

Dear LMP Friends,



It is with great excitement that I write my first newsletter welcome. I very much enjoyed meeting many of you at the 'live' event in December and it was wonderful to feel the warmth and affection that so many people have for LMP. I hope that we can continue a programme of 'hybrid' events – allowing as many of you to take part as possible. Whilst infection rates continue to fluctuate and government responses are mixed, we have continued and will continue to make music. We are taking every precaution to ensure that our players and audiences always feel safe and whilst concert-going moves closer to a pre-pandemic state, please rest assured that we are monitoring this very carefully.

The LMP diary is busier than ever and there are too many concerts and events to list but I'd like to share a few highlights with you here:

I am delighted that we will return to Eastbourne this month. I know that the weekend has become a highlight and we are so pleased that Howard Shelley will be joining us again for two days of music making on the coast.

You may have seen that due to urgent work required at the Queen Elizabeth Hall, we have had to postpone our Birthday concert with Michael Collins, but I am delighted that a new date has been agreed on 4<sup>th</sup> March 2022. I hope that you will still be able to join us as we celebrate with Michael in his 60<sup>th</sup> Birthday year.

Back at our Croydon home, Sheku Kanneh-Mason returns to Fairfield Halls as we present a 'Fresh Take' on Shostakovich, Glinka and Mussorgsky on Sunday 13th February. This is the first in our new series; 'Fresh Takes' where artists will introduce the pieces themselves, giving the audience a deeper insight into each composition. The music will be brought to life as celebrated artist James Mayhew creates live artwork, projected onto an overhead screen.

I cannot write this first note without adding my thanks to Julia for leaving LMP in such a fantastic position. Her tireless work has meant that I start at a time when the orchestra is stable both artistically and financially. You will see from the articles in this issue the profound effect that Julia and Mickey have had on LMP and I am sure that you will join me and the team in wishing them well for their retirement.

As I start in this new role, I am very much looking forward to meeting you all. Please do contact me and the team at any time with suggestions, thoughts and reflections on LMP – your opinions are invaluable in helping us plan and develop as an organisation.

Whilst the 'new normal' is a horribly over-used phrase, it really is the world in which LMP now finds itself. These are challenging times for the arts, but it is thanks to your support and continued faith in this orchestra that we will continue to weather the storm. We have found ways to engage with new audiences and help those unable to visit concert halls to join us at events, and we will continue to do so. Even with this in mind, I encourage you to come and see us in person – as you know – there is nothing quite like live music.

With best wishes  
*Flynn Le Brocq*  
Chief Executive

## ‘Peace and Harmony’

### London Mozart Players, Indian Musicians and Subrang Arts Dancers



*Photograph by Simon Richardson*

With live shows cancelled and numerous postponements, 2020 was a lost year for so many artists. But with vaccine rollouts and determination to ride over the natural disaster, there was light at the end of the pandemic-shaped tunnel. The advantage of lockdown was that it enabled all the artists to reflect upon what had happened before awaiting what more there was to come. Here the expression ‘with baited breath’ could realistically apply. The long awaited ‘Peace and Harmony’ concert finally took place at Ashcroft Theatre, Fairfield Halls on 3<sup>rd</sup> October in front of a very large appreciative audience.

Asked to write an article about the project places me somewhat above my station, as I honestly felt that anything could have resulted from a venture tackling such broad themes and eclectic contents! What I observed was that there was a distillation of old and new ingredients working together to produce the familiar, the new and the much welcomed unexpected.

The main aim of the concert was to develop a programme of artistic exchange and collaboration between artists and arts organisations, create new work, build sustainable networks and partnerships

which will strengthen cultural relations based on the exchange of ideas, knowledge, work and artistic practice. It will help plug a huge cultural gap in Croydon and promote it as a cultural hub in South London, particularly when Croydon is going to be the Borough of Culture in 2023. It is this kind of initiative which is so badly needed to embrace the values of excellence, respect and friendship and help ignite cutting edge collaboration and innovation. The project proved that music and dance can cross boundaries of culture, age, and demographics, and can even lead to strong interpersonal relationships and greater cross-cultural understanding. This ‘Confluence’ offered an opportunity to experience two different musical worlds in dialogue.

Tradition and change go hand in hand in our evolutionary journey and no matter how ‘classical’ we deem Indian music, it can only ever have evolved through the various processes of both confluence and fusion.

