of Southwark Cathedral William Barton *didjeridu* Stephen Disley *organ* Peter Wright *conductor*

#### Improvisations

Byrd	Sing joyfully Miserere mei Ave verum corpus Haec dies
Peter Sculthorpe	Requiem* <i>Introit: Requiem Aeternam – Kyrie – Gradual – Sequence: Dies Irae</i> <i>Canticle: Maranoa Lullaby – Sanctus – Agnus Dei – Communion: Lux Aeterna</i>

\*European première of revised version

Widely recognised as one of Australia's most influential musical figures, Peter Sculthorpe has for over 50 years continued to chart his people's culture, landscape and history in an evocative and colourful idiom that is uniquely his own. The *Requiem* of 2004, dedicated to the memory of his father and mother, is one of his major works and also, with its incorporation of a solo didjeridu part into the choral world of the Requiem Mass, one of his most boldly imagined. Besides the element of personal memorial, Sculthorpe's work also pays homage to the Australian Aboriginal people, whose culture and traditions until recently seemed in danger of being totally submerged by the march of modern civilisation.

While containing passages of brooding melancholy and sometimes angry confrontation, Sculthorpe's *Requiem* shares the characteristically reflective tone of those by Fauré and Duruflé. He has drawn on an Aboriginal 'Maranoa Lullaby' in his work's moving plea for justice and redemption, and has stated that 'the Canticle section, composed at the start of the fighting in Iraq, grew from thoughts about children affected by war'. As in the *Requiem*'s solo passages, the concert's opening solo didjeridu improvisation is performed by this instrument's most famous exponent, William Barton. Exploring the other very different musical tradition behind Sculthorpe's work, and playfully reflecting the Festival's birdsong theme, Southwark Cathedral Choir sings four motets by one of the masters of English Tudor church music, William Byrd.

London Bridge or Monument

Tickets £5, £10, £15, £20

Guests attending this performance can enjoy an exclusive pre-concert supper at the Cathedral's charming Refectory Restaurant. Pre-booking is essential on 020 7407 5740.



William Barton

## Tuesday 5 July 1.05pm

St Mary Aldermary, Watling Street, EC4

**Curtis Adamson, Anna Gillingham, Augusta Hebbert, Sarah Jenks, Donna Lennard, Lucy Page** *voice*  
**Peter Froggitt, Gayana Gasparan, Amber Rainey, Rebecca Wiles** *piano*

New songs by Benjamin Graves, Marta Lozano Molano, Peter Yarde Martin and Raymond Yiu

☉ Mansion House or Bank

Admission Free



Henk Neven

## Tuesday 5 July 6.00pm

St Mary Aldermary, Watling Street EC4

**Henk Neven** *baritone*  
**Hans Eijsackers** *piano*

- |                       |   |
|-----------------------|---|
| <b>Brahms</b>         | Deutsche Volkslieder<br><i>Wach auf mein Herzensschöne</i><br><i>Da unten in Tale</i><br><i>Erlaube mir, feins Mädchen</i><br><i>Mein Mädal hat einen Rosenmund</i><br><i>All mein Gedanken</i><br><i>Sonntag</i><br><i>Ich weiss mir'n Maidlein hübsch und fein</i><br><i>Ach Gott, wie weh tut scheiden</i> |
| <b>Percy Grainger</b> | Six Folksong Settings<br><i>British Waterside</i><br><i>The Pretty Maid Milkin' Her Cow</i><br><i>Leezie Lindsay</i><br><i>Drowned</i><br><i>Willie's Gane to Melville Castle</i><br><i>The Men of the Sea</i>  |
| <b>Brahms</b>         | Six Lieder, Op. 3<br><i>Liebestreu</i><br><i>Liebe und Frühling I</i><br><i>Liebe und Frühling II</i><br><i>Lied aus dem Gedicht</i><br><i>In der Fremde</i><br><i>Lied (Lindes Rauschen in Den Wipfeln)</i>  |
| <b>Britten</b>        | Four Folksong Arrangements<br><i>The Foggy, Foggy Dew</i><br><i>The Salley Gardens</i><br><i>The Ash Grove</i><br><i>The Plough Boy</i>   |

Classical music is a sophisticated artform and so it is no surprise to find some of its greatest composers sometimes hankering after something simpler – for instance, the pleasure of reconnecting with folksong. This is the music through which much of humankind, down the ages, has expressed itself: after all, even if life has given you few possessions, you still have your thoughts and feelings, and your voice. When the young Brahms sought out Robert and Clara Schumann in Düsseldorf in 1853, beginning a deep mutual friendship, he played them *Liebestreu* (Faithful Love) from his *Lieder* Op 3, an early benchmark of his soulful Romantic song-writing style. Throughout his life, however, Brahms also made many folksong arrangements, music he loved for its simplicity and directness: Neven's choice of settings comes from Brahms's collection of *49 German Folksongs*, published in 1894. Australia's folksong-loving Percy Grainger often went further, actually going out into the English countryside to collect from the singers themselves some of this selection of arrangements. And the young Benjamin Britten's brilliant way with traditional English and Irish tunes ranges from the *The Ash Grove*'s roguishly ingenious accompaniment to the simple poignancy of *The Salley Gardens*, a poem by W.B.Yeats.

To be broadcast on BBC Radio 3 on Wednesday 20 July at 1pm

☉ Mansion House or Bank

Tickets £10 unreserved (subscription discount)



## Tuesday 5 July 7.30pm

St Bartholomew-the-Great, Cloth Fair, EC1

**Schubert Ensemble**

**Simon Blendis** *violin*  
**Douglas Paterson** *viola*  
**Jane Salmon** *cello*  
**William Howard** *piano*  
**Peter Buckoke** *double bass*

- |                         |  |
|-------------------------|--|
| <b>Brahms</b>           | Piano Quartet No 3 in C minor Op 60<br><i>Allegro non troppo – Scherzo: Allegro – Andante – Finale: Allegro comodo</i>                                       |
| <b>Brett Dean</b>       | <i>Interval</i>  |
| <b>Peter Sculthorpe</b> | Postcard from Nourlangie to Clapham Common   |
| <b>Schubert</b>         | Piano Quintet in A major D 667 <i>Trout</i><br><i>Allegro vivace – Andante – Scherzo: Presto – Variations: Andantino/Allegretto – Finale: Allegro giusto</i> |

19th Century Vienna provides bookends for late 20th Century works, by two of Australia's foremost composers. In the winter of 1874, the Vienna-based Brahms completed the final version of the brooding and turbulent Piano Quartet in C minor at which he had worked, on and off, for nearly twenty years. Franz Schubert composed his A major Piano Quintet in 1819 for the one-off line-up of string trio, piano, and double bass – and based the fourth of its five movements on his own song *Die Forelle* (The Trout), out of whose melody he devised a sparkling set of variations.

One of the few composers since to have written for this rare combination of instruments is Australia's Brett Dean, in his *Voices of Angels* of 1996. These angels seem to inhabit a darker world than the title might suggest: their 'voices' grow from a single, repeated note into a violent central outburst, while unusual sounds are added by the use of soft percussion mallets on the strings of the double bass and the piano. *Postcard from Nourlangie to Clapham Common* is one of a group of works in which Peter Sculthorpe has been inspired by the aboriginal paintings and surrounding atmosphere of Nourlangie Rock, in Northern Australia's Kakadu National Park (also including his guitar concerto *Nourlangie*, played by John Williams on Monday 27 June).

☉ Barbican, St Paul's or Farringdon

Tickets £20 unreserved ☐

Schubert Ensemble



## Wednesday 6 July 1.05pm

St Vedast Alias Foster, Foster Lane, EC2

**Jessica Zhu** *piano*

- |                       |  |
|-----------------------|--|
| <b>Carl Vine</b>      | Sonata No 1                            |
| <b>Liszt</b>          | Waldesrauchen<br>Gnomemreigen          |
| <b>Paginini/Liszt</b> | Etude No 2                             |
| <b>Liszt</b>          | Concert Paraphrase on <i>Rigoletto</i> |

☉ St Paul's

Admission Free



## Wednesday 6 July 6.00pm

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

**Dr Cameron Hepburn** *lecturer*

Emerging Markets and Climate Change

This lecture considers the economic impact of climate change on and by the largest emerging markets of the G20, such as China, India and Brazil. Simply stabilising emissions in these countries would make a greater contribution to reducing warming than an 80% emissions reduction in Western countries. The carbon intensity of economic development in the emerging markets are also first-order determinants of the likelihood of dangerous climate change in the coming century. The lecture addresses how the economic structure of the problem leads to particular strategic dynamics within the international negotiations, explaining the current impasse and also exploring the possibility for a low-carbon race between nations to develop cleaner technology.

☉ Chancery Lane

Admission Free



Peter Sculthorpe





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## Wednesday 6 July

### Wednesday 6 July 6.00pm

St Vedast Alias Foster, Foster Lane, EC2

#### Maxim Rysanov *viola* Katya Apekisheva *piano*

- JS Bach** Cello Suite No 2 in D minor BWV 1008  
(arr for viola)  
*Prelude – Allemande – Courante – Sarabande –  
Minuet I and II – Gigue*
- Grainger** The Two Sisters  
Danish Memories\* (arr Alan Gibbs)
- Schubert** Sonata in A minor for arpeggione  
and piano D 821  
*Allegro moderato – Adagio – Allegretto*

\*UK première of new arrangement

Like other exponents on his chosen instrument, Maxim Rysanov has responded to the solo viola's quite small original repertory by expanding this with arrangements of other works – as with this evening's version of the second of Bach's six Suites for solo cello. These were probably composed between 1717 and 1723, during Bach's time as Kapellmeister at the court of the music-loving Prince Leopold in the German town of Cöthen. In each work Bach achieved sustained feats of invention within the strict outlines of the baroque Suite, which was based on a sequence of courtly dance-forms, with a free-flowing Prelude as introduction. The Second Suite is the only one of the six written in a minor key; its range of moods encompassing both the Prelude's gentle melancholy, and the darkly introspective Sarabande.

The cello developed in the late 17th Century from the bass viol, whose gentler sound was revived in early 19th Century Vienna by the guitarist Johann Georg Stauffer and his newly invented 'arpeggione'. The vogue for this was short-lived, and the instrument soon became extinct – but not before Schubert in 1824 had composed the only sizeable work by which it is remembered, and which is today almost always played on the viola or the cello. In-between, and continuing the antipodean theme of this year's Festival, come two works by Australia's legendary composer-pianist Percy Grainger.

To be broadcast on BBC Radio 3 on Thursday 21 July at 1pm

St Paul's

Tickets £10 unreserved (subscription discount)

BBC RADIO 3 new generation artists  
90 – 93PM

Maxim Rysanov



Photo credit: Pavel Kozhevnikov (Maxim Rysanov)

### Wednesday 6 July 7.30pm

Goldsmiths' Hall, Foster Lane, EC2

#### Goldner String Quartet

Dene Olding *violin*  
Dimity Hall *violin*  
Irina Morozova *viola*  
Julian Smiles *cello*

#### William Barton *didjeridu*

- Shostakovich** String Quartet No 4 in D major Op 83  
*Allegretto – Andantino – Allegretto –  
Allegretto*
- Peter Sculthorpe** Earth Cry
- Nigel Westlake** String Quartet No 2  
*I – II – III – IV*

Interval

- William Barton** New work\*  
**Dvořák** String Quartet No 12 in F major  
Op 96 *American*  
*Allegro ma non troppo – Lento – Molto  
vivace – Finale: Vivace ma non troppo*

**Matthew Hindson** Didjeribuegrass

\*World première

Australia's Goldner String Quartet joins forces with William Barton, one of their nation's leading exponents of the didjeridu (for details of this unique instrument, see Friday 1 July). Including Barton himself, Australia is represented here by four of its composers – among whom Peter Sculthorpe, during a long and productive lifetime, has given a musical voice not just to Australia's traditional cultural heritage, but to the land itself. Sculthorpe describes *Earth Cry* as 'made up of a quick ritualistic music, framed by a slower music of a supplicatory nature, and an extended coda' (see also Tuesday 12 July). Nigel Westlake, the composer of the film scores for *Babe* and *Miss Potter* among others, wrote this four-movement second String Quartet for the Goldner Quartet, his colleagues in the Australia Ensemble during his days as a freelance clarinettist. Of *Didjeribuegrass*, Matthew Hindson says that it 'incorporates some aspects of [American] bluegrass music, in particular the fast "fiddling" style of string playing that includes many open strings...The didjeridu sometimes works with this soundworld, but at other times...seems to work against the string parts, taking over through improvisation to assume a more prominent role.' Folk music also lies behind the drone-like sonorities in the first movement of Shostakovich's fourth String Quartet, and the fresh-air, song-like quality of Dvořák's *American* Quartet.

To be broadcast on BBC Radio 3 on Saturday 20 August at 10.30pm

St Paul's

Tickets £10, £20 ♻

BBC RADIO 3  
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Goldner String Quartet



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BBC RADIO 3  
90 – 93PM

# Thursday 7 July

## Thursday 7 July 1.05pm

St Mary Abchurch, Abchurch Lane, EC4

### Clare Hammond *piano*

Carl Vine Five Bagatelles  
Liszt Five pieces from *Années de Pèlerinage* Book 1 *Suisse*

☉ Cannon Street or Monument  
Admission Free



## Thursday 7 July 6.00pm

St Mary Abchurch, Abchurch Lane, EC4

### Francesco Piemontesi *piano*

**Chopin** Prelude in C sharp minor Op 45  
Two Mazurkas Op 59 Nos 1 & 2

**Debussy** Préludes Book I  
*Danseuses de Delphes (Dancers of Delphi)*  
*Voiles (Veils – or Sails)*  
*La sérénade interrompue (The Interrupted Serenade)*  
*Minstrels*

**Schumann** Kreisleriana Op 16  
*Äusserst bewegt (Extremely animated) – Sehr innig und nicht zu rasch (Very inwardly and not too quickly) – Sehr aufgeregt (Very excited) – Sehr langsam (Very slow) – Sehr lebhaft (Very lively) – Sehr langsam (Very slow) – Sehr rasch (Very fast) – Schell und spielend (Fast and playful)*

Francesco Piemontesi offers a colourful survey of three of the greatest composers for the piano. Poland's Fryderyk Chopin was a political exile in France when he composed his C sharp minor *Prelude* – a gentle, harmonically exploratory study in lyrical melancholy – in 1841. Often during his French years, Chopin would find an outlet for his Polish longings in his long sequence of *Mazurkas*, each one a stylised take on his people's much-loved national dance (in three-beats-to-a-bar triple time). A century later, France's Claude Debussy drew on Chopin's example when conjuring the subtle range of moods and colours in his own *Préludes*; their sources of inspiration in selection ranged, as here, from an imaginary Ancient Greece, by way of contemporary Impressionism, to the roguish song-and-dance scene of Paris's music halls.

Dedicated to Chopin, Robert Schumann's *Kreisleriana* evokes the world of the German Romantic author, music critic and artist E.T.A. Hoffmann, whose imagined *alter ego* Johannes Kreisler, a gifted and moody composer, features in several of Hoffmann's novels. Schumann composed his torrentially inventive sequence of musical sketches – subtitled *Phantasien für das Pianoforte* (Fantasies for the piano) – in a few feverish weeks in 1838. Besides the mercurial Kreisler himself, the pieces also feature Florestan and Eusebius, another two *alter ego* figures invented by Schumann himself, signifying the restlessly impulsive and dreamy sides of his own nature.

To be broadcast on BBC Radio 3 on Friday 22 July at 1pm

☉ Cannon Street or Monument

Tickets £10 unreserved (subscription discount)



## Thursday 7 July 7.30pm

Mansion House, Walbrook, EC4

### The King's Singers

David Hurley *countertenor*  
Timothy Wayne-Wright *countertenor*  
Paul Phoenix *tenor*  
Philip Lawson *baritone*  
Christopher Gabbittas *baritone*  
Jonathan Howard *bass*

#### Birds, Bats and Beasts

**Richard Rodney Bennett** *All Creatures Now Are Merry-Minded*  
*The Nightingale, The Organ of Delight*  
*The Cuckoo in the Pear Tree*  
*Two Dreams and Little Bat*  
*Of All The Birds That I Do Know*

**Bartlet Gibbons** *The Silver Swan*

**Ligeti** *The Lobster Quadrille*

**Ravenscroft** *The Three Ravens*

**Wilbye** *Sweet Honey-Sucking Bees*

**Ligeti** *A Long, Sad Tale*

**Williamson** *The Musicians of Bremen*  
*Interval*

**Elena Kats-Chernin** *River's Lament\**

**Various** *A selection of The King's Singers' much-loved close harmony pieces*

\*World première, commissioned by The King's Singers

This characteristically thoughtful and varied King's Singers programme explores how living creatures, and especially birds, have appealed to choral composers down the ages. The era of the Elizabethan madrigal produced a jewel in Thomas Weelkes's *The Nightingale, The Organ of Delight*, which lists a whole sequence of feathered songsters before concluding: 'Let them no more contend who shall excel, The cuckoo is the bird that bears the bell.' Weelkes's contemporary John Bartlet disagreed: his *Of All The Birds That I Do Know* insists that 'Phillip, my sparrow, hath no peer'. And Orlando Gibbons immortalised the aptly named mute swan as *The Silver Swan* 'who living had no note' and who, when dying, sang that 'More Geese than Swans now live, more Fools than Wise' – Gibbons's elegy to the passing of the madrigal tradition itself.

There are modern variations on a similar theme by Richard Rodney Bennett, György Ligeti and Australia's Malcolm Williamson, whose *The Musicians of Bremen* is based on a fairytale by the Brothers Grimm in which four animals decide to leave their farm, head for the city, and become musicians. Before the final selection of close harmony favourites comes the world première of a specially commissioned work by Australia's Elena Kats-Chernin, setting a poem by Charles Anthony Silvestri – a lament for a once flowing river, now dried up – and demonstrating, as with so many of her fellow Australian and neighbouring New Zealand composers who are also featured in the Festival, the profound impact of the natural environment and landscape on artistic creativity throughout the region.

This concert will be broadcast live on BBC Radio 3

☉ Bank

Tickets £10, £15, £29 ☒



90 – 93PM

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# Friday 8 July

## Friday 8 July 1.05pm

St Botolph's, Bishopsgate, EC2

Sky Ingram *soprano*  
Charlie Mellor, Stuart Laing *tenor*  
Hadleigh Adams *baritone*  
Kylie Los *piano*

Grainger Folk Songs

☉ Liverpool Street  
Admission Free



Helen Sherman



The King's Singers



Elena Kats-Chernin

Photo credits: Hanya Chlala (Helen Sherman), Ben Wright (The King's Singers)  
Koruna Schmidt-Mumm (Elena Kats-Chernin)

## Friday 8 July 6.00pm

Innholders' Hall, College Street, EC4

Helen Sherman *mezzo soprano*  
James Baillieu *piano*  
Alexandra Dariescu *piano*

**Schumann/Liszt** *Widmung*  
**Schumann** *Widmung*  
*Der Nussbaum*  
*Der schwere Abend*  
*In der Fremde*  
*Waldeggespräch*  
*Frühlingsnacht*

**Schumann/Liszt** *Frühlingsnacht*  
**Wagner** *Wesendonck-Lieder*  
*Der Engel*  
*Stehe still*  
*Im Treibhaus*  
*Schmerzen*  
*Träume*

**Wagner/Liszt** *Liebsted from Tristan und Isolde*

Marking the bicentenary of Franz Liszt, this recital – featuring Australian mezzo-soprano Helen Sherman, her British accompanist James Baillieu and Romanian pianist Alexandra Dariescu – explores the Hungarian composer's musical association with two of his great 19th Century colleagues. Liszt was not only one of the greatest virtuoso pianists who has ever lived, but also one of the most creatively imaginative, not least when transcribing existing works from other genres into solo piano music. Among Liszt's large number of song-transcriptions, his version of Schumann's *Widmung* is one of his most beautifully achieved, with the pianist's left hand outlining the song's melody while the right hand adds shimmering decoration above. Like his *Frühlingsnacht* arrangement, this is heard here alongside Schumann's original song.