The idea was to reveal how Indian music and dance form a fundamental part of Indian cultural heritage and how it has potential to work with western music. Musical cultures have always interacted. Through the ambitious and adventurous

conceptualisation of Sanjay Guha, the Artistic Director and disciple of Pandit Ravi Shankar, a fascinating canvas of inter-related art forms conjoined to produce one of the most explorative and inspiring concerts.

Sanjay Guha composed many pieces which highlighted instrumental technique and virtuosity. Highlight of his new work 'Shankar' paid tribute to Pandit Ravi Shankar on his 101<sup>st</sup> anniversary year where all artists experienced the artistic idea behind Shankar's musical philosophy. Sitarist Raaheel Husain evoked a vast spectrum of emotions with his brilliant rendition – from romance to lamentation, from patriotism to devotion.

Fiona Brice, LMP's notator worked closely with the composer and Indian musicians. She sensitively transcribed and orchestrated the new compositions from recorded material. The music formed half of the content of the concert programme, sitting alongside appropriate Western Classical music performed by LMP and solo pieces from the Indian musicians. Two pieces from LMP's quartet - 'Four for Tango' Piazzolla and Puccini's 'Crisantemi' were beautifully executed and warmly appreciated by the audience.

In a performance like this, the choice of the musical score is very vital to portray the emotions more effectively by the dancers. In this context the performance reached the acme of perfection. With a specially commissioned musical score that, in the words of one of the audience members, "transports us into a spiritual realm", and under the superb artistic direction of the talented dance choreographer Harsha Amin, Bartok Romanian dance and Mozart Symphony No 40 (K550) – 1<sup>st</sup> Movement captured the attention of the audience who truly appreciated the meeting of the two worlds through dance.

The vocalist Dr. Vijay Rajput added Sanskrit chants to a piece called 'Angikam' – an invocation to Lord Shiva whose primal association with music and dance have long been a source of inspiration to Indians. His other piece 'Resonance' based on Raga Shankara explored his vocal creativity beautifully.

A mesmerising tabla solo performance by Saleel Tambe, where he allowed the instrument to speak with euphoric improvisations, explored what tonal and harmonic possibility it has. It was a thrilling

performance and deserved the rapturous applause at the end.

Another devotional piece, 'Raghupati Raghav' performed by LMP and Indian Viola player Vijay Venkat marked the birth anniversary of Mahatma Gandhi, coincidentally on 2<sup>nd</sup> October. Gandhi is revered across India for his ideals and philosophy. He was known to bring a confluence between real life and spirituality and music was undoubtedly a part of it. This piece undoubtedly got the audience singing with the musicians which created a sobering atmosphere full of love and piety.

The ground breaking project showcased Indian classical music and dance in a whole new way in Croydon and attracted people from all backgrounds into a shared experience. We attracted new audiences from both cultures. The project also exposed our dance students to work with professional live musicians – an area which is a new development for them. Following this initial project, further performances will be explored at music festivals, arts venues, in other areas of the country where diverse cultural traditions sit side by side with the hope of bringing unity to an area through the joint project.



*Photograph by Simon Richardson*

The comments received from the artists is testament to their belief that 'music is the language of omnipresence'. According to one of them, *'This project will be a completely new life changing experience for all of us. It would be artistically challenging and open new ideas of invoking dialogue with other art forms'*.

*Lata Desai (Subrang Arts)*

## Life on the Road

In an article whereby the focus will be the life of a young artist, it feels rather appropriate that as I begin this first sentence I am sat on the Eurostar to Brussels. Indeed, this article will probably be added to when I get to Berlin the day after tomorrow, perhaps also in Amsterdam and perhaps I will finish it in Budapest next weekend, such is my itinerary for the next seven days! It is a huge privilege to be “on the road” again, travelling and playing concerts after a period of time in which this simply was not possible.



As a young musician navigating the rather stormy and unpredictable waters that are the music industry, especially with covid added into the mix, then to come across an institution like the London Mozart Players is akin to finding dry land. It is absolutely not the case, and it must not be taken for granted, that the relationship one has with an orchestra is automatically strong. Yet ever since the first performance we gave together in February 2020, just weeks before the first lockdown, I have felt a genuine like-mindedness between myself and the LMP and I could not be more grateful to have such a strong and fruitful collaboration. This feeling, at least from my point of view, was consolidated even further when eighteen months and two lockdowns later, we met up in the beautiful surroundings of JAM on the Marsh to play the Benjamin Britten Serenade with the incomparable James Gilchrist. I always feel that the marriage of a positive atmosphere and energy for good music making is in abundance when I am with the LMP; the perfect combination to give great concerts.

I am hugely looking forward to developing further and sharing all of the plans that we have in the pipeline, not least more performances of both Mozart and Britten, as well as a new commission by the LMP's composer in association, Fiona Brice, and the 2<sup>nd</sup> Horn Concerto by Malcolm Arnold. It has been a breath of fresh air to have had such inspiring conversations with Julia and Tegan pertaining to programming and I truly commend them for their work in balancing risk taking with tradition, whilst addressing head on some of the most pertinent issues the music industry faces; under-representation of female and ethnic minority composers to give but one example.

I am now just a few concerts away from closing up shop for the calendar year and I must say, despite the great privilege of being busy, I am looking forward to some (relative) downtime. I will keep myself very busy over the Christmas period learning a few new horn concerti by Oliver Knussen, György Ligeti and Wolfgang Rihm, all of which are on my schedule for the next few months.

For the 2021/2022 season, I was nominated by the Barbican Centre as an ECHO Rising Star, a remarkable series which gives the selected artists a season-long tour of the major European Concert Halls. November was a particularly busy period with these recitals. I have to pinch myself when I realise I made my recital debut at the Musikverein in Vienna and the Concertgebouw in Amsterdam just a few days apart! In January, I will be playing in Lisbon, Berlin, Hamburg and the Sage, Gateshead. So I will also spend a lot of time over Christmas keeping those programmes in good shape ready for the New Year. I suppose, thinking out loud, that that is one of the greatest challenges we have as artists. Our whole lives can feel like one great big balancing act, with new pieces to learn, old pieces to keep in shape, travel to stay on top of; not to mention the daily function of our lives and relationships! All that being said, I feel like the luckiest person in the world to be given ample opportunity to share what is essentially for me something that I love deeply. I am gritting my teeth at the possibility of the spectre of covid taking away the possibility of sharing music with an audience again.

This Newsletter is particularly special because the magnificent Julia Desbruslais is stepping down. I feel extremely privileged to have gotten to know Julia and I am simply in awe of the amazing work she has done for the LMP. In terms of the support I have felt from her as the head of an orchestra, she is absolutely the exception, as opposed to the rule, and I will always be grateful for her kindness, generosity and support. Thank you Julia, thank you to the LMP and I look forward tremendously to meeting you all in a concert hall again soon.

*Ben Goldscheider*

## ‘Spotlight on Leia...’, Fairfield Halls, Tuesday 12th October 2021



*Leia - Photograph by Kevin Day*

This live concert, conducted by Jonathan Bloxham, was the first in which Leia Zhu appeared with LMP as newly appointed ‘Artist in Residence’. Leia is still only 14 but already an experienced concerto soloist all over the World. She made a tremendous impression on the players of LMP when she first played with them at the age of 12, and they and the audience at Fairfield were certainly looking forward to her performance of Tchaikovsky’s Violin Concerto later in the evening.

But first to Mozart, and the Overture to ‘The Magic Flute’. Given the nature of the drama which it precedes, carefully crafted by Schikaneder and Mozart to appeal to a less aristocratic audience than the Italian operas, this prelude is a noble work, making much of the 3 chords at the start and their probable significance to the artists performing. The music was played at just the right pace, vigorous and not lingering but allowing all the wind solos to emerge beautifully, and the inner string parts to be heard appropriately too. Played like this it is indeed ‘magic’ music and magical music-making, and raised smiles all round during the applause.

Tchaikovsky’s Violin Concerto, now much admired and loved, did not appeal to audiences or critics at first, but it was very important to the Composer, whose own love of it can surely be felt in every bar. Inspired by Lalo’s recently performed ‘Symphonie Espagnole’, and the company in the countryside of a young violinist friend when writing it, Tchaikovsky fashioned something very special for soloist and orchestra. Integration of virtuosity and emotion is the key to success here, and Leia’s own love of the piece certainly enabled that in this performance, her

style and flexible tempos matched and mirrored skilfully by Jonathan and the orchestra. Just before the cadenza the two orchestral polonaise episodes were magnificent, preparing the way for the violin to take centre-stage. Very effective in context, Tchaikovsky follows Mendelssohn’s innovative model of the composer’s own through-composed cadenza placed between development and recapitulation, making this solo the peak of the movement. Leia certainly rose appropriately to the occasion, with virtuoso style, before the flute brought us gently back to earth beautifully, before the movement gathered to its impressive conclusion.