The affinity with Wagner (who married Liszt's second daughter Cosima) was also close. Liszt was among the first to appreciate the contentious and combative German composer's potential greatness – when that greatness brought about one of opera's supreme achievements in *Tristan und Isolde*, Liszt responded with his masterly transcription of the work's opening Prelude, followed by the heroine's closing *Verklärung* (Transfiguration) scene, now linked together with the title *Liebsted* (Love-Death). Before this we hear the group of five settings of poems by Mathilde Wesendonck – Wagner's fervently admiring not-quite-mistress when he was living at her husband's home, during his years as a political exile in Switzerland.

☉ Cannon Street or Mansion House

Tickets £10 unreserved (subscription discount)

Supported by The Mercers Company in association with YCAT

## Australian Music Foundation



The Australian Music Foundation supports and enhances the development of Australia's cultural future by promoting Australian music and musicians on the world stage. The Foundation offers scholarships to applicants who wish to pursue their music education overseas and gain international experience through performance opportunities, career advice and mentoring.

# Friday 8 / Saturday 9 July

## Friday 8 July 7.30pm

St Bartholomew-the-Great, Cloth Fair, EC1

### Goldner String Quartet

**Dene Olding** *violin*  
**Dimity Hall** *violin*  
**Irina Morozova** *viola*  
**Julian Smiles** *cello*

**Ross Edwards** String Quartet No 2  
*Allegro moderato – Adagietto/Lontano e misterioso/Grave – Allegro assai – Allegretto grazioso e poco scherzando*

**Elgar** String Quartet in E minor Op 83  
*Allegro moderato – Piacevole (poco andante) – Allegro molto*

**Interval**

**Peter Sculthorpe** String Quartet No 18\*  
*A Land Singing – A Dying Land – A Lost Land – Prayer*

**Ravel** String Quartet in F major  
*Allegro moderato: Très doux – Assez vif: Très rythmé – Très lent – Vif et agité*

\*London première

This second of the Goldner String Quartet's two concerts mirrors the performance by their compatriot John Williams of major works by Ross Edwards and Peter Sculthorpe on the opening night of the Festival. They begin with the second Quartet by Edwards, who says of his four-movement work: 'My influences have been absorbed from natural and cultural environments of Australia and South-East Asia: birdsong, real or imagined; textures centered on various kinds of chant and drone which have been shaped and inflected by insect sound patterns; and others drawn from my European heritage (plainsong, counterpoint).' Edwards' music represents, he says, 'a personal mythology which looks at the world from an Australian perspective' – a similar standpoint to that of his former teacher, Peter Sculthorpe, who describes his String Quartet No 18, with its evocation of promordial chanting and birdsong, as 'an expression of my concern about climate change, about the future of our fragile planet. I chose to use drought in Australia as a metaphor for this.' Melancholy of a different kind pervades Elgar's only String Quartet, a late work composed after the First World War had swept away the old world to which the composer felt he belonged. Ravel's Quartet, in contrast, is a youthful creation scintillating with poised and confident invention.

This concert will be broadcast live on BBC Radio 3

📍 Barbican, St Paul's or Farringdon

Tickets £15 unreserved

Kelly Lovelady



90 – 93FM



Emma Pearson

## Saturday 9 July 7.30pm

LSO St Luke's, Old Street, EC1

### Ruthless Jabiru *chamber orchestra* **Emma Pearson** *soprano* **Kelly Lovelady** *conductor*

**Peter Sculthorpe** Small Town  
 Shining Island (Remembering Henryk Górecki)\*  
 Djilile

**Barber** Knoxville: Summer of 1915  
*Interval*

**Peter Sculthorpe** Second Sonata for Strings  
*Lontano – Molto Preciso – Calmo – Molto Preciso – Grave*

**Copland** Appalachian Spring  
*Very slowly – Fast – Moderate – Quite fast – Still faster – Very slowly (as at first) – Calm and flowing – Moderate: coda*

\*European première

Ruthless Jabiru, London's all-Australian chamber orchestra, draws its name from Jabiru Dreaming, both the iconic rock formation in Kakadu National Park and the seminal string work of the same name by the orchestra's patron, Peter Sculthorpe. The Australian jabiru is a species of stork resembling a peacock in colour, whose striding and soaring gestures join a musical conjuring of insects, birdsong and Aboriginal chant in a soundscape many Australians have come to associate with Sculthorpe over the course of his prodigious career, and heard tonight in the *Second Sonata*.

The concert opens with a set of three Sculthorpe miniatures, two of his best known pieces framing the European premiere of a third. Regarding *Small Town*, dedicated to his friend Russell Drysdale, Sculthorpe has said: 'I wanted the music to sing of all small Australian towns. In my attempt to capture their spirit, I thought of those Drysdale paintings where they seem to dwell forever.' *Shining Island* tributes another colleague, Polish composer Henryk Górecki: 'We were guests at a festival,' says Sculthorpe, 'and every day Henryk would say to me: "After bad there is worse." I'd say, "Oh come on Henryk, after bad there's better!" to which he'd reply "Well, it's alright for you, coming from that big shining white island, Australia.'" Tonight's programme also features two other evocations of place, from America – Barber's idyllic depiction of the Southern town of Knoxville, Tennessee; and Copland's ballet of a young pioneer couple beginning married life in the Appalachian Mountains.

Programme note by Kelly Lovelady

📍 Old Street

Tickets £8, £12, £18, £25

Supported by the Tait Memorial Trust

Jabiru

# Sunday 10 July

## Sunday 10 July 7.30pm

LSO St Luke's, Old Street, EC1

### Aurora Orchestra **Brett Dean** *viola* **Choir of London** **Rob Sherwood & Gareth Cadwallader** *visual artists* **Nicholas Collon** *conductor*

When Doves Cry

**Vaughan Williams** Flos Campi  
*As the Lily among thorns, so is my love among the daughters – For lo, the winter is past, the rain is over and gone – I sought him whom my soul loveth, but I found him not – Behold his bed, which is Solomon's – Return, return, O Shulamite – Set me as a seal upon thine heart*  
 Pastoral Symphony

**Brett Dean** Symphony No 6 in F major Op 68  
*Interval*  
**Beethoven** Awakening of Happy Feelings on Arrival in the Country (Allegro moderato) – Scene by the Brook (Andante molto mosso) – Cheerful Gathering of Country People (Allegro) – Thunderstorm (Allegro) – Shepherds' Song: Joyful and Thankful Feelings after the Storm (Allegretto)

The Festival's environmental theme here finds expression in three works each set in a pastoral context, each offering a very different take on the idea. In Beethoven's day the European Romantic movement regarded the countryside as a world of brooding, mind-altering grandeur or – as in his immortal, five-movement *Pastoral Symphony* – idyllic beauty, complete with an idealised and insistently happy peasantry, plus a splendid thunderstorm for dramatic contrast.

A different perspective was offered by Vaughan Williams in 1925, in the sensual and mysterious sound-world of *Flos Campi* (or, as the players in its first performance re-christened it, 'Camp Flossie'). The title, 'Flower of the Field', relates to the biblical Song of Solomon, a quotation from which heads each of the six movements, exotically scored for solo viola, wordless female chorus, and orchestra. In Brett Dean's single-movement *Pastoral Symphony* of 2001, which incorporates electronic sampling and pre-recorded birdsong, the title has become a bitterly ironic take on Beethoven's. In the composer's words: 'Sure we all "love" nature, but what we love more are all the trappings of modern living...certainly more than the desire to stop and bask in the glory of a single butcherbird, perhaps the most magical sound found on the whole Australian continent. This piece then is about glorious birdsong, the threat that it faces, and the soulless noise that we're left with when they're all gone.'

📍 Old Street

Tickets £8, £12, £18, £25

Supported by the Jerwood Charitable Foundation



Nicholas Collon

Aurora Orchestra

Grey Butcherbird

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 Kurt Sneddon (Emma Pearson)

# Monday 11 July

## Monday 11 July 1.05pm

Southwark Cathedral, Cathedral Street, SE1

### Stephen Disley *organ*

Delius (arr Disley)	On Hearing the First Cuckoo in Spring
Saint-Saens (arr Guilment)	Le Cygne
Iain Farrington	Sparrows (from <i>Animal Parade</i> )
Daquin	Le Coucou
Paul Spicer	Kiwi Fireworks: Variations on <i>God defend New Zealand</i>
	<i>Overture and Theme – Scherzo – Meditation – Dance</i>

📍 London Bridge or Monument

Admission Free 🎫

## Monday 11 July 1.00pm

Two Temple Place, WC2

### David Pear *lecturer*

#### Percy Grainger: Musical Gigolo

The Australian concert pianist Percy Grainger was popularly regarded as a very handsome man indeed. This, coupled with his virile personality and intimidatingly strong sense of identity, led the press often to dub him 'The Lion of the Keyboard' – a not-unwelcome soubriquet. His charm and his good looks, along with his considerable musical talent, gave Grainger entry to the most charmed social circles of the period. Leading artist John Singer Sargent became a dear friend, while Baron Adolph de Meyer created photographic images that were surprisingly erotic for the 20th Century's first decade. Rudyard Kipling enjoyed Grainger's dinner conversation – as did Prime Minister Arthur Balfour.

But what else did these socialites – the 'sparkle-host' as Grainger called them – see in Percy Grainger? And perhaps more interestingly, what did he see in them? Referring to the exhibition at Two Temple Place (open from Monday 11 to Friday 15 July), David Pear provides some possible answers to these questions.

📍 Temple

Admission Free

See page 43 for details of *A Colonial Song? Percy Grainger's London 1901-1914*, a free exhibition at Two Temple Place.

Supported by University of Melbourne Library

## Monday 11 July 6.00pm

St Margaret Patten, Eastcheap, EC3

### ATOS Trio

Annette von Hehn *violin*  
Thomas Hoppe *piano*  
Stefan Heinemeyer *cello*

Schubert	Piano Trio in B flat major D 28 <i>Sonata</i>
Paul Stanhope	<i>Dolcissimo Uscignolo</i> (Sweetest Nightingale)
Mendelssohn	Piano Trio No 1 in D minor Op 49
	<i>Molto allegro e agitato – Andante con moto tranquillo – Scherzo: Leggiero e vivace – Finale: Allegro assai appassionato</i>

The members of Germany's outstanding young ATOS Trio have developed strong links with the Australian musical scene since their triumph in the Melbourne International Chamber Music Competition in 2007. Chiming in with the Festival's birdsong theme, the Trio's programme includes *Dolcissimo Uscignolo* (Sweetest Nightingale) by Australian composer Paul Stanhope; this is based on Claudio Monteverdi's madrigal of the same name, deftly re-thinking and transforming its 17th Century material for voices in terms of 21st Century instrumental music. Schubert, who wrote his *Sonata* (Sonata Movement) in 1813 at the age of 15, was in future years often to find himself unable to finish off a projected multi-movement work (the 'Unfinished Symphony' is the most famous example) even when, as here, the music had got itself off to such an attractive start. No such creative hiatus ever seemed to afflict the ultra-fluent Mendelssohn, who completed the first of his two masterly piano trios in 1840 (at the ripe old age of 29). An earlier version had been performed the previous year, but Mendelssohn's friend and colleague Ferdinand Hiller advised him to re-work the piano part with more brilliance. As the hyperactive finale shows, Mendelssohn proceeded to do exactly that.

To be broadcast on BBC Radio 3 on Tuesday 26 July at 1pm

📍 Monument

Tickets £10 unreserved (subscription discount) 🎫



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# Monday 11 July

## Monday 11 July 6.00pm

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

### Malcolm Gillies *lecturer*

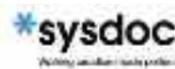
Percy Grainger: Australia's greatest composer?

We can think of world-leading Australians in sport (Don Bradman), media ownership (Rupert Murdoch) and film (Nicole Kidman). In music, some great performers come to mind, especially female singers (Nellie Melba, Joan Sutherland). But how many people, prior to this Festival at least, could even name an Australian composer? In his Gresham Lecture, Malcolm Gillies probes this elusive category of greatness. Percy Grainger (1882-1961), the composer of *Country Gardens*, is often mentioned as a contender. But, despite his birth, was he really Australian, was he primarily a composer, and what was so great about him, anyway?

Chancery Lane  
Admission Free



New Zealand String Quartet



Established for over 25 years, Sysdoc is a management consultancy with operations in the UK, North America, Australia and New Zealand. Sysdoc started off in New Zealand in 1986 as a systems documentation company and then rapidly expanded its offering; establishing itself as a successful management consultancy in New Zealand and Australia and then progressing to the UK and USA. Our main area of expertise is in business transformation; focusing on the fields of process improvement, change management, e-learning and knowledge management.

We are proudly sponsoring this evening's City of London Festival concert as the theme of this year's Festival has particular resonance to our Kiwi heritage. We are delighted to be helping New Zealanders perform at such an event, which will be to the pleasure of the London audience. We hope you will enjoy this evening's concert by Jonathan Lemalu and the New Zealand String Quartet.

Photo credit: Alastair Thain (Jonathan Lemalu)

## Monday 11 July 7.30pm

Merchant Taylors' Hall, 30 Threadneedle Street, EC2

### New Zealand String Quartet

Helene Pohl *violin*  
Douglas Beilman *violin*  
Gillian Ansell *viola*  
Rolf Gjelsten *cello*

### Jonathan Lemalu *baritone*

**John Psathas** Kartsigar (A Cool Wind)  
**Lyell Cresswell** Kotetetete (Chattering)\*  
*Murmurante (Murmuring, muttering) – Parlanto (Speaking) – Calmo-animato (Calm-animated) – Adagio (Slowly: also Adage, Saying) – Scorrevole (Flowing) – Pizzicato (Plucked) – Vivace (Lively)*

**Butterworth** Love Blows As the Wind Blows  
*In the year that's come and gone*  
*Life in her creaking shoes*  
*Fill a glass with golden wine*  
*On the way to Kew*

*Interval*  
**Barber** Dover Beach  
**Bartok** String Quartet No 4  
*Allegro – Prestissimo, con sordino – Non troppo lento – Allegretto pizzicato – Allegro molto*

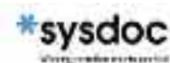
\*World première, commissioned by Chamber Music New Zealand Trust for the New Zealand String Quartet with funds provided by Creative New Zealand

An all-New Zealand line-up of artists begins this evening's concert with two works by New Zealand composers. A central resource for John Psathas is the Balkan traditional music of his Greek family forebears. The sustained, keening lyricism of *Kartsigar* was inspired by the sound of the Armenian, oboe-like *duduk* – which, says Psathas, is 'one of the most remarkably voice-like instruments I have ever heard...This musical supplication is a plea for a balm, a cool wind, to ease anguish and torment.' Like *Kartsigar*, Lyell Cresswell's *Kotetetete* (Chattering) was composed specially for the New Zealand String Quartet. Its seven short movements include a foursome of miniature *scherzo* ones around a slow central *Adagio*, with a longer finale to sum up the work.

New Zealand baritone Jonathan Lemalu joins his colleagues to sing *Love Blows As the Wind Blows* – a group of poems by William Henley, composed in 1912 by England's greatly gifted George Butterworth, who was killed in France in the First World War – followed by *Dover Beach*, a 1931 settings of Matthew Arnold's text by America's Samuel Barber, himself a fine baritone. Bartók's fourth String Quartet of 1928 rounds out the concert with its powerful take on the folk music of its composer's native Hungary, complete with the cello's *duduk*-like keening in the central slow movement of its symmetrical, arch-like design.

Bank  
Tickets £10, £20

Sponsored by



Jonathan Lemalu

# Monday 11 July

## Monday 11 July 7.30pm

Australia House, The Strand, WC2

### Southbank Sinfonia Laurence Cummings *harpsichord/conductor* Charlotte Maclet *violin*

In the Strand

**Handel** Concerto grosso Op 6 No 1 in G major  
*A tempo giusto – Allegro – Adagio – Allegro – Allegro*

**Matthew Hindson** Baroquerie  
**Corelli** Concerto grosso Op 6 No 3 in C minor  
*Largo – Allegro – Grave – Vivace – Allegro*

*Interval*  
**Handel** *Passacaglia* from Suite No 7 in G minor  
**Grieg** From Holberg's Time (Holberg Suite)  
*Prelude: Allegro vivace – Sarabande: Andante – Gavotte: Allegretto/Musette: Poco più mosso – Air: Andante religioso – Rigaudon: Allegro con brio*

**Grainger** Handel in the Strand

Classical music's baroque era is here recalled both in its own terms, and by later generations of composers. The idea of the *Concerto grosso*, with its busy and inventive contrasts of solo and orchestral string groups, really took off in 18th Century Italy, where Arcangelo Corelli was one of its leading exponents. On an extended visit south of the Alps, the young Handel learned all about the new genre, and helped to make it a Europe-wide phenomenon with his own group of *Concerti grossi*, which became a major hit here in his adopted city of London. Corelli himself was so popular as a virtuoso violinist visiting London that a pub was even named after him in the Strand, close to tonight's magnificent venue.

In 1884, Norway's Edvard Grieg celebrated the bicentenary of Ludwig Holberg by composing, and then orchestrating a set of piano pieces affectionately evoking the baroque era when the Danish-Norwegian playwright, philosopher and historian lived and worked. Three decades later, Australia's Percy Grainger offered his own scintillating tribute in the piece which he first named *Clog Dance*; he then explained that he altered this to *Handel in the Strand*, because the music seemed to reflect both Handel and English musical comedy'. Rarely, if ever, will this piece have been heard before in 'period performance' with baroque bows and a harpsichord, but this interpretation is offered very much in the spirit of the maverick composer's own musical experiments. Grainger's present-day compatriot, Matthew Hindson, says of his three-movement *Baroquerie* for baroque violin and harpsichord: 'I have made reference to selected musical characteristics of the baroque period...It may interest some listeners to know that another of the initial ideas behind this piece was to integrate aspects of rock music into the work (i.e. Ba-Rock-ery).'