The succeeding short canzonetta was for me on this occasion the real heart of the performance, with the opening melody floated simply and gorgeously on the delicate orchestral accompaniment, all expertly handled by soloist, conductor and orchestra. The contrasting theme was suitably more sweetly presented, with beautiful woodwind support. This little intermezzo movement, a wise late substitute by Tchaikovsky for something darker and longer, was over all too soon, and suddenly the finale took off like a firework - or perhaps a champagne cork.



*Photograph by Kevin Day*

It must be difficult to rein in this exciting finale once uncorked, and the pace was impressively fast here. But the succeeding ‘folksy’ drone passage and little ‘romance’ episode made effective contrasts as the movement proceeded. Leia’s excitement was clear in the return of the rondo music and contrasting episodes, and the coda was a splendid rush to the finishing post which, not surprisingly, resulted in a standing ovation. The

remarkable young soloist, the conductor and the orchestra, deserved the audience's approbation. After all this virtuosity Leia's solo Bach encore was pure and unfussy, and a delightful palate-cleanser after earlier excitement.

After the interval, the programme was completed with Beethoven's Eighth Symphony, which surely nowadays does not appear nearly enough in the concert hall, and a chance to hear it live was very welcome. But what are we to make of this shortest of Beethoven's nine, which he himself seemed very fond of? Although brief, it is musically complex and challenging, with lots happening throughout the orchestra. It is also very engrossing and entertaining for the audience, and LMP's performance made me smile throughout as they and Jonathan negotiated each movement expertly. The tempos in all movements were very brisk but, as well as clear main melodic lines, complex inner string and wind parts were managed expertly and transparently, and could be heard to great effect.

Beethoven's design for the work is original and clever, and reflective of how far his compositional skills had developed by 1812. This performance recognised that the first movement is bold and substantial, but the remarkable finale and coda – here played with great precision – is even more so, and a fitting conclusion. In between, just the short 'Scherzando' and 'Menuetto' to provide contrast, and no real slow movement at all. The orchestra was kept very busy throughout, expertly bringing out solos and inner parts as well as the highly original and fascinating main material. Haydn's London audiences found some of his later symphonies 'Very noisy', but a couple of decades on Beethoven also rejoiced in an overt orchestral sound, even on a little canvas and, as Jonathan Bloxham later told Radio 3 listeners in the BBC broadcast, the result is surely an outburst of Joy.

This performance was greeted with applause from an obviously joyful audience, only too pleased to be back with LMP at Fairfield and surely expressing their appreciation for all the orchestra does, and have done, for so many during the Pandemic. Smiles all round in the orchestra, too!

*Andy Skinner*

## Looking towards a digital future...



*Simon Weir Director Classical Media*

When, in 1989, I founded The Classical Recording Company - now Classical Media - it was a very different world. Margaret Thatcher had just completed 10 years as Prime Minister, the Channel Tunnel was still being dug, and the internet had barely been conceived. Today's digitally dominated world was unimaginable.

Scroll forward to today and we are bombarded by "content" from all directions. Rarely parted from our smart phones, we live in a world where we pretty much have access to anything and everything all the time. So how has classical music fared over those thirty plus years?

In some ways little has changed. Lockdown aside, concerts still happen in concert halls all around the world, we still buy recordings, albeit on iTunes rather than LPs and CDs, and the broadcast of classical music on television is still relatively limited, restricted to high profile events like the BBC Proms. However the internet, and particularly video/social-media platforms, have opened up new ways for musicians to share their performances with a wider, sometimes global audience.

But there has always been a problem - so often the quality of these videos and especially their accompanying audio was very variable and certainly nowhere near the gold-standard we have come to expect from the major broadcasters or record companies.

So how do musicians and ensembles maintain the quality of their recordings, whilst reaching the

biggest possible audience without breaking the bank?

This is where Classical Media comes in - for over 30 years offering high quality recording at a realistic price and our starting point is always the sound. No matter how good the pictures are, if the sound isn't right it will never be satisfying - get the sound perfect and you are three-quarters of the way to transporting the viewer into the concert hall. We take the view that we use "*as few microphones as possible but as many as we need*" - so apologies if occasionally a microphone might seem obtrusive in a shot - it will be there for a good reason!



*Morgan Roberts, Sound Engineer*

That's not to say pictures aren't important too and we go to great lengths to try and give the viewer a more immersive experience than they might get just by sitting in the auditorium. That might mean extreme closeups or unusual angles - anything that reveals a little more of the inner workings of the performers. The way that the pictures are edited together is also vital - it may sound obvious but it must be done "musically" otherwise every picture edit will be jarring for the viewer. Done right, video edits should become invisible - part of the natural flow of the music, enhancing the aural experience. We often use ten or more cameras for orchestral films to give the sort of immersive coverage we strive for - either individually recorded and edited together in post-production or live-cut when the concert is live-streamed.

But what has changed is how people access this on-line media. Suddenly we now have access to a wealth of live-streamed and recorded music on-line but who wants to sit down and watch a con-

cert on their smart-phone? Audiences need easy ways to stream these films onto their TVs and this has always been a source of frustration with many so called internet-enabled "smart" TVs being so difficult to use.



*Ruth Rogers*

The answer for many is the humble HDMI lead that allows your television to become an additional monitor for your laptop - easy to set up as every modern flat screen television will have an HDMI input and similarly every laptop will have either an HDMI or DVI output - just check which before buying a lead!

Filming or live-streaming concerts is an incredible opportunity to reach a global audience beyond the confines of the concert hall but the thing that still gives me the most pleasure is when I speak to people who were both in the live audience and then went home to re-watch the concert online. If the filmed concert can deliver an extra dimension to the concert hall experience why not enjoy the best of both worlds!

As we all emerge from this pandemic - blinking into a new digital world - I am confident that classical music has a fantastic future both in the concert hall and online. I feel incredibly privileged to be part of that future for ensembles such as the London Mozart Players and look forward to many exciting collaborations in the future. What I know for sure is if Mozart were alive today he would be the ultimate online classical influencer!

*Simon Weir, Director, Classical Media*

## LMP at The Grand Hotel Eastbourne - 20 - 22 October 2021

A few thoughts on a few days at ‘**A little English seaside town**’.

‘A little English seaside town, as ridiculous as these sorts of places always are... too many draughts and too much music.’ So said Debussy describing Eastbourne in 1905.

Despite Debussy’s protestations it was at The Grand Hotel, Eastbourne that he completed his masterpiece *La mer*. He wasn’t the only distinguished visitor to what became known affectionately as ‘The White Palace’. Charlie Chaplin, Winston Churchill and Edward Elgar were among many others. It was also here that Frank Bridge completed work on his suite “The Sea” in 1911.

The Grand is proud of its rich musical heritage and live music has always been an essential element on offer to guests. The Grand Hotel Orchestra broadcast palm court music live on the BBC from the Great Hall every Sunday night from 1925 to 1939 on the programme *Grand Hotel*. Even today on the last Sunday of the month the Grand Hotel’s Palm Court Strings play while guests tuck into Afternoon Tea with or without champagne. The tradition of live music and dancing continues as does the English ‘afternoon tea’. Part of that rich heritage is the annual visit by the London Mozart Players, members and friends. In the season 2021-2022 two opportunities present themselves to ‘Getaway’, the second in February 2022 when The Grand Hotel and the LMP celebrate 20 years of glorious chamber music.

It was from Wednesday 20<sup>th</sup> to Friday 22<sup>nd</sup> October LMP Friends and hotel guests made the pilgrimage for the first of the season’s LMP ‘Musical Getaway’. These days, no one would consider Eastbourne to be a ridiculous little seaside town with too many draughts and too much music. It may be draughty at times but on this occasion the weather could not have been more perfect and we certainly enjoyed plenty of music but never too much.

But what of the music? An early evening welcome drinks preceded the first of our concerts held in the splendid Compton Room. Directed by Ruth Rogers a string trio performed

music by Mozart - Trio in G major [a fragment completed by Philip Wilby], Beethoven – Trio in C minor and Dohnányi’s Serenade.