Temple  
Tickets £10, £20

Supported by the Australian High Commission

Laurence Cummings



Southbank Sinfonia

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# Tuesday 12 July

## Tuesday 12 July 1.05pm

St Anne & St Agnes, Gresham Street, EC2

### Ben Schoemann *piano*

**Liszt** Variations on *Weinen, Klagen, Sorgen, Zagen*  
*Années de Pèlerinage: Venezia e Napoli*  
*Sonata in B minor*

St Paul's  
 Admission Free



## Tuesday 12 July 6.00pm

St Anne & St Agnes, Gresham Street, EC2

### Alexandra Soumm *violin* Adam Laloum *piano*

**Grieg** Violin Sonata No 2 in G major Op 13  
*Lento doloroso/Allegro vivace – Allegretto tranquillo – Allegro animato*

**Peter Sculthorpe** From Saibai  
*Tailitnama Song*

**Ravel** *Tzigane*

Moscow-born violinist Alexandra Soumm plays two works by Peter Sculthorpe, who in recent decades has turned increasingly to Australia's Northern Territory – with its traditional Aboriginal culture, and its exotic tropical landscape and birdsong – as a central resource for his music. *From Saibai* is based on a melody from the neighbouring island of that name, in the Torres Strait between Australia and Papua New Guinea. The music is in four sections: a solo violin introduction, a reworking of the melody, a rhythmic island dance, and a reprise of the Saibai tune. *Tailitnama Song* is one of Sculthorpe's several arrangements of an earlier work for voice and piano: *Tailitnama* is an Aboriginal site in central Australia, and the song's original words describe 'the glowing of the mountains, the coming of dawn, and the singing of the Ilbirbia Bluebirds as they soar into the sky.' (Some of *Tailitnama Song*'s material reappears in *Earth Cry*, Wednesday 6 July, 7.30pm). The spirit of traditional music also lies behind this programme's two European works. Passages in the young Edvard Grieg's second Violin Sonata, composed in just three weeks during his honeymoon in the summer of 1867, recall the fiddle-playing of Norwegian folk music. Finally Ravel's *Tzigane*, with its long unaccompanied opening solo, is a virtuoso evocation of the gypsy violinists of Hungary.

To be broadcast on BBC Radio 3 on Wednesday 27 July at 1pm

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



## Tuesday 12 July 6.00pm

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

### Richard Nunns *lecturer*

Voices of the Land: Nga Reo o te Whenua

The acknowledged master of traditional Maori instruments (*taonga puoro*), Richard Nunns introduces us to the ancient sound world of the Maori of Aotearoa (New Zealand). He has as many as 50 different instruments to choose from – mainly percussion or flutes and trumpets, made from materials such as wood, bone, stone and shell, often carved in exquisite detail. The voices of the traditional instruments had rarely been heard since the early 19th Century. Nunns's musicality and facility in playing the instruments are underpinned by his extensive scholarship and research.

This presentation is interwoven with stories about the instruments and their functions within the rituals and ceremonies of a traditional community.

Chancery Lane  
 Admission Free



Richard Nunns



Alexandra Soumm

Photo credits: Richard Nunns (Richard Nunns)  
 Claves Records (Alexandra Soumm)

# Tuesday 12 / Wednesday 13 July

## Tuesday 12 July 8.00pm

St Paul's Cathedral, EC4

### City of Birmingham Symphony Orchestra

### London Symphony Chorus

### Dame Gillian Weir *organ*

### Anna Leese *soprano*

### Simone Young *conductor*

**Messiaen** from Messe de la Pentecôte  
*Communion: Les oiseaux et les sources*  
*Sortie: Le vent de l'Esprit*

**Poulenc** Gloria  
*Gloria in excelsis Deo – Laudamus te – Domine Deus, Rex caelestis – Domine Fili unigenite – Domine Deus, Agnus Dei – Qui sedes ad dexteram Patris*

**Saint-Saëns** Symphony No 3 in C minor (*Organ Symphony*)  
*Adagio/Allegro moderato – Poco adagio – Allegro moderato/Presto – Maestoso/Allegro*

One of the major events of this year's Festival, tonight's concert brings together two of its main themes – birdsong, a constant source of inspiration and material for the great French composer Olivier Messiaen, and Oceanic artists. New Zealand's foremost organist Dame Gillian Weir is a leading authority on the music of Messiaen, with whom she worked personally. She opens the concert with two movements of his *Pentecostal Mass* of 1950: of *Communion: The Birds and the Springs* she writes (in *The Messiaen Companion*, Faber and Faber): 'Fountains sigh and the cuckoo and nightingale call, and then there is a rapturous cantilena for the birds, whirling against a backdrop of waterdrops falling from different heights', while *The Wind of the Spirit* is a virtuoso toccata movement featuring 'an ecstatic chorus of larks, chosen because they fly higher than any other bird and so symbolize the greatest freedom'.

Dame Gillian's compatriot, Anna Leese, takes the solo soprano part in Poulenc's choral and orchestral *Gloria*, conducted by Australia's Simone Young. Dame Gillian then returns to play the solo organ part in Saint-Saëns's *Organ Symphony*, whose huge and soaring musical paragraphs are perfectly suited to the immense interior spaces of St Paul's Cathedral.

St Paul's  
 £5, £10, £15, £29, £40

Sponsored by



## Wednesday 13 July 1.05pm

St Bride's, Fleet Street, EC4

### Carter Quintet

**Jessica Lowe** *flute*, **Mary Noden** *oboe*, **Emily Heathcote** *clarinet*, **Holly Reardon** *bassoon*, **Emma Whitney** *horn*  
**Stephen Upshaw** *viola*, **Abigail Hayward** *cello*,  
**Ralph Lane** *clarinet*, **Thomas Besnard** *piano*

**Matthew Hindson** Light Music  
**Barry Vercoe** Synapse  
**Liszt** Romance Oubliée  
 La Lugubre Gondola

**Gareth Farr** Waipoua  
**Grainger** Lisbon  
 Walking Tune

Temple  
 Admission Free



Dame Gillian Weir



Simone Young



Anna Leese

Photo credits: Neil Collier (Dame Gillian Weir)  
 Bertold Fabricius (Simone Young)

# Wednesday 13 July

## Wednesday 13 July 6.00pm

St Bride's, Fleet Street, EC4

### Veronika Eberle *violin*

- Bloch** Suite No 1  
*Prelude – Andante tranquillo – Allegro – Andante – Allegro energico*
- JS Bach** Partita No 3 in E major BWV 1006  
*Preludio – Loure – Gavotte en rondeau – Menuet I & II – Bourrée – Gigue*
- Ysaÿe** Sonata No 2 Op 27 No 2 Jacques Thibaud  
*Obsession: Prelude (Poco vivace) – Malinconia (Melancholy): Poco lento – Danse des ombres (Dance of the Shades): Sarabande (Lento) – Les furies (Allegro furioso)*
- Milstein** Paganiniana  
*Theme – Variation 1: Animato – Variation 2 – Variation 3: Maestoso – Variation 4: Lento – Variation 5: Marcato – Variation 6: Amoroso*

Music for solo violin is a medium owing much to the towering example of JS Bach, whose *Partita No 3 in E major* was composed in the early 1700s. This was written in the form of the baroque suite, a sequence based on the popular dance-forms of the day, here beginning with a florid *Prelude* and a slower *Loure*, with a lively *Gigue* (jig) to close. Bach's masterwork is preceded by the first of two solo Suites composed by the Swiss-born composer-violinist Ernest Bloch in 1958 at his adopted home in Oregon, America. One of Bloch's teachers had been Belgium's great Eugene Ysaÿe, each of whose six solo Sonatas was composed in tribute to one of his violinist colleagues and friends, in this case France's Jacques Thibaud.

Another Ysaÿe pupil was America's Russian-born Nathan Milstein, who used to refer to his former teacher as 'the Tsar of violin-playing', and who himself became one of the leading performers of his age. Milstein's *Paganiniana* celebrates the legendary virtuosity of perhaps the greatest player of them all, Niccolò Paganini, whose 24 unaccompanied *Caprices* of 1809 had set new standards of devastating technical difficulty.

To be broadcast on BBC Radio 3 on Thursday 28 July at 1pm

☞ *Temple*

Tickets £10 unreserved (subscription discount)



Veronika Eberle



## Wednesday 13 July 7.30pm

Haberdashers' Hall, West Smithfield, EC1

### New Zealand String Quartet

**Helene Pohl** *violin*  
**Douglas Beilman** *violin*  
**Gillian Ansell** *viola*  
**Rolf Gjelsten** *cello*

### Richard Nunns *taonga puoro* (*Maori instruments*)

- Smetana** String Quartet No 1 in E minor  
(From My Life)  
*Allegro vivo appassionato – Allegro moderato à la Polka – Largo sostenuto – Vivace*
- Gillian Whitehead** Puhake ki te range  
(Spouting to the Skies)

*Interval*

- Gareth Farr/Richard Nunns** He Poroporoaki (Saying Goodbye)  
**Shostakovich** String Quartet No 9 in E flat Op 117  
*Moderato con moto – Adagio – Allegretto – Adagio – Allegro*

New Zealand's musical life and heritage is celebrated here by the String Quartet that bears its name and in works by two of its most prominent composers. Born in Auckland in 1941, Dame Gillian Whitehead came to study and then teach here in England (notably at Newcastle University) before returning to her country, and to her Maori roots. She composed *Puhake ki te range* in 2007 specially for tonight's artists – among them Richard Nunns, a leading exponent of *taonga puoro* (traditional Maori instruments). Whitehead's work is an elegy for the whales of the South Pacific – today persecuted to near-extinction, in a very different era from when Maori hunters would use whalebone to fashion the flute-like instruments that here suggest the whales' own underwater 'singing'.

Gareth Farr (who has a remarkable parallel performing career as the percussion-playing drag queen Lilith LaCroix) composed *He Poroporoaki* in 2008 for the commemorative Dawn Service at Gallipoli, where so many Australian and New Zealand troops lost their lives in the First World War. Beginning and ending the programme are two string quartet classics: a self-portrait by Czech Bohemia's Bedřich Smetana (culminating in a musical portrayal of the onset of his own deafness), and one of the great cycle of 15 works by Russia's Dmitri Shostakovich.

☞ *Farringdon, Barbican or St Paul's*

£10, £20 ♻️

St Bride's



Photo credit: Bernd Noelle (Veronika Eberle)

We are very pleased to be supporting  
the City of London Festival



Global Multi Strategy Asset Management  
[www.cqs.ch](http://www.cqs.ch)

Enjoy the Festival!

# Thursday 14 July

## Thursday 14 July 1.05pm

St Mary-at-Hill, Eastcheap, EC3

### Nagata Quartet

**Tetsuomi Nagata** *violin*  
**Leah Meredith** *violin*  
**Michael Trauer** *viola*  
**Ella Rundle** *cello*  
**Ralph Lane** *piano/clarinet*

**Osvaldo Golijov** Clarinet Quintet  
**Grainger** Molly on the Shore

Monument  
 Admission Free



## Thursday 14 July 6.00pm

St Sepulchre-without-Newgate, Holborn Viaduct, EC1

### Shabaka Hutchings

*saxophone/clarinet*

**Kit Downes** *piano*

**Leafcutter John** *electronics*

**John Edwards** *double bass*

**Mark Sanders** *drums*

Besides its longstanding support for young classical artists, BBC Radio 3's New Generation Artists scheme in recent years has also showcased musicians at the cutting edge of today's jazz scene, one of whose leading figures is saxophonist and clarinettist Shabaka Hutchings.

Born in England and raised in Barbados, Hutchings is highly trained as a classical musician, having studied at the Guildhall School – advice given to him, he says, by London's legendary saxophonist Courtney Pine, who told him: 'If you get a good technique, you can turn it to any kind of music.' Hutchings has since built on his teenage years as a classical clarinettist in Barbados – playing in local bands, and sailing through the annual examinations organised by British examiners flown out to the island every year – to explore the wilder shores of experimental jazz improvisation, often with his own ensemble, which also performs this evening. 'With classical music,' he says, 'you're at the service of the composer, who is always superior. Whereas for me, music is all to do with social interaction, creating something in the moment, for which you and everyone else is truly responsible.' Tonight's audience can look forward to a feast of multi-talented virtuosity from the musician proclaimed by Jazzwise magazine as 'a veritable cauldron of creativity'.

To be broadcast on BBC Radio 3 on Friday 29 July at 1pm

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



90-93FM

Shabaka Hutchings

## Thursday 14 July 7.30pm

Butchers' Hall, Bartholomew Close, EC1

### NZTrio

**Justine Cormack** *violin*  
**Ashley Brown** *cello*  
**Sarah Watkins** *piano*

### Richard Nunns *taonga puoro*

**Gareth Farr/Richard Nunns** Nga Kete e Toru (Three Baskets of Knowledge)  
**Takemitsu** Between Tides  
**Stuart Greenbaum** The Year without a Summer  
*Interval*  
**Eve de Castro Robinson** At Water's Birth  
**Ravel** Piano Trio  
*Modéré – Pantoum: Assez vif – Passacaille: Très large – Final: Animé*

Like the New Zealand String Quartet (Haberdashers' Hall, 13 July), the NZTrio is joined by Richard Nunns, playing on *taonga puoro* (traditional Maori instruments), in a programme featuring music by antipodean composers. Gareth Farr's *Nga Kete e Toru* is based on the Maori myth of Tane (who journeyed to the twelve heavens to collect the three baskets of knowledge of the work's title), and incorporates the recently re-discovered pumotomo flute. Stuart Greenbaum's two-movement *The Year without a Summer* recalls the huge eruption of Mt Tambora on the Indonesian island of Sumbawa, resulting in an ash cloud that in 1816 darkened skies around the world and caused widespread famine.

The Festival's environmental theme is also explored in Eve de Castro Robinson's *At Water's Birth*, based on lines from the poem *Archipelago* by New Zealand writer and musician Denys Trussell. In Robinson's words: 'There is a concern with ecology, geology, mythology and identity in the poems, which acts for me as a springboard to musical utterances of a ritualistic type – hence the vocalisations, whistling, and other heightened sonorities which pervade the work.' Besides the evocative sounds of *Between Tides* by Japan's Toru Takemitsu, the programme is completed by Maurice Ravel's classic and large-scale *Piano Trio* of 1914.

Tonight's venue has long associations with New Zealand, extending back to the 19th Century and the first shipments of refrigerated meat from Otago in the South Island to the City of London's Smithfield Market. Butchers' Hall displays a fine scale model of the 'Dunedin', which made that first historic voyage in 1882. The Butchers' Company continues to represent the meat industry in the City and has maintained a significant presence in the Smithfield area for more than a thousand years.

St Paul's or Barbican  
 Tickets £20 unreserved



NZTrio

# Thursday 14 / Friday 15 July

## Thursday 14 – Saturday 16 July, 7.45pm

Barbican Theatre, Silk Street, EC2

### Royal New Zealand Ballet

From Here to There *triple bill\**

**Plan to A** Choreography: Jorma Elo  
 Design: Joke Visser  
**A Song in the Dark** Choreography: Andrew Simmons  
 Design: Kate Venables  
**Banderillero** Choreography & Design: Javier De Frutos  
 \*UK première

The Royal New Zealand Ballet returns to the UK for the first time since 2004 with an exhilarating trio of contemporary works to challenge, inspire and mesmerise.

Energetic and highly emotive, *Plan to A* is an abstract work for seven dancers set to music by Heinrich Biber, influenced by some of the world's most respected and groundbreaking choreographers, including William Forsythe, Jiří Kylián and Matz Ek. With a haunting score by Philip Glass, *A Song in the Dark* is a lyrical, fluid piece inspired by themes of love and missed opportunity. The grand finale, *Banderillero*, set to the music of Chinese virtuoso percussionist Yim Hok-Man, builds to a highly charged crescendo as the dancers become seduced by the power of rhythm.

'They moved their bodies and our astonished souls in ways most of us had never previously experienced.' *New Zealand Herald*

On 15 July there will be a post-show talk, free to same-day ticket holders.

Barbican or Moorgate

Tickets £16-£32

Supported by the New Zealand Government through the Ministry for Culture and Heritage's Cultural Diplomacy International Programme



Royal New Zealand Ballet



Barbican Box Office  
 0845 120 7502

## Friday 15 July 1.05pm

St Olave, Hart Street, EC3

**Sky Ingram** *soprano*

**Charlie Mellor** *tenor*

**Hadleigh Adams** *baritone*

**Catherine Norton** *piano*

Songs of Australia and New Zealand

**Lilburn** Sings Harry  
**Farquhar** Six Songs of Women  
 Three Cilla McQueen Songs  
**Le Gallienne** Solveig's Song  
**Williamson** The Fly  
**Sutherland** The Orange Tree  
**Donald Kay** Night Images  
**Ross Edwards** The Lost Man (from Symphony No 2)  
 Nos Qui Vivimus  
**James** Ballads

Tower Hill or Monument  
 Admission Free



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## Friday 15 July 6.00pm

St Andrew Holborn, Holborn, EC4

### ELISION Ensemble

**Richard Craig** *flute*  
**Peter Veale** *oboe*  
**Peter Neville** *percussion*  
**Kerry Yong** *piano*  
**Séverine Ballon** *violin/cello*

**Michael Finnissy** *Aijal*  
**Liza Lim** *Invisibility*  
**David Lumsdaine** *Kangaroo Hunt*  
**John Rodgers** *Amor (from Inferno)*  
**Percy Grainger** *Random Round*

Celebrating its 20th anniversary this year, ELISION is Australia's leading new music group, with an impressive record of commissioning and performing works that take its audiences into bold new worlds of sound, often involving installations, new media, and improvisation. As a local critic noted after one of this Melbourne-based ensemble's programmes: 'You don't go to a concert by the ELISION Ensemble for relaxation. You go to be stimulated, challenged, and knocked about by sound.'

Their programme here opens with *Aijal* (the Aboriginal word for 'sky') for flute, oboe and percussion by London's Michael Finnissy, who in the early 1980s visited Australia to work at Melbourne University's Victorian College of Arts. Among this evening's four Australian composers, Liza Lim's *Invisibility* for solo cello uses two different kinds of bow to conjure exotic sounds; David Lumsdaine's *Kangaroo Hunt* is a dramatic musical narrative for piano and percussion; and *Amor* for flute and oboe is extracted from John Rodgers's ferociously exploratory, Dante-inspired cycle *Inferno*. Finally comes a vintage creation by Australian music's maverick father-figure: writing in 1915, Percy Grainger designated his *Random Round* as 'a join-in-when-you-like round for a few voices and tone-tools, tone-backgrounded by a gut-string guitar', and explained that the idea 'arose out of the possibility of modern musicians being capable of combining the communal improvisation of South Sea Islanders with the harmonic consciousness of our written art-music.'

To be broadcast on BBC Radio 3 on Saturday 27 August at 10.30pm

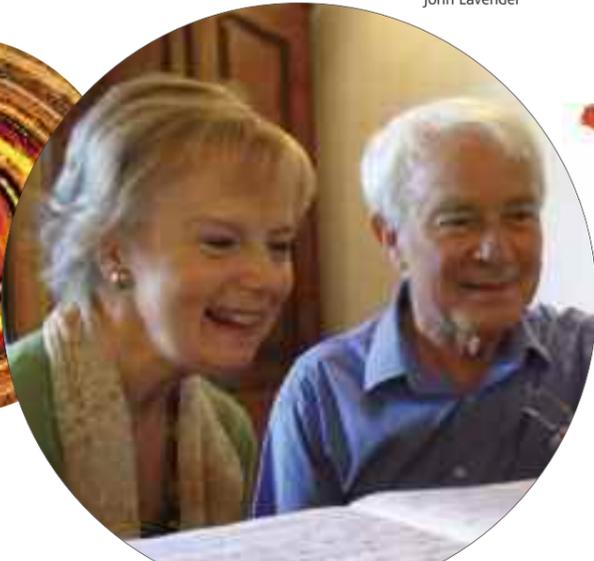
Chancery Lane

Tickets £10 unreserved (subscription discount)



90-93FM

Penelope Thwaites and John Lavender



## Friday 15 July 7.30pm

Two Temple Place, WC2

### Penelope Thwaites *piano* John Lavender *piano*

#### Percy Grainger's World Tour

**Grainger** *Arrival Platform Humlet (from In a Nutshell)*  
*The Lonely Desert-Man Sees the Tents of the Happy Tribes*  
*Blithe Bells (Bach: Sheep may safely graze)*  
*Hill-Song II*  
*Knut Lurasen's Halling II (Grieg)*  
*Dance Rhapsody No. 1 (Delius)*  
*Lincolnshire Posy*  
*Lisbon*  
*Horkstow Grange*  
*Rufford Park Poachers*  
*The Brisk Young Sailor*  
*Lord Melbourne*  
*The Lost Lady Found*

#### Interval

*Spoon River*  
*Fantasy on Themes from Porgy and Bess (Gershwin)*

It is only fitting that the Festival's celebration of antipodean composers concludes with Australian music's maverick father-figure, Percy Grainger, having a programme all to himself – performed by the Australian piano duo of Penelope Thwaites, a leading authority on the composer, and John Lavender. For Grainger, composing was about responding to the music of others just as much as creating his own, as his musical imagination followed his own travels as a pianist, composer and collector of folk songs around the world and through its myriad cultures with a bird-like freedom that was unique to him.