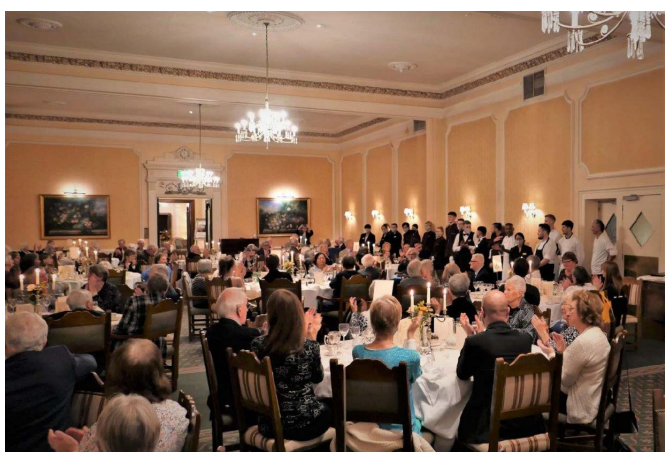


Dinner followed in the Garden Room and the first opportunity to catch-up with familiar faces and to make the acquaintance of many others including players from the LMP. After dinner it was either bed or further intoxicating liquors at the bar; the wine flowed very liberally at dinner! Thank you, David Wilson.

Glorious Thursday began and after a sumptuous but rather chaotic breakfast we were splendidly entertained by Sebastian Comberti with a presentation entitled ‘Joining the Dots’, an excellent illustrated talk about the challenges of completing composers’ unfinished works with particular reference to the last evening’s performance of Mozart’s String Trio. Congratulations Sebastian on a fascinating and well-presented lecture. Thursday was a day of unbroken sunshine and many took full advantage of the free-time either by invigorating walks or basking on the sea-front with a coffee or some stronger libation and, for some, lunch. Others made use of the hotel spa facilities which include a heated outside swimming pool. During the afternoon tea and pastries were on offer but for some that was a calorie too far.

Early evening drinks were again supplied and we were to enjoy another concert by members of the LMP this time directed by Simon Blendis. This included Devienne’s Bassoon Quartet in G minor, Klein String Trio and the wonderful Septet in E-flat major for clarinet, horn, bassoon, violin, viola, cello, and double bass, Op. 20, by Ludwig van Beethoven a work completed and first performed in 1800. It was a

fine performance of what must be one of the greatest chamber music compositions.



Many return year-on-year for the LMP's chamber music at The Grand. And so, we look forward to February 2022 for another magical weekend this time marking 20 years of LMP at The Grand with world class music, excellent dining and five star accommodation along with wonderful and convivial company in beautiful surroundings. This very special occasion will be made all the more perfect by having virtuoso pianist Howard Shelley join the LMP for this two-day immersion into the treasures of the chamber music repertoire. Mozart is on the menu, with two technically demanding piano quartets, both packed with fire and imagination. There are also two works by noted pianist and composer Hummel who, in his day, was held to be the equal of Beethoven.

*Adrian Adams*  
*Photographs courtesy of Jim Laws*

## Coffee Meetings

Zoom Coffee Meetings will be held on the following dates at 11.00 am.

Tuesday 15 February

Speaker: Mark Pemberton from the Association of British Orchestras

Tuesday 12 April

Tuesday 10 May

It is hoped to hold "live" Coffee Meetings at Fairfield Halls, Croydon with coffee/teas and cake/biscuits being served from 10.30am announcements at 10.45am followed by lecture at 11.00am. £5 per person to cover costs.

Tuesday 8 March

Speaker: Julia James on ~Sir Arthur Bliss

Tuesday 14 June

Further details to follow.

## Dates for Diary

Jess Gillam will be performing with the LMP at:

St George's Church, Deal on Saturday 2 July  
Bedford Corn Exchange, Bedford on Sunday 3 July  
The Apex, Bury St Edmunds on Monday 4 July

Leia Zhu will be performing with the LMP at St. Martin-in-the-Fields at 7.30pm on Saturday 9 July.

The annual Friends concert and lunch at Woldingham School will be held on Sunday 24 July.

## LMP - Communications

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Go to the LMP Website: [londonmozartplayers.com](http://londonmozartplayers.com) for information regarding forthcoming events. They can also be followed on Facebook, Twitter, Youtube or Instagram.