This programme is symbolic of Grainger's journeys to London, elsewhere in Europe and, eventually, America. He began writing down *Arrival Platform Humlet* at London's Liverpool Street and Victoria Stations in February 1908, later describing it as 'Awaiting the arrival of belated train bringing one's sweetheart from foreign parts; great fun! The sort of thing one hums to oneself...as one happily, excitedly, paces up and down the arrival platform' – while *Hill-Song II* was 'an exploration of musically-hilly ways...(Scotland, the Himalayas, the bagpipes etc.)' The folksongs of *Lincolnshire Posy* were originally arranged for American symphonic band, while the American tune *Spoon River* is marked to be played 'sturdily, not too fast, with "pioneer" persistency.' After earlier musical tributes to Grainger's preferred composers and personal friends, Grieg and Delius, the evening winds up with his take on the matchless tunes in Gershwin's only opera, *Porgy and Bess*.

The free Grainger exhibition in the same venue is open during the interval (see following page).

Temple

Tickets £20 unreserved



Two Temple Place

## Monday 27 June – Saturday 2 July

Cleary Garden, EC4

### Thursday 7 – Sunday 10 July

Great St Helen's Churchyard, EC3

### Tuesday 12 – Saturday 16 July

Finsbury Circus Gardens, EC2

#### Flock

100 young people and older adults from across London have worked together throughout the spring to create an innovative open-air exhibition that migrates across the City, landing in three different gardens during the Festival. Collaborating with artist Victoria Turnbull, and using 2D and 3D media, *Flock* is a creative representation of local and migratory birds, often overlooked within the built environment.

Supported by the City Bridge Trust

## Tuesday 28 June – Friday 15 July

### Monday – Wednesday 7.30am-6.00pm

### Thursday 7.30am-6.30pm

### Friday 7.30am-4.00pm

St-Mary-Le-Bow, EC2

#### Oceania: Voyages and Discoveries

300 young people from nine London schools have worked with artists to transform tons of the City's recycled materials into innovative works of art. The new pieces will be presented during our late-night opening *Dusk Chorus* (see page 6) in the Guildhall Yard, and the Festival Procession (see page 7), before being displayed in St Mary-le-Bow for the remainder of the Festival, by kind permission of the Rector.

In partnership with the City's Street Cleansing and Waste Disposal teams

Supported by the City Bridge Trust

## Monday 11 – Friday 15 July

### 11.00am-5.00pm

Two Temple Place, WC2

#### A Colonial Song? Percy Grainger's London 1901-1914

In 1901, after spending his very earliest years in Australia and Germany, Percy Grainger and his devoted mother, Rose, came to live in the exhilarating London of Edward VII. This 'boutique' exhibition provides a glimpse of the young composer's life during these years, and demonstrates just how central he was to the social and artistic life of the Capital.

## Wednesday 13 July 1.00pm

#### David Pear *curator*

Guided tour of the exhibition.

Exhibition supported by the University of Melbourne Library

## Sunday 26 June – Sunday 17 July

### Monday – Saturday 10.00am-5.00pm

### Sunday 12.00-4.00pm

Guildhall Art Gallery, Guildhall Yard, EC2

#### Pacifica: Young Artists' Exhibition

Young people from the City's neighbouring boroughs present jewellery design exploring Tā Moko art traditions of the Maori people, and bronze medals exploring Pacific animals and insects.

Supported by the Worshipful Company of Founders

## Thursday 23 June – Saturday 30 July

### Tuesday – Saturday 12.30am-5.00pm

October Gallery, 24 Old Gloucester St, WC1N 3AL

#### Current: Contemporary Art from New Zealand and the Pacific

October Gallery presents an exhibition of contemporary art from New Zealand and the Pacific region in collaboration with **Whitespace**, Auckland. Current showcases artists: Andy Leleisi'uao, Nic Moon, Virginia King, James F. Ormsby, Filipe Tohi and Reuben Paterson. Their work addresses issues around economic and environmental sustainability of the region and draws upon specific cultural traditions to explore 'current creative identity'. Curated by Deborah White of Whitespace in association with October Gallery.

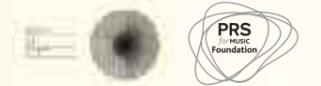


## Friday 1 – Thursday 7 July

Carter Lane Gardens, St Paul's Churchyard, EC4

#### Organ of Corti

A four metre tall installation of transparent sonic crystals absorbs the City's traffic noise and transforms it into music. Creating an extraordinary refractive outline next to St Paul's Cathedral, the *Organ of Corti* is an interactive sound artwork for all ages to explore. Creators **Liminal**, winners of the PRS for Music Foundation's New Music Award 2010, present its first outing in the Festival before it tours the UK.



Flock

Virginia King exhibits Southern Nautilus at October Gallery

Barbican Centre, Silk Street, EC2

## Friday 1 – Sunday 3 July

### The New Zealand Film Festival

This year's showcase of the best and brightest from the New Zealand film industry launches with a special screening of Academy Award nominated director Taika Waititi's unmissable crowd pleaser *Boy*, part of a focus on his work which includes groundbreaking comedy *Eagle vs Shark*. We're also previewing Roseanne Liang's acclaimed *My Wedding and Other Secrets* alongside a rich crop of recent treasures that turned heads in Kiwi cinemas and reflect and celebrate this unique antipodean land.

The Film Festival is supported by the New Zealand High Commission, the New Zealand Film Commission, New Zealand's Ministry for Culture and Heritage and the NZ-UK Link Foundation.

In partnership with the Barbican

barbican

## Friday 1 July 7.30pm

### BOY (15\*)

It's 1984 and eleven year old Boy is being raised by his Nan. Left in charge of his younger brother and a tribe of abandoned cousins he indulges in his favourite obsessions; worshipping Michael Jackson, a girl called Chardonnay and his absent father. But when his inept parent and would-be gangster returns home to retrieve buried loot, reality dawns hard on this adoring son. Filming in his home town on the rural East Coast, director Waititi draws remarkable performances from the young cast and stars himself as the feckless father. Together with a cracking script, this coming-of-age tale of fallen heroes and shattered dreams is rightfully the top grossing film of all time at the New Zealand Box Office. Stick around for the end credit Thriller homage – New Zealand style!

NZ 2010 Dir. Taika Waititi 87 min.

### Two Cars, One Night

Waititi's Oscar nominated tale of pre-teen rivalry and friendship reminds us that sometimes love is found in the most unlikely places, and for 10 year old brothers, even in the car park outside the Te Kaha pub.

NZ 2003 Dir. Taika Waititi 11 min.

## Saturday 2 July 3.30pm

### Eagle vs Shark (15)

Starring Germaine Clement (*Flight of the Conchords*), Waititi's first feature is a brilliantly observed Kiwi misfit comedy. Lily (Loren Horsley) is an awkward fast-food waitress, inexplicably attracted to Jarrod (Clement), a narcissistic video game geek intent on exacting revenge on his high-school bully. Whilst Jarrod is driven to humiliating extremes in attempts to redeem himself in the eyes of those around him, Lily is the only person drawn closer. Perfect performances all round, including Joel Tobeck as Lily's wonderfully odd big brother.

NZ 2007 Dir. Taika Waititi 88 min.

### Tama tu (#)

This Sundance hit sees a squad of Maori troops in WWII Europe silently entertain themselves in a destroyed house while waiting to enter the coming battle.

NZ 2005 Dir. Taika Waititi 17 min.

Eagle vs Shark



Sione's Wedding

## Saturday 2 July 6.00pm

### Special Preview

#### My Wedding and Other Secrets (PG)

For overachiever Emily Chu, life is pretty sweet, until she accidentally falls for James, a European New Zealander who doesn't quite fit her traditional Hong Kong-born parents' idea of a perfect match. Based on director Roseanne Liang's real-life cross-cultural romance, this Romeo and Juliet story with a Kiwi-Asian twist is a poignant reminder of the selflessness of love. With Matt Whelan and Michelle Ang.

NZ 2011 Dir. Roseanne Liang 88 min.

#### Take 3

Three Asian actresses transcend their rivalry in one gleeful act of solidarity, joining forces against racism.

NZ 2008 Dir. Roseanne Liang 12 min

## Saturday 2 July 8.30pm

### Sione's Wedding (15\*)

This comedy of four grown up delinquents earned its place as one of the biggest New Zealand box office hits of all time. With their drunken antics, Auckland friends Michael, Albert, Stanley and Sefa cause chaos at every wedding they attend, so Groom-to-be Sione issues an ultimatum to his wayward friends – bring a date to the wedding or you're barred. With a month to go, how hard can it be to get a date? Starring Oscar Kightley and Iahetu Ah Hi.

NZ 2006 Dir. Chris Graham 97 min.

## Sunday 3 July 3.30pm

### The Topp Twins: Untouchable Girls (12A\*)

One of the top ten highest-grossing films of all time at the NZ box office, this award-winning documentary is a portrait of the all-singing, dancing and yodelling twin sisters and lesbian comedy duo Lynda and Jools Topp. It traces their story from a happy upbringing on a Waikato dairy farm to champions of Kiwi gay rights; from fringe figures to the 'cultural ambassadors' they are today.

New Zealand 2009 Dir. Leanne Pooley 82 min.

## Sunday 3 July 6.00pm

### Tracker (12A)

It's 1903 and an embittered ex-Boer war guerrilla accepts a job tracking a Maori whaler, on the run accused of murdering a British soldier. As the pair pit their wits against each other, respect and understanding develops, but the British troops are closing in, intent on seeing the wanted man hang. Top notch performances from stars Ray Winstone and Temuera Morrison (*Once Were Warriors*), but the real star is the magnificent New Zealand landscape.

UK/NZ 2010 Dir. Ian Sharp 97 min.

## Sunday 3 July 8.00pm

### In My Father's Den (15)

A world weary war reporter's return home opens old wounds, but breathes life into a teenage girl longing for escape. As their relationship develops, tension mounts amongst friends and family, until her sudden disappearance puts him at the centre of a police investigation where long kept secrets are drawn to the surface. Another chance to see Brad McGann's critically acclaimed debut feature, with stunning performances from Matthew MacFadyen, Miranda Otto and Emily Barclay.

NZ 2004 Dir. Brad McGann 127 min

## Saturday 16 July 7.30pm

Canada Square Park

### Whale Rider (PG13)

Set out the picnic blanket and enjoy open air cinema with the enchanting story of Pai, an 11-year-old girl in a patriarchal New Zealand tribe who believes she is destined to be the new chief.

NZ 2002 Dir. Niki Caro 101 min.

Barbican Box Office  
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## Tours

**Tuesday 28 June 6.00pm**

Deutsche Bank, Winchester House,  
Great Winchester Street, EC2

### Deutsche Bank Art Tour

One of the largest and most significant corporate art collections in the world, housed within the City offices of Deutsche Bank, the collection features works by Anish Kapoor, Francis Bacon and Damien Hirst.

📍 *Liverpool Street*  
Tickets £10

**Thursday 30 June 2.15pm**

Sutton's Hospital in Charterhouse,  
Charterhouse Square, EC1

### Charterhouse Tour

This is a rare opportunity to visit Charterhouse as it celebrates its 400th anniversary. With 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 today to care for elderly gentlemen.

📍 *Barbican or Farringdon*  
Tickets £10

**Saturday 2 July & Saturday 9 July**

Bank of England, Threadneedle Street, EC3

### Bank of England Open Day

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

📍 *Bank*  
Admission free, advanced booking not required

**Monday 4 July 11.00am**

Mansion House, Walbrook, EC4

### Mansion House Tour

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

📍 *Bank*  
Tickets £10

**Wednesday 6 July 6.30pm**

Clifford Chance, 10 Upper Bank Street, E14

### Clifford Chance Art Tour

Over twenty years the international law firm Clifford Chance has acquired a significant collection of original limited edition prints. The collection includes works by major artists working in Britain, from Whistler, through Hockney, Hodgkin and Gormley to etchings by 2010 Art School graduates. This guided tour will view the art in the public areas of their Canary Wharf tower, finishing with a glass of wine on the 30th floor.

📍 *Canary Wharf*  
Tickets £10 ♀

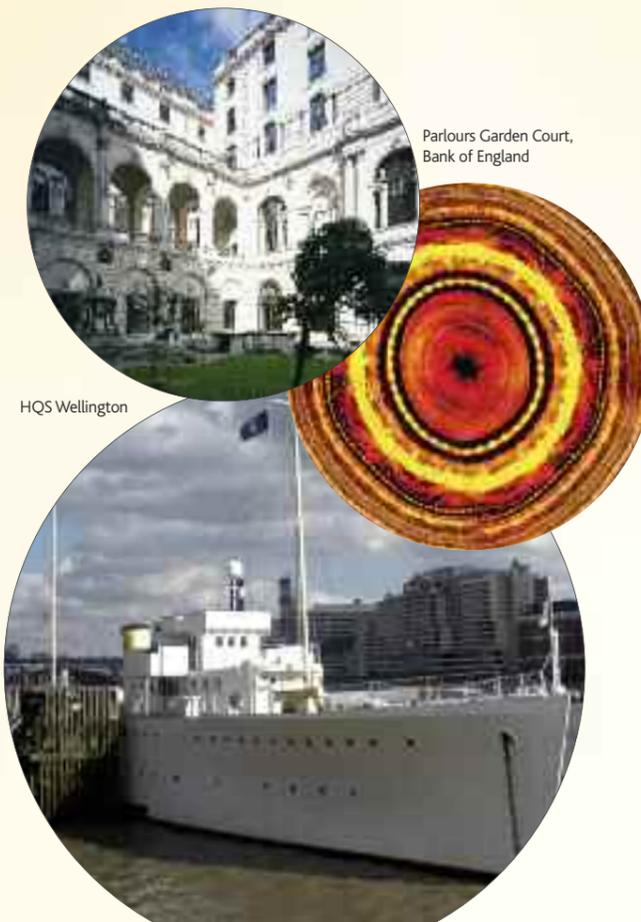
**Saturday 9 July & Sunday 10 July  
10.30am – 4.00pm**

HQS Wellington, Temple Stairs, Victoria Embankment  
WC2

### HQS Wellington Open Day

Home to the Honourable Company of Master Mariners, Wellington (named for the New Zealand city) is the City of London's only floating Livery Hall. The last survivor of the Grimsby Class Sloops which served the nation with such distinction in World War Two, this is a rare opportunity to view a wonderful collection of marine antiques, including many NZ artifacts, priceless paintings and model ships, with tours conducted by Master Mariners.

📍 *Temple*  
Admission free, advanced booking not required



Parloirs Garden Court,  
Bank of England

HQS Wellington

## Walks

**Saturday 2 July 11.00am & 3.00pm**

### Birds in the City

With greenfinches, dunnocks and wrens just some of the native species who happily make a home in the bustling City, bring your binoculars for this guided walk. Join City Gardener and avid birdwatcher Nicolas Martin for a bird-spotting tour of some of the Square Mile's green spaces. Recommended age: 8+.

Tickets £10

**Sunday 3 July 3.00pm**

### Singing the City

Thanks to their overwhelming popularity, the Street Pianos return to the Festival, dotted around the City providing opportunities for impromptu recitals and sing-alongs. Bring your voices on this walk, featuring historical sites and the songs that relate them. Join Cwti Green and Sheila Holloway for a fun-filled musical tour of the City.

Tickets £10

**Sunday 3 July 2.00pm**

### Organ of Corti City Soundscape Walk

Sonic artist and soundscape researcher John Levack Drever leads this special Festival walk focusing on the everyday sounds of the City as they unfold around us. Haphazard by-product or conscious design, the walk will expose the atmospheres and rhythms of the Square Mile, stopping at the Organ of Corti to experience its 'recycling' of this City noise into new music. Opening with a short talk on listening, the walk will end with an open forum to discuss what was experienced.

Tickets £10

**Saturday 9 July 11.00am & 4.00pm  
Sunday 10 July 2.00pm**

### From Empire to Commonwealth

Since Roman times, London has been one of the world's great trading cities. On this walk John Constable, author of *Secret Bankside – Walks In The Outlaw Borough*, explores City landmarks, events and colourful characters associated with the expansion of the British Empire, its transformation into the Commonwealth, and London's emergence as a global market. In keeping with this year's festival theme, John's walk will also take in the City's close links with Australia and New Zealand.

Tickets £10

**Saturday 9 July 2.00pm  
& Sunday 10 July 2.00pm**

### A Walk on the Wild Side

Explore those parts of the City where plants and wildlife flourish in a seemingly hostile environment. This walk will explore remnants of the City Wall and the green spaces and lakes of the Barbican Estate including the Fann Street Wildlife Garden with its meadow and new project to establish a freshwater pond. It will finish at Bunhill Fields, the historic Nonconformist burial ground which was recently awarded Grade 1 listed status by English Heritage. Sturdy footwear is recommended as some paths are uneven and can be muddy.

Francis Pugh is a City of London Guide and a member of the Barbican Wildlife Group.

Tickets £10

**Sunday 10 July 7.00am**

### Hampstead Heath Wildfowl Walk

Hampstead Heath is a unique and important open space, and has been a haven for people and wildlife for centuries. The many ponds on the Heath provide a tranquil environment to spot wildfowl and waterfowl in the middle of busy London. An early start will ensure that walkers beat the crowds and get to see the variety of wildfowl which call Hampstead Heath home. For this special event, an expert will be on hand to help you identify the birds and explore this watery world as it wakes up. Binoculars provided if needed.

Tickets £10



Hampstead Heath

Bunhill Fields

# Education and Participation

Through creative project work, performances, workshops and installations, thousands of people explore the City in new and inventive ways each year, reveling in its beautiful indoor and outdoor spaces.

The programme has three strands:

## Make Your Mark

Non-professional groups based in the Square Mile's neighbouring boroughs are commissioned to create performances and exhibitions for the artistic programme. These projects encourage collaboration with Festival artists and workshop leaders, developing new work to feature in the Festival.

## City Craft

The City of London's Livery Companies provide a wealth of history and experience in a variety of craft traditions. City Craft brings these traditions to life through in-school projects feeding in to upper secondary school curricula.

## Open Playing Field

The magnificence of the Square Mile's historic buildings and open spaces combined with a world class arts programme provides unique opportunities for creative exploration. Open Playing Field promotes meaningful opportunities for people of all ages to visit, explore and celebrate the Square Mile during the Festival period to participate and learn through events and workshops.

## Make your Mark

### Festival Procession

**Friday 1 July 12.45-1.30pm**

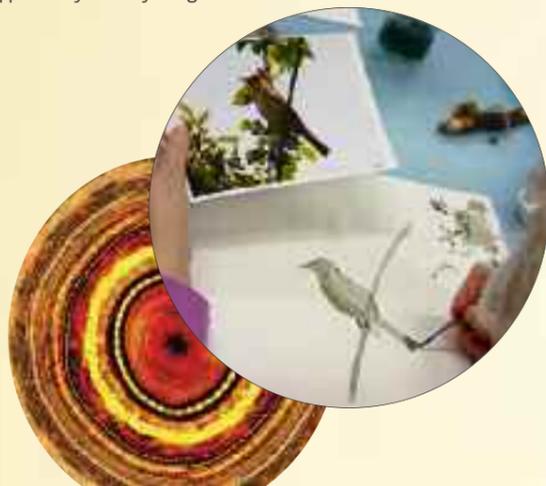
#### Oceania: Voyages & Discoveries

1,000 young people from across London come together in the City's streets to present vibrant art, sculpture, puppetry, dance and music inspired by our 2011 theme of Australia, New Zealand and the Pacific Islands.

Route includes: Guildhall Yard, Cheapside, Watling Street, Queen Victoria Street, Paternoster Square, St Paul's Cathedral Churchyard (visit [www.colf.org](http://www.colf.org) for full route details)

The culmination of two Festival Education projects form a centrepiece for the Procession; Oceania: Voyages and Discoveries and our work in partnership with Border Crossings, exploring Maori heritage.

Supported by the City Bridge Trust



## Oceania: Voyages and Discoveries

Visual artists Caroline Jones, Katie Barton, Alice Lodge and Fiona Edwards have worked with 300 children from Hackney, Islington, Tower Hamlets and Southwark to design and create art-work from City recycling collected from over 40 City of London organisations. Themes for each group's pieces were chosen to link to their current curriculum topics as well as our thematic focus and include giant swimming creatures, flying birds and marching monsters.

Following the Procession a selection of the finished work will be displayed in an exhibition at St Mary-le-Bow, Cheapside, by kind permission of the Rector.

Materials collected in partnership with the City's Street Cleansing and Waste Disposal teams

Supported by the City Bridge Trust

## Maori Heritage

With the guidance and support of London-based Maoris, children from across the City's surrounding boroughs have worked in-school and through visits to important external sites, to discover the rich and varied cultural heritage of the Maori people. Primary students have explored movement and music, including the unique *poi* and the importance of the concept of house and home. Older, secondary students learnt about the protocols surrounding the *waka* (a Maori war canoe), making their own miniature *waka* models.

Supported by Heritage Lottery Fund

## Flock

100 young people and older adults from the City's surrounding boroughs worked together to create an innovative open-air exhibition that migrates across the City during the Festival.

Guided by artist Victoria Turnbull participants from Southwark, Tower Hamlets, and Islington have explored the plentiful bird-life of the City of London, whilst developing drawing, printing and 3D art techniques. A key part of the project has offered more experienced members of the groups the chance to take the lead on sections of the work and exhibition design.

The two generations have worked together both in school, in local community centres and in the City gardens themselves to create unique pieces of art for presentation in three open spaces across the Square Mile. See page 43 for full details.

Supported by the City Bridge Trust

## A 15-Piano Salute to Grainger The Running Pianist

**Sunday 26 July 12.45-1.45pm**

Peter's Hill (north-side Millenium Bridge)  
St Paul's Churchyard, Paternoster Square

Australian composer Percy Grainger and his music has a strong presence in the 2011 programme. In tribute to the body of work this fascinating composer wrote for multiple-piano performance, young musicians from Centre for Young Musicians and the Guildhall School of Music & Drama will prepare and present an ambitious programme bringing together 15 pianos. The resulting, hour-long presentation will move between three sites taking the audience on a journey through the creations, and the life, of this quirky composer. Meeting point at the northside of the Millenium Bridge.

## City Craft

### Jewellery

The 2011 Festival sees the sixth year of this flagship Festival project. Jewellers Petra Bishai and Ruth Terry have guided senior secondary students to the creation of contemporary pieces of jewellery for a Festival exhibition at the Guildhall Art Gallery.

Part of *Pacifica* Exhibition (see page 43)

### Foundry

The Worshipful Company of Founders and City of London Festival have brought the history and practice of foundry into secondary schools for a fourth year.

Led by sculptor and former Royal Mint worker Danuta Solowiej, secondary students have taken design inspiration from animals and insects of Australia, to realise a bronze double-sided medal. These finished pieces, alongside outcomes from the Festival's jewellery project are exhibited in *Pacifica* at the Guildhall Art Gallery.

Part of *Pacifica* Exhibition (see page 43)

Supported by The Worshipful Company of Founders

## Festival Arts Award

An additional part of the foundry project, students have designed a City of London Festival 2011 arts award medal, double-sided and cast in bronze and presented to several students across various education projects to acknowledge and encourage their outstanding dedication, progress and quality of work.

Supported by The Worshipful Company of Founders

## Open Playing Field

### Origins Family Day

**Sunday 3 July 12.00-7.00pm**

Parliament Hill, Hampstead Heath

Join The City of London Festival and Border Crossings on Parliament Hill Fields, Hampstead Heath for a celebration of First Nations with special guests from across the South Pacific and lots of activities for the family. See page 52.



## Dreaming Bird

**Saturday 16 July 1.00-7.00pm**

**Sunday 17 July 12.00-4.30pm**

Cabot Square, E14

**Thursday 28 July 10.00am-6.00pm**

**Friday 29 July 10.00-6.00pm**

Paternoster Square, EC4

Connecting with the Festival's birds and birdsong theme, artists Fiona Edwards and Alice Lodge invite the public to work with recyclable waste generated by the City of London and provided by the City's Waste Transfer Unit to create two giant bird sculptures: an emu – a flightless bird, native to Australia – in Paternoster Square; and a Bower Bird – one of nature's most intriguing collectors and recyclers – in Cabot Square, Canary Wharf. The birds will be created over two days of workshops in each location, offering participants a chance to discover more about native Pacific birdlife. Participants are welcome to drop in for any length of time!

## Concert Contact

Following overwhelmingly positive feedback from teachers and students over the years, the Festival continues its ever-expanding Concert Contact programme into a fourth year. In 2011, this free ticket scheme enables 200 secondary school students and older adults, some of whom will never have visited the City – or a concert – before, to have wider contact with the artistic programme. Pre-concert events give a chance to share experiences and learn more about featured composers, musicians, repertoire and wonderful historic venues.

Supported by the City Bridge Trust

## Dreamtime

**Saturday 2 July 10.00am-12.00pm**

Barbican Children's Library, EC2

Developing our partnership with Barbican Children's Library, a themed event explores tales from Aboriginal Australian culture through storytelling and visual art. Young people will be guided through the tale of the *Peaceful Platypus* by storyteller Adrian Beckingham.

Participants: Stewart Headlam Primary School, Gateway Housing – Lawrence Close, Gloucester Primary School, Blackfriars Settlement, Hungerford Primary School, Drovers Centre, Hugh Myddelton Primary School, Clerkenwell Parochial Primary School, Virginia Primary School, Mulberry School for Girls, Parkwood Primary School, Hackney Free and Parochial School, City of London Academy Hackney, City of London Academy Southwark, Peckham Park Primary School, Shapla Primary School, Michael Faraday Primary School, St Paul's Way Trust School, pianists from the Centre for Young Musicians, pianists from the Guildhall School of Music & Drama.



One of two winning designs for the Festival's arts award medal, by Natasha Milton-Hunter

## Midsummer Streets

**Sunday 26 June 12.45-1.45pm**

### A 15-Piano Salute to Grainger

**The Running Pianist**

See page 48

**Tuesday 28 June 8.30-9.30am**

### Didges on the Bridges

Traditionally created by termites hollowing out the branches of eucalyptus trees, five didjeridu players give this ancient Aboriginal wind instrument a special early morning appearance. Listen out for Blackfriars Didge, Millennium Didge, London Didge, Southwark Didge and Tower Didge.

**Tuesday 28 June 1.15 & 7.00pm**

West Steps of St Paul's Cathedral, EC4

### Central School of Ballet Rambert Dance Company

A high energy ballet and contemporary dance showcase from young dancers of the Central School, followed by a selection of enchanting solos and duets from Rambert's *Eternal Light* set to Howard Goodall's *Requiem*.

**Friday 1 July 10.30-11.00am**

River Thames: Tower of London to Blackfriars

### Waka on the Thames

An ornate carved Maori war canoe takes to the Thames crewed by 16 Maoris of New Zealand's Toi Maori and London's Ngati Ranaana, in full traditional dress. Choose a vantage point along the north Riverside walk to witness this powerful presentation of Maori culture or visit Paternoster Square in the afternoon to see the *waka* displayed alongside a *haka*. *Haka* performances 1.00-1.15pm & 1.45-2.00pm. *Waka* displayed 1.00-6.00pm.

Supported by the New Zealand Government through Manatu Taonga – Ministry for Culture and Heritage Supported by the British Council and the Embassy of the Kingdom of the Netherlands



**Friday 1 July 12.45-1.30pm**

### Festival Procession

**Oceania: Voyages & Discoveries**

See page 48

Rambert Dance Company

**Tuesday 12 July 1.15 & 7.00pm**

Steps of St Paul's Cathedral, EC4

### Birdsong Chorus

The Festival's opening performance *Dusk Chorus* is reworked specially for St Paul's steps: Australian birdsong and wildlife composed by David Lumsdaine, reworked by Craig Year, with dance created by Rachel Lopez de la Nieta inspired by the famous Australian lyrebird and featuring outstanding dancers of Trinity Laban Conservatoire of Dance.

**Wednesday 13 July 12.00, 12.30, 1.00 & 1.30pm**

Queen Street, EC2

### The Opera Group

**Save the Diva**

A new twelve-minute street opera by Julian Phillips and Simon Christmas; witness two divas self-destruct as they fight for their right to consume the planet's resources.

## Play Me, I'm Yours

**Monday 27 June – Sunday 17 July**  
Throughout the City

### Festival Street Pianos

They're back! 20 pianos hit London streets, squares, parks and gardens for the population to plink and pore over for three weeks of the Festival. Look out for some highly characterful and clever artwork as the Street Pianos are given a special makeover this year.

Organise your own events and blog at [www.streetpianos.co.uk](http://www.streetpianos.co.uk)

Project devised by artist Luke Jerram

Piano Logos

Haka



## Paternoster Square

Paternoster Square, EC4

End your summer weeks with art and aerial workshops, music and dance, in one of the City's finest squares.

**Friday 1 July 1.00-1.15pm & 1.45-2.00pm**

### Haka

Made famous by rugby teams the world over, the *haka* is a traditional Maori dance with rhythmic stamping of feet and chanting of Maori words. Witness this breathtaking performance by New Zealand guests Toi Maori and London's Ngati Ranaana.

The Festival Procession also passes through the Square at approximately 1.20pm.

**1.00-6.00pm**

### Waka

Fresh out of the Thames from its 10.30am river voyage, the *waka* – a Maori war canoe – lands in Paternoster Square for display throughout the afternoon.

**Friday 8 July 1.15pm & 5.30pm**

### UpSwing Three Solos

UpSwing presents a delicious pick and mix of aerial treats with three new works that move between buoyancy, light-heartedness, physical wit and haunting beauty.

**Friday 8 July 2.15pm & 6.30pm**

### Aerial workshops with UpSwing

Learn to fly in this fun one-hour introduction to aerial acrobatics! Clothing should be comfortable and not too loose. Places are limited and should be reserved on arrival.

**Friday 15 July 1.30pm & 6.00pm**

### Footnote Dance Roll Out The Red Carpet

New Zealand guests Footnote roll out their red carpet for a new high energy dance work featuring six dancers. Set to music by *Fat Freddy's Drop*, *Flight of the Conchords* and *The Black Seeds* and showcasing a variety of dance styles.

UpSwing



**Friday 22 July 12.00pm-2.00pm**

### Totally Gourdgeous

Playing instruments entirely hand-made from gourds, this Aussie quartet presents a passionate showcase of fun and folk music that will inspire pumpkin appreciation.

**Thursday 28 & Friday 29 July 10.00am-6.00pm**

### Dreaming Bird

See page 49

**Thursday 4 August 1.00 & 6.00pm**

### Aerial workshops with Ockham's Razor

An exhilarating opportunity to work with the creative directors of this young aerial theatre company. Ockham's Razor's beginner aerial workshops last for one hour. Places are limited and should be reserved on arrival.

**Friday 5 August 1.15pm & 6.00pm**

### Ockham's Razor Arc / Every Action

Three people find themselves stranded mid-air on a raft, and four strangers meet before twenty-five metres of suspended rope, in a captivating double bill from this exceptional aerial theatre company.

**Friday 12 August 12.00-2.00pm**

### Swing Thing

A jumping set from one of London's supreme swing bands. Calling all swing dancers to Paternoster Square to *Let the Good Times Roll* for the final day of the Festival!

Paternoster Square series supported by Broadgate Estates



Ockham's Razor



Lost Luggage Porters

## Devonshire Square Summerfest

Devonshire Square, EC2

An exciting addition to the Festival's free venues this year, Devonshire Square is home to jazz, classical and folk music, art and street theatre.

**Tuesday 28 June 12.00-2.00pm**

### Paint the Street Piano workshop

Devonshire Square has a resident Street Piano for three weeks. Come and help us decorate it in this fun workshop led by artist Steven Ball.

**Monday 18 July – Friday 12 August**

### East India Art Trail

An intriguing installation by Katie Barton, casting insight into the origins of this unique part of the City and its historical relevance to the East India Company. Katie takes inspiration from ostrich feathers, poppies, tea, silks and textiles.

**Wednesday 20 July 12.30-2.00pm**

### Carl Pannuzzo & Penny Larkins

Special guests from Castlemaine, Victoria perform soulful, harmonic vocals and delicate folk guitar inspired by their homeland.

**Thursday 21 July 12.30-2.00pm**

### The Band Who Knew Too Much

Australian songs propelled by jazz-like woodchop rhythm with gang vocal delivery, this Melbourne act is at home singing on the festival stage, busking unplugged, or anything in between.

**Thursday 26 July 12.00, 1.30 & 5.30pm**

### Bedlam Oz Slinkies

Pieces of the Lloyds of London building have sprung to life to inhabit Devonshire Square. This highly imaginative group of Australian and UK performance artists present animated *slinkies* on the move.

**Wednesday 27 July 12.30-2.00pm**

### Soneando

Buena Vista Social Club-style Cuban salsa Son music, featuring top musicians from Latin America and Europe.

The Band Who Knew Too Much



**Thursday 28 July 12.30-2.00pm**

### Sand String Quartet

A string quartet named after George Sand and the sandy beaches of Australia present a programme of Mozart and Beethoven, alongside contemporary Australian composer Elena Kats-Chernin

**Wednesday 3 August 12.30-2.00pm**

### Anita Wardell Quartet

Anita Wardell is a superb jazz vocalist with the ability to delve deep into the lyrics of the great jazz songbooks, and then to improvise over them with fluency, fluidity and a horn-like intonation.

**Thursday 4 August 12.30-2.00pm**

### Pocket Caravan

This gypsy jazz and folk quartet crosses continents with ease, from soaring Baltic melodies to driving Latin rhythms and virtuosic improvisations.

**Tuesday 9 August 12.00, 1.30 & 5.30pm**

### Lost Luggage Porters

Travel back in time to a world of monochrome, wonderment and curiosity. Join these silent movie characters in their quest to find Liverpool Street Station and experience the bizarre contents of their cargo along the way.

**Wednesday 10 August 12.30-2.00pm**

### VOCES8

Award-winning a *cappella* group from the United Kingdom, VOCES8 present a diverse repertoire ranging from early English and European Renaissance choral work, to their own arrangements of jazz and pop songs.

**Thursday 11 August 12.30-2.00pm**

### Kai's Cats

Kai Hoffman leads this swingin' retro band with a line-up of some of London's hottest jazz players. A Festival favourite with a following of swing dancing devotees!



Kai's Cats



# Free Events

## Commuter Music

All events 5.30-7.00pm unless otherwise stated

Liverpool Street Station, West Exit, EC2

Friday nights at Liverpool Street are a knees up from Down Under with this animated line-up of Aussie folk music.

Friday 1 July

### Kangaroo Man

Forming out of their travels in the Australian outback, these multi-instrumentalists present global dance and psychedelia, featuring didgeridu, fiddle, percussion, guitar, flute, keyboards, bouzouki and mandolin.

Friday 8 July

### The Wilson Pickers

Shake it down with The Wilson Pickers on banjo, fiddle, harmonica and acoustic guitar, to a spirited mix of bluegrass, folk and country tunes.

Friday 15 July

### Carl Pannuzzo & Penny Larkins

This Central Victorian folk duo combine award-winning original and obscure repertoire with engaging stage presence, voice, guitar and ukulele.

Friday 22 July 5.00-7.00pm

### Ben Hayes / Totally Gourdeous

Talented young Aussie soul and folk singer, Ben Hayes, sings self-penned works with guitar. Followed by another chance to catch four musicians united under gourd, as Totally Gourdeous play folk music on instruments made entirely from those woody vegetables.

## Origins

Sunday 3 July 12.00-7.00pm

Parliament Hill, Hampstead Heath, NW5

### Origins Family Day

A celebration of First Nations, with enthralling music and art activities for all the family. The day features special guests from across the South Pacific – including two wallabies!

### At the bandstand:

Hosted by Australian comedian-musician

### Mark Bin Bakar

1.00-4.00pm

### Beats of Polynesia

Traditional and modern forms of dance and music from the Pacific Islands, accompanied by live drumming with authentic Cook Island log wood drums.

2.00pm & 3.30pm

### William Barton

One of Australia's leading didgeridu players and composers and a powerful advocate for the wider perception of his cultural traditions.

2.30pm & 3.10pm

### Lani Singers

The Lani tribe live surrounded by thick jungle in the central highland region of West Papua. Benny and Maria present music from their homeland.

4.15pm & 5.00pm

### Pacific Curls

This trio – one Rotuman, one Maori and a Scot – present music that is both worldly and enthralling, with lyrics in Te Reo Maori, Rotuman and English.

6.10pm & 6.50pm

### Ngāti Rānana

London's own Maori kappa-haka group Ngāti Rānana present a captivating traditional music performance to conclude the day.

## On the hill:

### Powhiri

Origins begins with a *powhiri*; a Maori welcoming ceremony involving speeches, dancing, singing and the *hongi*, a traditional greeting of touching noses together.

### Hangi

A traditional Maori method of cooking food using heated rocks or steel buried in a pit oven, covered over to allow to slow cook and then lifted and shared among the community.

### Didgeridu workshops

Traditional aboriginal didgeridus on display, performances from master didj players and a chance to learn some of the basics.

### Dreamtime story tent

Throughout the day Adrian Beckingham will be telling Aboriginal Dreamtime stories and leading workshops featuring Aboriginal dance taught to him by elders.

### Haka

Learn a *haka* – a traditional Maori dance performed in different styles depending on the occasion – with New Zealand group Toi Maori, and discover the meaning of the moves.

### Maori kite flying

Kites play a large part in the Maori New Year and on Parliament Hill (also known as Kite Hill) there is no better place to fly them. Come and decorate a kite and learn about the history behind the symbols.