## Piano Explored on 1<sup>st</sup> December



*Photograph by Jackie Freshfield*

On a bright, cold December lunchtime St John's, Smith Square was packed with an enthusiastic audience attending the final performance by Howard Shelley (for the moment) in the Piano Explored series. This series started seven years ago, so has been a staple of winter months for many Friends of the LMP. The venue had planned to close in the New Year for refurbishment, but we have now heard that it may be delayed a year.

Julia Desbruslais welcomed everyone and promised a slice of home-made Christmas cake for everyone at the end of the performance as a special treat.

Howard Shelley then took centre stage to give a short insight into the first piece, César Franck's Symphonic Variations for Piano and Orchestra. César Franck was a "Romantic" 19<sup>th</sup> century composer, pianist, organist, and music teacher who worked in Paris during his adult life. At the time not everyone could agree about his compositions, but he was greatly loved by his students.

The Symphonic Variations was written in 1885, just five years before his death. It is very short, just 15 minutes but has been described as "a flawless work and as near perfection as a human composer can hope to get in a work of this nature".

Howard told us that the orchestra starts off rather aggressively then the mood becomes one of a conversation swapping between the piano and the orchestra. As he put it, the three sections were fast, slow and finale. The work certainly bounced along and the audience were thoroughly caught up with the music.

Howard needed a well earned glass of water after a thrilling performance. Unfortunately this was presented to him in a small cone-shaped paper cup, so he had to drink it all before lying the empty vessel carefully on the floor. He said he felt he was about to embark on a Victor Borge routine, much to the amusement of the audience.

The second piece was the 20<sup>th</sup> century composer Dmitri Shostakovich's, Piano Concerto No. 2 in F major, Op.1. Shostakovich had his ups and downs under Stalin, who, much to the composer's relief died in 1954. This work was written three years later as a birthday present for Shostakovich's nineteen-year-old son Maxim - himself an accomplished pianist. Either side of the soulful, heart-wrenching andante are two vivacious movements, both full of style and an overwhelming sense of fun. The concerto stands apart from many of his other works in its sense of freedom and abandon.

Howard advised us to "fasten our seatbelts" as he took his seat to begin the performance. He certainly needed a seatbelt as his fingers flew across the keys in a blur. He, and the orchestra seemed to be "on fire". It was an amazingly exciting performance from start to finish and was greeted by rapturous applause and a standing ovation.

The choice of these two concertos for the finale of this current series was inspired. The audience was left feeling exhilarated and joyful. And yes, we all came away with some delicious cake too.

*Cheryl Morris*

## Tributes to Julia Desbruslais from Colleagues and Friends



### ***Jenny Godson***



“Julia.. what words to use to describe her? A human dynamo.. multi-talented beyond belief.. the most generous of spirits.. unbelievably persuasive.. but most of all the best of friends. That she has achieved so much in restoring the fortunes of LMP is no surprise to me but we all owe her a huge debt of gratitude.”

### ***Peter Francomb***



“Apart from being one of the nicest people one could hope to meet and a fine cellist, Julia has led the LMP back from possible extinction to its rightful place at the centre of London musical life. Her pre-concert speeches in praise of the LMP in particular and the importance of classical music in general are delivered with such passion that they are almost Churchillian! At least, if not her leadership, we have her cello playing to look forward to”

### ***Martin Smith***



“Julia and I joined LMP at almost the same time, and in my mental image of us she is always at the centre, wrapped round her cello as though it grows directly out of her heart, totally committed to every note she plays. A commitment that grew to encompass the whole orchestra, which became her second, vastly extended family, to which over the last few years she has given all her vast resources of passion and energy. We simply would not be here, and in the healthy condition we are in, were it not for her. Julia – bless you, and thank you, more than words can say.”

### ***Sophie Renshaw***



“I can’t imagine a more ideal person to have taken on the mammoth task of ensuring a sustainable future for LMP throughout the last few years. Other individuals might possess one or two of Julia’s qualities but it is rare to find them all in one individual! She is a dedicated team player,

a passionate musician who contributes so much to the cello section; someone with imagination and vision which combine with her years of experience in the music business, and a human being who brings her own unique blend of grace, kindness and wisdom to any situation no matter how challenging. No doubt the orchestra will miss her managerial prowess but Julia deserves some time of her own ! Bravo Julia!!