Origins Family Day Supported by the Australian High Commission  
Supported by the New Zealand Government through Manatu Taonga – Ministry for Culture and Heritage  
In partnership with Border Crossings – Origins: Festival of First Nations



## Music in the Yard

Guildhall Yard, Gresham Street, EC2

Bring your lunch or post-work drinks and enjoy artists from Australia, the South Pacific, and the UK in the heart of the City.

Monday 4 July 12.30-2.00pm

### Pacific Curls

Pacific primal myths to Scottish mysticism, the Pacific Curls – one Rotuman, one Maori and a Scot – make music that is both worldly and enthralling, with lyrics in Te Reo Maori, Rotuman and English.

Monday 4 July 5.30-7.00pm

### Lani Singers

The Lani tribe live surrounded by thick jungle in the central highland region of West Papua. Benny and Maria were refugees living in neighbouring Papua New Guinea and are now based in Oxford. Here they present music from their homeland.

With support from Kelvin Mockingbird.

In partnership with Border Crossings – Origins: Festival of First Nations

Tuesday 5 July 12.30-2.00pm

### BIRD

Throughout history musicians have taken inspiration from birdsong. Fronted by Marie-Juliette Beer, BIRD seeks to archive birdsong for future generations, and use it to create new music.

Tuesday 5 July 5.30-7.00pm

### Bella Kalolo

One of New Zealand's most exciting vocal artists, Bella Kalolo is a soul singer of Samoan, Tongan and Maori (Ngati Porou) descent presenting original music and soul classics with her quartet.

Wednesday 6 July 12.00-4.00pm

### Green to Gold

Health MoTs, hula-hooping and hopscotch, British military fitness and pedal power – City of London's Open Spaces team up with the Festival to launch a year-long celebration of health, well-being and sport in the lead up to London 2012.



Wednesday 6 July 12.30-2.00pm

### Office Musicians of the Year

2010 winner Chris Horril performs Jonathan Cooper's new work for clarinet, *Gaullimaufrey*; joined by participants of the 2011 Office Musician of the Year competition along with guest ensembles. Presented by Music in Offices.

Wednesday 6 July 5.30-7.00pm

### Emily Barker & the Red Clay Halo

Western Australian Emily Barker is a compelling songwriter with a gift for weaving melody and words, complimented by the roots-inspired arrangements of her band, and critically acclaimed with BAFTA-winning *Nostalgia*, the theme for BBC One's *Wallander*.

Thursday 7 July 12.30- 2.00pm

### Frank Yamma

One of Australia's most talented contemporary performers, Frank Yamma is a traditional Pitjantjatjara man from the central desert. Regarded as one of Australia's most important indigenous songwriters, Frank's brutally honest tales of cultural degradation, alcohol abuse, respect for the old law and the importance of country are spine-tingling.

Thursday 7 July 5.30-7.00pm

### The Wilson Pickers

A mix of four voices, acoustic guitar, resonator, harp, fiddle and mandolin, Australian band The Wilson Pickers present music best played around kitchen tables and on back porches.

## Honey Harvest

Guildhall Yard, Gresham Street, EC2

Friday 8 July 11.00am-7.00pm

Head to the Yard to celebrate City bees with tastings, music, dance, games and poetry.

### On the stage:

11.30am, 2.00 & 4.00pm

### Waggle dance workshops

Bryony Williams puts us through the paces of a waggle dance; used between bees to communicate the location of pollen. This fun introductory workshop uses the idea of teamwork to get everyone dancing in the Yard.

12.15-1.15pm

### Kai Hoffman & The Honey Bees

Queen Bee American jazz singer, Kai Hoffman, gathers her Honey Bees together for a delicious concert of honey-inspired jazz classics.

5.30-7.00pm

### The Bees

Waxing lyrical after the success of their 2010 album *Every Step's a Yes*, the multi-talented Isle of Wight group presents a concert in the Yard that showcases their mouthwatering range of music styles and influences. A fitting finale for the Harvest!

### Around the Yard:

#### Honey tastings

Beekeeper Brian McCallum from Urban Bees takes us on a 2011 tasting journey of the City with honey from the eight Festival hives, including the first ever City of London honey blend.

#### Beekeeping

Take a peek at live bees in a mobile observation hive, look through the microscope, watch video presentations or simply have a chat to one of many local beekeepers on hand. Provided by Urban Bees, Roots and Shoots, SEB and West Ham Nurseries.

#### Busy with beeswax

Take part in candle-making workshops throughout the day and discover the history of British wax production from members of the Worshipful Company of Wax Chandlers.

#### Bee poetry

Mellifluous performances of the Festival's 2010 commission of bee poetry from leading poets.

#### Golden Company

Listen to Hackney's youth beekeepers beekeeping experiences, taste some London honey and join in some jolly bee games, including a beekeeper's outfit to pose in for pictures

#### Honey food and drink

Feast on honeycomb, award-winning ice creams and wash it all down with organic honey beer or the beekeepers' best kept secret – mead. A host of providers are in the Yard throughout the day.

Lani Singers



Origins Family Day



The Wilson Pickers



Pacific Curls



The Bees



Honey Harvest



Frank Yamma



# Free Events

## Take a Closer Look

**Thursday 7 – Sunday 10 July**  
Great St Helen's & Undershaft, EC3

### Take A Closer Look

Celebrate the City's new outdoor public art space! An exciting temporary home for many artworks in future years; this summer it opens with sculptures by Anish Kapoor, Julian Opie and Franz West. The Big Draw joins forces with the Festival and invites everyone to join in creative activities, animate the new spaces and *take a closer look...*

Visit [www.colf.org](http://www.colf.org) for full information. Places are limited for some activities and should be reserved on arrival in St Helen's Square.

### Thursday 7 July

**Building New Things** – writing and drawing out creativity with poet and comedian John Hegley, **12.30-1.45pm**; **Between Heaven and Earth** – explore the ideas that define the City's streets and skyline, **5.00-6.00pm**.

### Friday 8 July

**Spaces Between Buildings** – artist-led workshops, **12.00 & 1.00pm**; **Make a Good Impression!** – capture a street quickly and evocatively, **12.00 & 1.00pm**; make monoprints with **Print Bike** and chalk your designs all over **Chalkyvan**, **12.00-5.00pm**.

### Saturday 9 & Sunday 10 July

Activities and workshops from **12.00-5.00pm**: **Make a Good Impression!**, **Spaces Between Buildings**, **The Print Bike**, **Chalkyvan**, **Design and Decorate Your Own City**, **Unfolding Skylines**, **Frame the City**, **Discoveries in Animation**, **From Brief to Vision**, **Monuments to the Future**, **The Gorgeous and the Gory**.

Sponsored by Aviva, British Land and Hiscox  
Supported by MTEC, Gagosian Gallery and Lisson Gallery

## Barts Summer Jazz

**All events 12.30-2.00pm**  
St Bartholomew's (Barts) Hospital Courtyard

This intimate public courtyard provides a tranquil setting for some of the UK's finest jazz music.

### Thursday 30 June

#### Alexander Stewart

Jazz vocalist Alexander Stewart presents clever re-arrangements of great standards and adds some originals, including songs by his pianist and musical director Alex Webb.

### Thursday 7 July

#### Ian Shaw

Cited as one of the great jazz vocalists, Ian Shaw has amassed a number of highly acclaimed albums and is a revered performer in both the US and the UK, winning BBC *Best Jazz Vocalist* in 2007 and 2004.

### Thursday 14 July

#### The Neon Quartet

A rich pageant of sound and shifting rhythms, with the chemistry of 2010 Mercury prize nominee pianist Kit Downes, vibraphonist Jim Hart, drummer Tim Giles and lyrical saxophonist Stan Sulzmann.

### Thursday 21 July

#### Michael Janisch Quartet

A prominent newcomer on the international jazz scene, dynamic bassist Michael Janisch appears with his quartet for the final Barts Summer Jazz concert.

Curated in association with The Worshipful Company of Musicians  
In partnership with Vital Arts  
Supported by the Rahere Association

## Pacific Sounds at Canary Wharf

A host of Australian and New Zealand talent is brought together for a weekend of fresh Antipodean music, dance and film, in Canary Wharf's stunning setting.

**Friday 15 July 7.00-9.00pm**  
Canada Square Park, E14

#### Bella Kalolo

Nominated as Best Female Vocalist at the Pacific Music Awards in 2010, Kalolo and her quartet open the Pacific Sounds weekend with powerful original funk music alongside soul and blues classics. Interval with DJ Ayesha Kee.

**Saturday 16 July 1.00-9.30pm**  
Canada Square Park, E14

**1.00-1.30pm & 3.45-4.15pm**

#### Footnote Dance

New Zealand guests Footnote present *Roll Out The Red Carpet*, a new high energy dance performance that suggests everyone should take to a red carpet at some point and celebrate.

**1.30-2.30pm**

#### Fiona Pears

Kiwi-Londoner violinist Fiona Pears plays a fiery melting pot of Latin and jazz, Celtic and classical.

**2.45-3.45pm**

#### Carl Pannuzzo & Penny Larkins

Honest and charismatic folk music from Central Victoria, with original songs alongside Steve Earle, Joni Mitchell and Boo Hewerdine.

**4.15-5.45pm**

#### Batucada Sound Machine

Auckland's renowned Latin groove ten-piece present their breathtaking variety of beats, styles and raw onstage energy.

**6.00-7.15pm**

#### Black Jesus Experience

An electrifying emerging Melbourne collaboration fusing Ethiopian song with Australian jazz, funk and hip-hop, thanks to a membership that spans Africa and the Pacific.

**Saturday 16 July 1.00-7.00pm**  
**Sunday 17 July 12.00-4.30pm**  
Cabot Square, E14

#### Dreaming Bird

See page 49

**Sunday 17 July 12.00-4.30pm**  
Canada Square Park, E14  
**12.00-12.30pm & 2.45-3.15pm**

#### Footnote Dance

Set against the backdrop of a fantastical tree, six dancers explore environmental issues in the stunning new outdoor performance, *Footprint*.

**12.30-1.30pm**

#### The Band Who Knew Too Much

Washboard and accordion driven anthems from this sizzling Melbourne band, with local lyrics about spending the rent and parking fines.

**1.45-2.45pm**

#### Julian Ferraretto

Violinist Ferraretto presents music inspired by the ancient beauty of Australia's landscape and the energy and hope of the Italian migrant community.

**3.15-4.30pm**

#### Emily Barker & the Red Clay Halo

Talented Western Australian singer and her alt-country band play compelling original songs.



Footnote Dance



## New Street Square

New Street Square, EC3

Street arts, jazz and choral music fill one of the Festival's favourite squares over three weeks.

**Tuesday 19 July 12.30-5.30pm**

#### Up Against the Wall

Make your mark on a colossal art wall under the guidance of artist Scott Walker, for little and large folk of all abilities. A specially commissioned mural celebrates the Festival's return to New Street Square this summer.

**Thursday 21 July 6.00-7.30pm**

#### Jive Aces

Together for over a decade, the Jive Aces are renowned for their snazzy showcase of swing meets rock 'n' roll. Head to New Street Square for high energy jive music and bring your dancing shoes!

**Tuesday 26 July 12.30-2.00pm**

#### Office Choir of the Year

Office Choir of the Year 2010 winners, Deloitte (performing on home turf), and Rhinegold Publishing, join us for a special concert in New Street Square. Presented by Music in Offices.

**Thursday 28 July, 12.30, 1.30 & 5.30pm**

#### Bedlam Oz Slinkies

A second Festival outing for this highly imaginative group of Australian and UK performance artists as they present animated *slinkies* on the move, winning audiences over with a comedic and captivating parade set amongst the crowd.

**Monday 1 August 1.00- & 6.00pm**

#### Aerial workshops with Ockham's Razor

A gravity-defying chance to work with the creative directors of this exciting aerial theatre company! Ockham's Razor's beginner aerial workshops last for one hour. Places are limited and should be reserved on arrival.

**Tuesday 2 August 1.15-6.00pm**

#### Ockham's Razor Arc / Every Action

Three people find themselves stranded mid-air on a raft, and four strangers meet before twenty-five metres of suspended rope, in a captivating double bill from this exceptional young aerial theatre company.

**Thursday 4 August 6.00-7.30pm**

#### Rhythmica

An exciting new group from the Tomorrow's Warriors jazz programme that has produced some of the UK's most talked-about jazz groups. Featuring Mark Crown (trumpet), Peter Edwards (piano), Binker Golding (saxophone), Pete Randall (double bass) and Andy Chapman (drums).

New Street Square series sponsored by Land Securities

## Broadgate

**Monday 1 August 12.00-2.00pm**  
Exchange Square, EC2

#### Anthony Strong

London based singer-pianist Anthony Strong presents jazz, blues and soul, winning over audiences every time he plays his infectious feel-good music.

**Tuesday 2 August 12.00-2.00pm**  
Finsbury Avenue Square, EC2

#### Symposia String Quartet

Symposia has established a reputation throughout Europe for performing with sophistication and sparkle. They present a music programme inspired by birdsong for this year's Festival.

**Wednesday 3 August 12.00-2.00pm**  
Exchange Square, EC2

#### London Choirs Showcase

A lunchtime of enchanting choral works presented by three diverse, innovative London organisations, including the New London Children's Choir, Woven Gold and Music in Offices.

**Thursday 4 August 12.00-2.00pm**  
Finsbury Avenue Square, EC2

#### VOCESS

The foremost young British *cappella* group, acclaimed for a singing style that spans a range of vocal colour, performs Renaissance polyphony and unique jazz and pop arrangements.

VOCESS



Bedlam Oz



Michael Janisch Quartet



Batucada Sound Machine



# Free Events

**Thursday 4 August 5.45-7.30pm**  
Exchange Square, EC2

## Grupo Lokito

An exuberant mix of Congolese and Latin music with a frontline of singers who love to perform large, especially when the groove steps up a notch in the Salsa and Sebene sections.



Wired Aerial Theatre

**Friday 5 August 12.00-2.00pm**  
Finsbury Avenue Square, EC2

## Andrea Quintarelli Quartet

Violin and bass accompany Quintarelli's guitar in a repertoire of music from Arabia to India, with Balkan energy and Latin rhythms.

**Monday 8 – Friday 12**  
**August 12.30-2.00pm &**  
**5.30-7.00pm daily**  
Broadgate Circle, EC2

## Wired Aerial Theatre

A weeklong residency full of adventure with the UK's leading bungee assisted dance-theatre company, with a breathtaking programme including *Rosa's Bar* and *Straw Dogs*. Performances at **1.30pm** and **6.30pm** each day.

Time for the audience to get involved! Bungee-assisted 45-minute taster sessions are led by the company at **12.30pm** and **5.30pm** each day. Places are limited and should be reserved in person from 12.00pm.

Broadgate Series sponsored by Bluebutton

## Around the City

**Saturday 2 July 10.00am-12.00pm**  
Barbican Children's Library, EC2

## Dreamtime

See page 49

**Saturday 16 July 6.30pm**  
St Vedast-alias-Foster, Foster Lane, EC2

## The Pinnacle Ensemble

Stanford, Dove and Messiaen choral works, celebrating the 400th anniversary of King James' Bible. Mozart *Spatzenmesse*, celebrating birdsong.



Andrea Quintarelli



# GRANGE HOTELS LOCATED ACROSS THE CITY

Grange Hotels provide the perfect place to eat, drink and relax during the Festival. Show this page at any of Grange's luxury London hotels or quote "COLF2011" to receive:

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in our London Stores  
For 1 week only  
Monday 4th to  
Sunday 10th July 2011



# Living Composers

## **William Barton (b. 1981) Australia**

Recognized internationally as a leading didjeridu player and composer, Barton presents the extraordinary potential of his instrument and richness of his Australian culture to audiences worldwide. He collaborates extensively with orchestras, ensembles and other composers. In 2008 William was one of three Australian composers to write for the 2008 Beijing Olympics opening ceremony.

## **Jack Body (b. 1944) New Zealand**

Jack Body studied at Auckland University, attended the Ferien Kurse für Neue Musik in Cologne and the Institute of Sonology in the Netherlands. He is a passionate advocate of music from New Zealand whilst a fascination with the music and cultures of Asia, particularly Indonesia, has been a strong influence on his music.

## **Ann Boyd (b. 1946) Australia**

A former student of Peter Sculthorpe, Boyd inherited a fascination with the musical cultures of South East Asia, especially Japan and Indonesia, and incorporated this in her composition. She became the first Australian and the first woman to be appointed Professor of Music at the University of Sydney where her research work focuses upon the influence of landscape and of Asian music upon Australian composers.

## **Colin Brumby (b. 1933) Australia**

Colin Brumby was born in Melbourne, Australia, in 1933. Throughout his musical career he has studied composition in both Australia and Europe with Philipp Jarnach in Spain, Alexander Goehr in Queensland and with Franco Evangelisti in Rome. He is one of Australia's most frequently broadcast and performed composers. His list of works includes music in almost every genre.

## **Eve de Castro Robinson (b. 1956) New Zealand**

Eve de Castro-Robinson is a New Zealand composer whose works have won several awards and have been performed extensively throughout New Zealand and in Australia, the US, Japan, Philippines and Europe. De Castro-Robinson also writes, reviews, speaks and broadcasts on musical topics, and is a trained graphic designer.

## **Jonathan Crehan (b. 1987) New Zealand**

In 2005 Jonathan Crehan embarked on an undergraduate degree in composition at Victoria University of Wellington studying under John Psathas and Jack Body amongst others. He has subsequently had great success with his work performed both in New Zealand and internationally.

## **Lyell Cresswell (b. 1944) New Zealand**

Lyell Cresswell was born in Wellington, New Zealand and settled in the UK in 1978. In 1979 he received the APRA Silver Scroll for his contribution to New Zealand music. His works have been recommended several times by the UNESCO International Rostrum of Composers. Since 1985 he has been a full-time composer based in Edinburgh.

## **Brett Dean (b. 1961) Australia**

Composer and viola player Brett Dean studied in Brisbane before moving to Germany in 1984 where he was a permanent member of the Berlin Philharmonic Orchestra for over 15 years. He returned to Australia in 2000 to concentrate on his growing compositional activities. One of the most internationally performed composers of his generation, much of Dean's work draws from literary, political or visual stimuli.

## **Ross Edwards (b. 1943) Australia**

One of Australia's best known and most respected composers, Ross Edwards has created a unique sound world which seeks to reconnect music with elemental forces. His music is deeply connected to its roots in Australia – celebrating the cultural diversity and drawing inspiration from the natural environment through birdsong and the drone of insects.

## **Gareth Farr (b. 1968) New Zealand**

New Zealand composer Gareth Farr is particularly influenced by his extensive study of percussion, both Western and non-Western. The rhythmic elements of his compositions can be seen to derive from the complex and exciting rhythms of Rarotongan log drum ensembles, Balinese gamelan and other percussion music of the Pacific Rim.

## **Iain Farrington (b. 1977) United Kingdom**

Iain Farrington has a diverse career as a pianist, organist, composer and arranger. He studied at the Royal Academy of Music and St John's College, Cambridge. As a creative musician, Iain has arranged over one hundred works from Mozart to Gershwin, and his compositions have been performed in the USA, New Zealand, Sweden, and across the UK.

## **Michael Finnissy (b. 1946) United Kingdom**

London-born Michael Finnissy studied composition at the Royal College of Music with Bernard Stevens and Humphrey Searle. Finnissy's abilities as a pianist underlie many of his compositions which feature intricate polyrhythms, virtuosic technique and interwoven linear, rather than harmonic textures. Finnissy has taught many of the new generation of British composers.

## **Jennifer Fowler (b. 1939) Australia**

Jennifer Fowler was born in Bunbury, Western Australia. As a student at the University of Western Australia she won several composition prizes and the University's Convocation Award. Fowler's compositions include orchestral works, chamber pieces, solo music, works for voice and instrumental ensemble. Since 1969 she has lived in London where she works as a freelance composer.

## **Olvaldo Golijov (b. 1960) Argentina**

Golijov grew up in an Eastern European Jewish household in Argentina where he was surrounded by classical chamber music, Jewish liturgical and klezmer music, and the new tango of Astor Piazzolla. His awards include a MacArthur Fellowship and the Vilcek Prize. Golijov is currently Loyola Professor of Music at College of the Holy Cross in Worcester, Massachusetts.

## **Benjamin Graves (b. 1988) United Kingdom**

Benjamin studied as a clarinettist at the Birmingham Conservatoire under Tim Lines and Michael Harris and bass clarinet under Mark O'Brien during which he turned his attentions to new music, both performing and composing. His compositions have been performed throughout the UK. Benjamin is currently studying for a Masters in composition at GSMD under James Weeks.

## **Stuart Greenbaum (b. 1966) Australia**

Born in Melbourne in 1966, Greenbaum studied composition with Brenton Broadstock and Barry Conyngham at the University of Melbourne, where he now holds a position in the Melbourne Conservatorium of Music as Associate Professor and Convenor of Composition. His compositions have overt connections to jazz, pop and minimalism but go beyond these important influences.

## **Ross Harris (b. 1945) New Zealand**

One of New Zealand's leading composers, Harris' work includes operas, symphonies, jazz, klezmer and electronic music. He has been a finalist in the SOUNZ Contemporary Awards seven times and won the award four times. Ross has been Composer in Residence with the Auckland Philharmonia and Composer in Residence at the New Zealand School of Music.

## **Matthew Hindson (b. 1968) Australia**

Matthew Hindson is one of the most-performed and most-commissioned composers of his generation. He has been the featured composer at festivals both in his native Australia and internationally. Hindson's music often displays influences of popular musical styles within a classical music context.

## **Samuel Holloway (b. 1981) New Zealand**

An Auckland-based composer, Samuel studied at the University of Auckland with John Elmsly and Eve de Castro-Robinson. His musical work has been performed by prominent artists and ensembles including the New Zealand Symphony Orchestra, Mark Menzies, Stroma, the NZTrio, 175 East, members of the Luxembourg Sinfonietta, and Stephen de Pledge.

## **Elena Kats-Chernin (b. 1957)**

### **Uzbekistan/Australia**

Elena Kats-Chernin was born in Tashkent (now the capital of independent Uzbekistan), and immigrated to Australia in 1975. She studied composition with Richard Toop and later with Helmut Lachenmann in Germany. Kats-Chernin's Eliza's Aria from her score for the ballet *Wild Swans* (ABC Classics) is used in Lloyds TSB's television advertisements.

## **Donald Kay (b. 1933) Australia**

Born in Smithton, Tasmania, Donald Kay studied music at the University of Melbourne and later composition with Malcolm Williamson in London. His work has been widely performed internationally and on Australian radio and his recent compositions have been largely the result of a variety of responses to Tasmanian ecology and history.

## **Dylan Lardelli (b. 1979) New Zealand**

Composer Dylan Lardelli graduated with both a Bachelor of Guitar performance and a Masters in at Victoria University. In 2003 he won first prize at the Asian Composers League exchange in Tokyo. That same year he became the youngest composer-in-residence with the Auckland Philharmonia. His work has been performed by several notable international artists.

## **Stephen Leek (b. 1959) Australia**

Leek's distinctive music is immediately recognisable, capturing the enigmas, drama, rhythms, colours and ethos of Australia. He has been credited with having made a significant impact on and a major contribution to the development of Australian choral composition and performance throughout the world over the past 25 years.

## **Liza Lim (b. 1966) Australia**

Internationally acclaimed Australian composer, Liza Lim's work combines modernism with her interest in Asian ritual culture, the aesthetics of Aboriginal art and non-Western music performance practice. She has been commissioned to write for ensembles such as the Los Angeles Philharmonic, BBC Symphony and ELISION Ensemble amongst other eminent ensembles.

## **David Lumsdaine (b. 1931) Australia**

Born in Sydney in 1931, David Lumsdaine was educated at Sydney University and Conservatorium. He has composed a body of strikingly original music. At its heart, the music embodies his experience of Australia. His passion for the natural world and its conservation expresses itself more literally in his archive of birdsong and recorded soundscapes.

## **Peter Yarde Martin (b. 1988) United Kingdom**

Peter Yarde graduated from Pembroke College, Cambridge in 2010 where he was organ scholar and is currently studying Composition at the Guildhall School of Music & Drama. His music frequently reflects his diverse musical upbringing and activity ranging from Renaissance keyboard and choral music to electronica and jazz.

## **Jenny McLeod (b. 1941) New Zealand**

Born in Wellington in 1941, Jenny McLeod studied music at Victoria University. Her diverse compositional portfolio reflects her many personal pursuits and interests – the intellectual and musical challenge of composing in response to Peter Schat's "Tone Clock Theory," devotional music for the Christian church, and work for the Maori communities.

## **Marta Lozano Molano (b. 1985) Spain**

Born in Cáceres, Spain, Marta Lozano Molano studied composition at Musikene, the Higher School of Music of the Basque Country. She now lives in London and studies under Paul Newland at the Guildhall School of Music & Drama and sings with the London Symphony Chorus.

## **Michael Norris (b. 1973) New Zealand**

Wellington based composer Michael Norris holds composition degrees from Victoria University, Wellington and City University, London. He has held the positions of Composer-in-Residence with the Southern Sinfonia and the Mozart Fellowship, and currently lectures in composition at the New Zealand School of Music.

## **Richard Nunns (b. 1945) New Zealand**

Richard Nunns is a living authority on ngā taonga puoro (Maori traditional musical instruments) and is described as one of New Zealand's most remarkable musicians. Richard has developed an international profile thanks to the diversity of his recorded work, variety of collaborations and breadth of musical genres he has worked in.

## **Michael Nyman (b. 1944) United Kingdom**

British minimalist composer Michael Nyman is perhaps best known for the many scores he wrote in collaboration with filmmaker Peter Greenaway. Nyman's popularity increased significantly after he wrote the score to the 1993 film, *The Piano*. Much of Nyman's work continues to be written for his own ensemble, The Michael Nyman Band, formed in 1976.

## **Arvo Pärt (b. 1935) Estonia**

Arvo Pärt studied composition at the Tallin Conservatory. His 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 (from the Latin, little bells), and his later works are frequently settings for sacred texts.

# Living Composers

## John Psathas (b. 1966) New Zealand

John Psathas studied piano and composition at Victoria University, NZ, and then in Belgium with Jacqueline Fontyn. As a composer, he constantly seeks to make intellectual music accessible to a wider audience by exploring connections between contemporary music and age-old musical traditions that create context for appreciating challenging work.

## John Rodgers (b. 1962) Australia

Brisbane-based composer John Rodgers is a founding member of the Australian Art Orchestra and was its Associate Artistic Director in 2005. He is highly regarded for his creative genius as a composer and has produced many works in fields including music theatre and new media.

## Peter Sculthorpe (b. 1929) Australia

Peter Sculthorpe was born in Launceston, Tasmania, in 1929. He was educated at Launceston Church Grammar School, the University of Melbourne and Wadham College, Oxford. One of Australia's Living National Treasures, he is best-known for his music relating to his country's landscapes and its geographical position.

## Paul Spicer (b. 1952) United Kingdom

Paul Spicer studied with Herbert Howells and Richard Popplewell at the Royal College of Music in London. He is an English composer, conductor and organist. He has worked as a music teacher at the Royal College of Music and the Birmingham Conservatoire, as a producer for BBC Radio 3, and as artistic director of the Lichfield Festival.

## Paul Stanhope (b. 1969) Australia

One of the most active Australian composers of his generation, Stanhope's compositions have been performed internationally and in 2004 his orchestral piece *Fantasia on a Theme by Vaughan Williams* was awarded first prize in the Toru Takemitsu Composition Award. He has also composed for the opening of the 2006 Melbourne Commonwealth Games.

## Barry Vercoe (b. 1937) New Zealand

Barry Vercoe is a New Zealand-born computer scientist and composer. Vercoe's research in Digital Audio Processing paved the way for the subsequent evolution of digital musical composition. He established the Experimental Music facility at Massachusetts Institute of Technology and continues as a professor of Music and Media Arts.

## Craig Vear (b. 1970) United Kingdom

Composer and musician, Craig has worked in electro-acoustic, improvised, contemporary, and popular music, composed for theatre and film, and creates sound installations and sound art. He was a founding member of the critically acclaimed pop-group Cousteau; and his work *Singing Ringing Buoy* was shortlisted for the PRS Foundation's New Music Award 2005.

## Carl Vine (b. 1954) Australia

Vine first came to prominence in Australia as a composer of music for dance, with 25 dance scores to his credit. Although primarily a composer of modern 'classical' music he has undertaken tasks as diverse as arranging the Australian National Anthem and writing music for the 1996 Atlanta Olympics closing ceremony 'Sydney 2000' presentation.

## Nigel Westlake (b. 1958) Australia

Nigel Westlake began his musical career as a clarinetist touring and performing internationally with a diverse range of groups and ensembles. His first compositions were written for his own fusion band and commissions soon followed. Since joining John William's group, 'Attacca' as performer and composer in 1992, he has principally worked as a composer.

## Gillian Whitehead (b. 1941) New Zealand

Born in Hamilton, NZ, Gillian Whitehead studied composition with Peter Sculthorpe at the University of Sydney. During 2000 and 2001 she was Composer-in-Residence at the Auckland Philharmonia. Whitehead has written a wide range of music including works for solo, chamber, choral, orchestral and operatic forces. Among her honours, she was made a Dame in 2009.

## Raymond Yiu (b. 1973) Hong Kong

Raymond Yiu is a composer, jazz pianist and conductor. Born in Hong Kong, Raymond came to London in 1990. After writing music as a teenager, he took up composing again whilst at University. His compositions have been nominated and shortlisted for various awards and have been performed at festivals both in the UK and abroad.

# Performers

## Nicolas Altstaedt cello

Nicolas Altstaedt made his debut with the Vienna Philharmonic under Gustavo Dudamel at the 2010 Lucerne Festival. A BBC New Generation Artist and member of the Lincoln Chamber Music Society New York, he has performed with many of the world's leading conductors and other musicians and plays a cello by Nicolas Lupot loaned by the Deutsche Stiftung Musikleben.

## Katya Apekisheva piano

Born in Moscow into a family of musicians, Katya Apekisheva is now one of Europe's foremost pianists and in demand internationally as a soloist and chamber musician. A multi award-winning performer, her CD release of Grieg solo piano works this year has received critical acclaim. This season's highlights include a concerto tour of South Africa and a Wigmore Hall Recital.

## ATOS Trio

The ATOS Trio was formed in 2003 and has since garnered tremendous success at many international competitions. The group has already recorded five CDs, performs in prestigious halls (Carnegie, Berlin Philharmonie, Wigmore) and tours regularly the USA. As BBC Radio 3 New Generation Artists they appear increasingly in the UK.

## Aurora Orchestra

Winner of the 2011 RPS Ensemble Award, Aurora Orchestra has established itself over just six years as the most significant new British chamber orchestra in a generation. Performing under its young Principal Conductor Nicholas Collon, Aurora combines world-class music-making with eclectic and innovative programming, a commitment to adventurous collaboration across perceived frontiers of musical genre and artistic form, and a refusal to be bound by convention.

# Performers

## James Baillieu piano

South African-born, prize-winning concert pianist James Baillieu studied at the Royal Academy of Music and is an alumnus of the Britten-Pears Young Artist Programme, a scholar for the Samling Foundation and a YCAT Artist. He works regularly at the George Solti Accademia di Bel Canto, the Encuentro de musica y Academia de Santander and the Jette Parker Young Artists Programme at the Royal Opera House.

## William Barton didjeridu

William is one of Australia's leading didjeridu players and composers, and is a powerful advocate for the wider perception of his cultural traditions. Since 2001 William has collaborated with some of the world's finest composers, and toured the world appearing at music festivals and concert halls across the globe.

## Mark Bin Bakar lecturer/host

Mark Bin Bakar hosts Aboriginal Australia's most popular radio programme, The Mary G Show. He and his wife Tania live in Broome, north Western Australia, where he chairs the Kimberley Stolen Generations organisation. A tireless campaigner for the betterment of his people, in 2007 he was chosen as Aboriginal Person of the Year.

## BBC Singers

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

## John Bond lecturer

Secretary of Australia's National Sorry Day Committee from 1998 to 2006, John Bond was in 2007 awarded the Medal of the Order of Australia for this work. He now coordinates the Caux Forum for Human Security, which brings together people grappling with major global challenges.

## Gareth Cadwallader visual artist

Gareth Cadwallader graduated from the Royal College of Art in 2010. Recent exhibitions include *Window Paintings* and *Il* shows at Hannah Barry in 2011; *Newspeak: British Art Now Part II* at Saatchi Gallery in 2010; *Anticipation* at Selfridges in 2010; and *Tobias and the Angel* at Hannah Barry Gallery, London in 2008.

## Andrew Carwood conductor

Andrew Carwood had an illustrious career as a singer before focusing attention on conducting and choral direction. In 2007 he was appointed Director of Music at St Paul's Cathedral (the first non-organist to hold such a post since the 12th Century). He is also founder and Artistic Director of the award-winning ensemble The Cardinal's Music.

## Choir of London

Founded in 2003, the Choir of London brings together an outstanding group of London-based singers with a shared interest in charitable work, focused especially on performance and music education in the Palestinian Territories. The Choir has appeared at venues including the Royal Albert Hall, Cadogan Hall, and the Southbank Centre.

## Choir of Southwark Cathedral

Southwark Cathedral has boasted a fine choir of boys and men for many years, and a girls' choir since 2000. Offering musical, spiritual and social education, the choirs sing regular choral services throughout the week and have become well-known through their broadcasts, tours and recordings. Both choirs have appeared together in the BBC Proms.

## Choir of St Paul's Cathedral

For over nine centuries there has been a choir of Boy Choristers and Vicars Choral at St Paul's. In addition to the daily worship in the Cathedral, the Choir takes part in a number of services of national importance held at the Cathedral and has toured extensively in Europe, Japan, and North and South America. In 2011 St Paul's will record for Hyperion with a series devoted to the sacred music of Mozart.

## Malin Christensson soprano

Swedish soprano Malin Christensson studied at the Royal College of Music. A BBC New Generation Artist, she has appeared in recital at the Wigmore Hall, in Hamburg and at the Innsbruck, Oxford Lieder, Cheltenham and Bath Mozart Festivals. On the operatic stage her future engagements include Barbarina's *Le nozze di Figaro* at the Salzburg Festival and First Niece in *Peter Grimes*, at La Scala, Milan.

## City of Birmingham Symphony Orchestra

Since Elgar conducted the inaugural concert in 1920, the CBSO has gained a worldwide reputation and continues to receive international acclaim under the leadership of Andris Nelsons. In demand globally, the Orchestra plays regularly in venues across the UK, Europe, Asia and America. Resident orchestra of Symphony Hall Birmingham, the CBSO performs over 80 concerts there each year.

## City of London Sinfonia

City of London Sinfonia is one of the UK's leading chamber orchestras having earned a reputation for consistently high quality performances and recordings, often with a particular focus on music featuring the human voice. The Sinfonia regularly appears throughout London, the UK and beyond as well as working creatively in the community.

## Michael Collins clarinet

Indisputably one of the leading clarinetists of his generation, Michael Collins displays a dazzling virtuosity and sensitive musicianship making him a sought-after soloist and chamber musician with orchestras and ensembles worldwide. Also in demand as a conductor, in September 2010 Collins assumed the post of Principal Conductor of the City of London Sinfonia.

## Nicholas Collon conductor

Principal Conductor and Artistic Director of Aurora Orchestra, Nicholas Collon promotes imaginative programming that integrates challenging repertoire of the 20th and 21st Centuries with masterworks of the Baroque, Classical and Romantic eras. He makes his debut in the 2011-2012 season with the London Philharmonic Orchestra, the Northern Sinfonia, London Mozart Players and Munich Chamber Orchestra.

## John Constable walk leader

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

## Laurence Cummings harpsichord/conductor

Laurence Cummings is one of Britain's most exciting and versatile exponents of historical performance both as a conductor and a harpsichord player. He has conducted a number of critically acclaimed period performances including *Orfeo* with the English National Opera, *Giulio Cesare* with Glyndebourne Festival and *Tolomeo* with the English Touring Opera. He has made a number of solo harpsichord recordings, including a series of recital discs for Naxos.

# Performers

## Alexandra Dariescu piano

Selected by YCAT in 2008, prize-winning Romanian pianist Alexandra Dariescu is hugely popular with her audiences. She has appeared regularly as a soloist with the Royal Philharmonic Orchestra and European Union Chamber Orchestra, given recitals at Wigmore Hall and the Barbican, and been resident at the Verbier Festival Academy.

## Grace Davidson soprano

Grace is becoming recognised as a soloist with a particular affinity to the Baroque and Renaissance periods. She has performed the *Pie Jesu* from Fauré *Requiem* on the popular BBC TV 'Sacred Music' series with The Sixteen and Harry Christophers, and recorded Handel's *Dixit Dominus* as well as Monteverdi's *Selva morale e spirituale* on The Sixteen's Coro label.

## 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.

## Kit Downes piano

Pianist/composer Kit Downes exploded onto the British jazz scene in 2007 with the band Empirical. Winner of the BBC Jazz Rising Star Award in 2008, a Yamaha Scholarship in 2009 and a British Jazz Award in 2010, he has recorded live sessions for BBC Jazz on 3, BBC 6 Music and Jamie Cullum on BBC 2 and played at numerous jazz festivals with his trio.

## John Levack Drever walk leader

John Levack Drever is a sound artist and soundscape researcher attentive to the minutiae of everyday sound. He lectures in composition at Goldsmiths, University of London and is the Head of the Unit for Sound Practice Research. He is on the board of the World Forum for Acoustic Ecology.

## Veronika Eberle violin

One of the most promising violinists to emerge from Germany in recent years, Veronika Eberle's exceptional talent, poise and maturity of her musicianship have been recognised by conductors, orchestras and festivals around Europe. Future highlights include debuts with the New York Philharmonic and BBC Symphony Orchestra and recitals at the Concertgebouw Amsterdam and the Tonhalle Zurich.

## John Edwards bass

Taking up the bass in 1987, John Edwards co-formed award-winning group The Pointy Birds and has since toured with numerous groups, sometimes simultaneously. A 'mainstay' of the London improvised music scene, he plays with just about everybody, an activity that has seen him clocking up between 150 and 200 gigs a year.

## Hans Eijsackers piano

Dutch pianist Hans Eijsackers, a graduate of the Sweelinck Conservatory of Music in Amsterdam, is a professor at the Academie of Utrecht and the Royal Academy of The Hague. Part of the Concertgebouw 'Rising Stars' programme, Hans plays worldwide and regularly appears in European Festivals, often in partnership with baritone Henk Neven.

## Elias String Quartet

The 2009/10 season saw the Elias String Quartet consolidate their position as one of the UK's leading chamber ensembles with selection for the BBC New Generation Artists' scheme, receipt of a Borletti-Buitoni Trust Award and the BBC Music Magazine Newcomer Award for their recording for 'Wigmore Hall Live'. Future projects include their Carnegie Hall debut, a continuing strong association with the Wigmore Hall, and a complete cycle of the Beethoven quartets.

## ELISION ensemble

ELISION is Australia's premier contemporary music ensemble. Its musicians have established a reputation for delivering authoritative and virtuosic interpretations of complex, unusual and challenging aesthetics, often developed in close collaboration with the composer. The practice of the ensemble ranges from concert giving to cross-disciplinary projects, installation-performance works, and improvisation.

## English Chamber Orchestra

The ECO is the world's most recorded chamber orchestra, its extensive discography including many of the greatest names in classical music. Working with many of the world's leading soloists, recent tours have included Azerbaijan, Moscow, the Far East, and a European tour with Anna Netrebko and ECO Music Director Paul Watkins.

## Escher String Quartet

The Escher String Quartet has received acclaim for its individual sound, inspired artistic decisions and unique cohesiveness. The group recently served its third season as resident ensemble of Chamber Music Society of Lincoln Center's 'CMS Two' programme. The Escher String Quartet are proud to have been appointed BBC New Generation Artists from 2010 to 2012.

## José Gallardo piano

Born in Buenos Aires, José Gallardo began studying the piano at the age of 5. Winner of numerous national and international awards, José has been invited to participate in many tours and festivals and gives concerts worldwide. He has taught at the Leopold Mozart Center of the University of Augsburg since 2008.

## Malcolm Gillies lecturer

Brisbane-born musician Malcolm Gillies writes extensively on twentieth-century music. In 2007 he shared a Deems Taylor Award from the American Society of Composers, Authors and Publishers for his fourth book about Percy Grainger. Malcolm is editor of the OUP's Musical Genesis series and vice-chancellor of London Metropolitan University.

## Goldner String Quartet

Launched in 1995, the Australian-based Goldner String Quartet appears regularly in the UK and Europe. In 2010 they also visited South Korea and South Africa. Their live recordings of the complete Beethoven String Quartet Cycle won the 2009 Limelight Award for Best Classical Recording and recent CDs with pianist Piers Lane were 'Editor's Choice' in *Gramophone* and *BBC Music* magazines.

## Cwti Green walk leader

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

## Dr Cameron Hepburn lecturer

An economist specialising in environmental policy, emissions trading and long-term decision-making, Dr Cameron Hepburn holds fellowships at the LSE and Oxford University. Educated at Melbourne University, he earned his doctorate in economics from Oxford. Actively involved in public policy as a member of the DEFRA Academic Panel, he is also co-founder of two green companies: Climate Bridge Ltd and Vivid Economics.

## David Hill conductor

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

## Sheila Holloway walk leader/piano

Sheila Holloway is a teacher and musician with many years experience of encouraging all ages to enjoy singing.

## Shabaka Hutchings saxophone/clarinet

One of the most eclectic and musically adventurous instrumentalists on the London jazz scene, Shabaka Hutchings is motivated by the aesthetics governing musical styles and how these relate to improvisation. Performing with many new and established groups and involved with London's thriving free improvising scene, he is also a member of the London Improvisers Orchestra.

## Alexander Ivashkin cello

A citizen of New Zealand, Russian-born, London-based cellist and conductor, Ivashkin has performed in fifty countries, recorded over forty CDs and closely collaborated with great composers: Cage, Crumb, Penderecki, Kagel, Pärt, Schnittke, Sculthorpe and Gubaidulina. A Professor of the University of London, he is Artistic Director of NZ International Cello Festival and Competition.

## Ben Johnson tenor

Multiple prize-winning graduate of the RCM and the Benjamin Britten International Opera School, tenor Ben Johnson became a Radio 3 New Generation Artist in 2010. In high demand as an oratorio soloist and recitalist, Ben debuted at the 2009 BBC Proms in Handel's *Samson*, conducted by Harry Bicket. His forthcoming season includes playing the role of Nemorino *Leisir d'amore* for English National Opera.

## The King's Singers

One of the world's most celebrated ensembles, The King's Singers have a packed schedule of concerts, recordings, media and education work that spans the globe. Instantly recognisable for their spot-on intonation, their impeccable vocal blend, the flawless articulation of the text and incisive timing, they remain consummate entertainers; a class-act with a delightfully British wit.

## Adam Laloum piano

First Prize winner at the prestigious Clara Haskil Piano Competition in 2009, Adam Laloum is a fine and passionate chamber music partner. This year, Adam has published his first CD which includes Brahms' works and appears as soloist with the Orchestre Philharmonique de Strasbourg and the Hamburger Symphoniker. He is also regularly invited to play with other leading orchestras.

## Piers Lane piano

London-based Australian pianist Piers Lane has a flourishing international career, which has taken him to more than forty countries. He regularly appears with many of the world's great orchestras and was appointed Artistic Director of the Australian Festival of Chamber Music in 2007. A highlight of 2011 will be a performance of the monumental Piano Concerto by Busoni at Carnegie Hall in December.

## John Lavender piano

An Australian, resident in this country for many years, John Lavender's main performing interests have been in chamber music, accompaniment and the two-piano repertoire. The Thwaites-Lavender piano duo is unique in having recorded all of Grainger's four-handed works, including a number of premières, as well as a disc of the multi-handed pieces.

## Leafcutter John electronics

Leafcutter John graduated in Fine Art Painting before concentrating on his musical work. He soon developed a unique electro-acoustic folk hybrid sound, using samples of everyday sounds. Appearing regularly at festivals throughout Europe, North Africa and Australia, he is now a full time member of the contemporary British Jazz Mercury Music Prize nominated group Polar Bear.

## Anna Leese soprano

Graduate of the RCM and winner of the Richard Tauber Prize, Anna Leese has sung with the Royal Opera, Canadian Opera, Cologne Opera and Flanders Opera, and at the BBC Proms. She represented her native New Zealand this year in the Cardiff Singer of the World. Upcoming engagements include *Pagliacci* for the New Zealand Opera, *L'amico Fritz* for Opera Holland Park and *Das Rheingold* with the Auckland Philharmonic.

## Jonathan Lemalu baritone

Jonathan has performed at the Royal Opera House, Covent Garden, English National Opera, Opera Australia, The Chicago Lyric, The Metropolitan Opera, the Staatsopers of Munich and Hamburg, and the Glyndebourne, Salzburg, Styriarte and Edinburgh Festivals with conductors that include Davis, Dutoit, Gergiev, Harding, Harnoncourt, Mackerras, Mehta, Norrington, Pappano, Rattle and Summers.

## Simon Lepper piano

Educated at King's College, Cambridge and the Royal Academy of Music, Simon Lepper is currently professor of piano accompaniment at the Royal College of Music. Recent recital highlights include performances with Sally Matthews, Angelika Kirchsclager and Dame Felicity Palmer. Future plans include returning to the Wigmore Hall and Concertgebouw as well as recitals with singers including Malin Christensson, Karen Cargill and Lawrence Zazzo.

## London Symphony Chorus

The London Symphony Chorus is one of the UK's major symphonic choruses, consisting of over 150 amateur singers. It was formed in 1966 as The LSO Chorus to complement the London Symphony Orchestra. The Chorus has made over 140 recordings and has achieved international acclaim both in concerts and on record.

## London Symphony Orchestra

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

## Kelly Lovelady conductor

Kelly Lovelady is an Australian conductor based in the UK and in increasing demand abroad. She is founding Artistic Director of London's all-Australian chamber orchestra, Ruthless Jabiru, and the live art and chamber ensemble fusion platform, Pazzia. Also an Associate Conductor with West Yorkshire Symphony Orchestra, she has enjoyed recent performances in Winnipeg, Hobart, London and Leeds.

## Charlotte Maclet violin

Charlotte studied in Paris and then completed a Soloist Diploma, Postgraduate Quartet Diploma, and Masters in Education at the Geneva Conservatoire. Her teachers have included Gabor Takacs and Gordan Nikolitch. She is a leading member of the Southbank Sinfonia and established the string ensemble Camerata Alma Viva in 2009.

## Nicolas Martin walk leader

Born in Spain in 1961, Nicolas Martin emigrated to Australia at the age of five, where his love of the outdoors and wildlife was nurtured by many hours spent gardening and bird watching. Apart from working as a gardener for the City of London, he also conducts Duckling Walks and Bird-Feeder Making Workshops for children at Kelsey Park in Beckenham.

# Performers

## David Matthews lecturer

One of England's most prominent composers, David Matthews began his first symphony at the age of sixteen, before becoming apprentice to Benjamin Britten and studying composition with Anthony Milner. Influenced by Tippett, Mahler and Beethoven, Matthews is also closely associated with Australian composer Peter Sculthorpe and likewise responds to nature and wildlife in his music. David Matthews is Music Advisor to the English Chamber Orchestra.

## Nash Ensemble

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

## Henk Neven baritone

Henk Neven studied at the Amsterdam Conservatory, is a BBC New Generation Artist and a recipient of a Borletti Buitoni Trust Award. In 2010 he received the coveted Dutch Music Prize. Engagements this season include Mercurio *Roméo et Juliette* and Donald *Billy Budd* for De Nederlandse Opera, concerts with the BBC Philharmonic and Scottish Symphony Orchestras, his Wigmore Hall recital debut and *Œdipe* at Théâtre de la Monnaie.

## New Zealand String Quartet

With its dynamic performing style, eloquent communication and beautiful sound the New Zealand String Quartet has forged a major career in the busy international chamber music field. The Quartet has particularly distinguished itself through imaginative programming, and the development of an international audience for important new works from New Zealand composers. The Quartet are Quartet-in-Residence at the New Zealand School of Music.

## Rachel Lopez de la Nieta choreographer

Rachel is a co-director of the collective *Dog Kennel Hill Project* presenting multi-disciplinary, progressive dance work. Her work has been performed in the UK and European festivals (Slovenia, France, Italy and Germany). Her current touring programme will show in the British Council showcase at the Edinburgh festival this summer.

## Gordan Nikolitch violin

Internationally acclaimed violinist Gordan Nikolitch has led the London Symphony Orchestra since 1998. Prince Consort Music at the Royal College of Music since 2001 and Principal Music Director of the Netherlands Chamber Orchestra since 2004, he is also Permanent Guest Conductor in Manchester Camerata and Music Director of the St George Strings Orchestra in Belgrade. A distinguished chamber musician, he plays a Mateo Goffriler violin from 1710.

## Richard Nunns lecturer

Richard Nunns is described as one of New Zealand's most remarkable musicians: a Pakeha (European New Zealander) who has become the living authority on *ngā taonga puoro* (Maori traditional instruments). His knowledge and skills carry huge significance for music and culture in New Zealand, and enable him to introduce these treasures and their sounds to audiences worldwide.

## NZTrio

NZTrio has thrilled audiences around the world with their dynamic and adventurous programmes juxtaposing brilliant contemporary works with classic masterpieces of the repertoire. The trio has released three highly-acclaimed albums. They regularly commission new works from top composers in the region and challenge preconceptions with their genre-crossing collaborations.

## Pacific Curls

Pacific Curls have pioneered a fusion sound that seamlessly blends their indigenous roots. Classifying their sound is a challenge. Their use of jazz chordal transitions, traditional Scottish tunes, expressive vocals, political and moving lyrics in Maori and English, their use of world instruments with Pacific style beats and moods, shakes and bakes it all into a contemporary intriguing edginess.

## David Pear lecturer

Visiting Fellow at the Institute of Musical Research (London University) and Visiting Professor at City University, London, in 2007 David Pear was co-recipient, with Malcolm Gillies and Mark Carroll, of the Deems-Taylor award for their *Portrait of Percy Grainger*. He has at various times been Master of a university college, an academic, a freelance editor, and Rose House Fellow at Yale University.

## Emma Pearson soprano

Australian-born soprano Emma Pearson has been a principal artist at Hessisches Staatstheater in Wiesbaden, Germany, since 2005. She has recently sung principal roles with Opera Australia, Southern Opera NZ and NBR New Zealand Opera, as well as performances in Japan and China. In July 2011 she will make her US debut at the Minessota Orchestra's Sommerfest.

## Francesco Piemontesi piano

Born in 1983 in Switzerland, Francesco Piemontesi came to international prominence as a prize winner in the 2007 Queen Elisabeth Competition in Brussels and is a BBC New Generation Artist. In the coming seasons, he will debut with the London Philharmonic, Scottish Chamber Orchestra, BBC National Orchestra of Wales and Royal Liverpool Philharmonic and will be Artist in Residence at the Heidelberg Festival.

## Stephen de Pledge piano

New Zealand pianist Stephen De Pledge studied at the Guildhall School of Music and Drama, where he won the Gold Medal. Several other competitive successes launched his career, which has taken him all over the world as a soloist and chamber musician. In addition to his performing career, he teaches at the University of Auckland.

## Francis Pugh walk leader

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

## Royal New Zealand Ballet

A 32-strong critically acclaimed company, RNZB has a reputation for pushing the boundaries and taking the art of classical ballet forward. They perform an eclectic repertoire of outstanding dance, for national and international audiences, whilst continuing to build a style that is ultimately unique to the Company and Aotearoa, New Zealand.

## Ruthless Jabiru

Ruthless Jabiru, London's all-Australian chamber orchestra, is a bright new ensemble of Australian musicians based in the UK with an emphasis on early career professions. Ruthless Jabiru was established in 2010 by Australian conductor Kelly Lovelady with thanks to the support of the Tait Memorial Trust and the official Patronage of Australian composer Peter Sculthorpe.

## Maxim Rysanov viola

A recent BBC New Generation Artist, Maxim Rysanov performs as soloist and chamber musician worldwide, including notably at the Last Night of the Proms. He is a recipient of various awards such as the Guildhall School's Gold Medal and Classic FM Gramophone Young Artist of the Year. Recent CD releases include Bach Solo Suites, a concerto disc with the Swedish Chamber Orchestra and Britten works with the BBC Symphony Orchestra.

## Mark Sanders drums

Originally a player on the rock scene, Mark Sanders was introduced to jazz and free music in the late '80s. He has since been a regular rhythm section with numerous European musicians and improvisers, and has toured worldwide. A guest tutor in free improvisation at The Royal Academy of Music and on the Music Therapy and Jazz courses at The Guildhall school of Music, he has released well over 100 CDs.

## Schubert Ensemble

The Schubert Ensemble has established itself over 28 years as one of the world's leading exponents of music for piano and strings. Regularly giving over 50 concerts a year, the Ensemble has performed in over 40 different countries. In 1998 the Ensemble's contribution to British musical life was recognized by the Royal Philharmonic Society when it presented the group with the Best Chamber Ensemble Award.

## Helen Sherman mezzo-soprano

Australian-born Helen Sherman studied at the Sydney Conservatorium of Music and the Royal Northern College. Over the last year she has given concerts at Wigmore Hall, Purcell Room, Bridgewater Hall and Royal Albert Hall, and this summer represented Australia in the Cardiff Singer of the World. The 2011 season of Wagner's *Wesendonck Lieder* with the Liverpool Mozart Orchestra. Helen is a YCAT Artist.

## Rob Sherwood visual artist

A graduate of Chelsea College, Rob Sherwood won first prize in the Saatchi Gallery and Channel 4's '4 new sensations' competition. He has exhibited regularly in London and abroad with the Hannah Bary Gallery and the Federica Schiavo Gallery. In 2010 he received an award from the Anna Mahler International Association and held his first Solo exhibition in a public museum, the Palazzo Collicola Arti Visive, Italy.

## Nigel Short conductor

Following seven years with The King's Singers, Nigel founded his own group, Tenebrae. Nigel is the Director of Music at St Bartholomew-the-Great, London and has been an occasional chorus-master for the London Symphony Chorus and the Royal College of Music Chorus.

## Alexandra Soumm violin

Alexandra Soumm gave her first concert at the age of seven. Winning Grand Prize at the Vienna Conservatory in 2002 led to an invitation to perform at the Vienna Konzerthaus, sparking a string of concert debuts with leading international orchestras. Alexandra joined the BBC Radio 3's New Generation Artists scheme in 2010/11. Highlights in the next few months include a return to the Verbier Festival and debut with the Lausanne Chamber Orchestra with Gilbert Varga.

## Southbank Sinfonia

Southbank Sinfonia is firmly established as Britain's leading orchestral academy. Each year an orchestra of 32 young professionals undertake an intensive and wide-ranging programme of professional development comprising concerts across the UK and Europe, workshops, performances and education projects. In 2011 Sbs works with acclaimed artists such as patron Vladimir Ashkenazy and conductor Oliver Knussen.

## Tenebrae

Tenebrae is a professional chamber choir, founded by Nigel Short and the late Barbara Pollock. Often performing by candlelight, the choir creates an atmosphere of spiritual and musical reflection, where medieval chant and renaissance works are interspersed with contemporary compositions to create an ethereal mood of contemplation.

## Penelope Thwaites piano

British-born Australian pianist and composer Penelope Thwaites is well-known internationally as a leading exponent of Grainger's music. Through her many recordings and performances, and most recently as editor of *The New Percy Grainger Companion*, she has played a leading role in the revival of interest in the composer.

## Michael Walling lecturer

Michael Walling is Artistic Director of Border Crossings and Director of the Origins Festival. He has directed theatre and opera all over the world; most recently *Re-Orientations*, in London, China and Sweden. Michael is also Visiting Professor at Rose Bruford College of Theatre and Performance.

## Paul Watkins conductor

As Music Director of the English Chamber Orchestra, Principal Guest Conductor of the Ulster Orchestra and a member of the Nash Ensemble, Paul Watkins maintains a distinguished career as both conductor and cellist, undertaking a wide range of orchestral, concerto and chamber performances. He records exclusively for Chandos Records.

## Dame Gillian Weir organ

Internationally renowned organist Gillian Weir hails from New Zealand and has been at the forefront of her profession since winning the St Albans International Organ Competition in 1964 while still a scholarship student at the Royal College of Music. A virtuoso concert organist and a renowned authority on Messiaen, she is celebrated by critics and audiences alike; in 1996 she was honoured by the Queen with a Damehood for her services to music.

## Derek Welton baritone

A Guildhall School graduate, Australian baritone Derek Welton has won the *Handel Singing Competition* and *Australian Youth Aria*, and performed in Europe, Australia and New Zealand in a wide range of concert, operatic and song repertoire. Future projects include Donner *Das Rheingold* (Opera North) and Bach *Johannes-Passion* (OAE, European tour).

## John Williams guitar

A foremost ambassador of the guitar, Australian-born John Williams tours the world playing both solo and with orchestra, appears regularly on radio and TV, and in duo with John Etheridge and Richard Harvey. Presented in 2007 with an Edison lifetime achievement award, his most recent release was 'From a Bird', a collection of his own pieces and traditional Irish tunes. John played at the first ever City of London Festival in 1962.

## Peter Wright organ

Since 1989, Peter Wright has been Organist and Director of Music at Southwark Cathedral. Under his direction the Choir has recorded many CDs, undertaken three tours to the USA and several to the continent, sung at the Proms and broadcast regularly on television and radio. Much in demand as an organ recitalist and choral conductor, Peter was awarded the prestigious FRSCM in 2010, in recognition of his work at Southwark.

## Simone Young conductor

Sydney-born Simone Young made a sensational debut at the Sydney Opera House in 1985 and was awarded the title Young Australian of the Year in 1987. Simone conducts on major international opera and concert stages, working with many important orchestras. Music Director and General Manager of the Hamburg State Opera since 2005, she is also Music Director of the Hamburg Philharmonic State Orchestra.



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