### ***Ruth Rogers***



"It is hard to find the right words to thank Julia. She has never failed to amaze me. Her unfailing energy, passion, drive, commitment, and utter dedication to the LMP has been a wonder to behold and her approach to life is inspiring. Julia has always gone the extra mile. I have been genuinely flabbergasted by the fact that she has provided delicious homemade cakes to musicians and audience members despite all the demands of her all-consuming role. Julia has always been kind, fair and warm and her integrity shines through at all times. She makes me feel inspired to be a better person myself. I will miss her hugely and think she will be a very tough act to follow."

### ***Peter Wright***



"I think I'm going to miss Julia as much as Mickey (Julia's husband) will enjoy 'getting her back'. Perhaps only Mickey and I will truly know how much time, effort and energy Julia has put into the LMP over the last 6 years. I worked very closely to Julia with regular daily chats, weekly and monthly meetings and I've just counted 225 emails that I sent her in just one month! (Sept - Oct 2021) When she started as Executive Director about 6 years ago, she had no actual experience of running such an organisation but VERY quickly she just grew and grew and grew. I think we should be thankful that Julia didn't take on this job with LMP twenty years ago - because she would have been headhunted and poached from us and gone on to run a symphony orchestra or huge arts organisation. LMP have been EXTREMELY lucky. There simply can't be a kinder, fairer person who commands total respect from staff and players alike. I wish her a very happy and well deserved retirement but desperately hope she will a) carry on playing in LMP b) start playing Bridge again (we used to play regularly) and c) cook

loads of dinner parties - and invite me!"

### ***Vicky Sayles***



"Someone famous once said 'if you want to test a person's character, give them power'. Julia, your humility and strength of character could not have been better placed than at the helm of London Mozart Players. You are an incredible leader who knows how to build relationships, enabling colleagues (and audience members) to confidently fulfill their full potential in the most positive way. A true humanist, your professionalism and kindness, in perfect balance with each other, have created an exciting and extraordinary team and a wonderful place to work. Thank you. You can close this chapter of your life knowing there was nothing more to do - you are perfect. An inspired and heartfelt thanks from me."

### ***Jeremy Metcalfe***



"So, Sebastian wants us to write no more than 75 words about Julia. Obviously my first thought is whether 75 counts as one word, or is it seventy-five, two words? For clarity's sake, let's go with 75, one word. Probably best, on this occasion, that I just concentrate on the positives? Oh dear! Just 20 words left, so in a nutshell, what I really want to say is that Julia has been an absolute..."

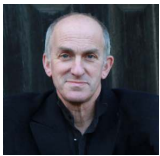
### ***Martin Grainger***



I think it would be hard to find a more dedicated and focused person than Julia to have been at the helm of the orchestra over the past few years. She embodies everything that is great about the orchestra; a real passion and thought to everything she has done, through one of the most turbulent times in the orchestra's history. She leaves us thriving due in no small part to her hard work and devotion. We owe her a huge debt and I wish her all the very best for the future!

### ***David Wilson***

JULIA is wonderful.



***Sebastian Comberti***

While writing an ode about Julia  
 Only rhyme I could find was 'peculiar'  
 So I'll settle for Jules  
 And bend slightly the rules  
 Though I doubt very much that will fool 'yer

My desk mate for 30+ years  
 We've seen laughter and joy and yes, tears,  
 Baton waivers galore,  
 Prima donnas and more  
 And now self-governing pioneers.

Mistakes, yes there have been a few  
 A wrong bowing in 2002  
 But ne'er a cross word  
 Has ever been heard  
 'Twixt the two on the cello front pew.

And now it's all change it would seem  
 The end of my cello dream team  
 Jules, here is the issue  
 We are going to miss you  
 We're losing our creme de la cream.

To choose your next path might be tricky  
 (No really, I'm not taking the Mickey)  
 You are, and you're blessed  
 To have one of the best  
 So can really afford to be picky.

Whatever you're thinking to do  
 I know that your skies will be blue  
 So from everyone here  
 Let's raise a loud cheer  
 And bid you dear Julia, adieu!

***Judith Busbridge***



"We are so very sad to be losing Julia. She has worked miracles turning the LMP ship around and has made a huge difference to the Orchestra, not only to its career but also to its spirit and to the working environment. The camaraderie, pleasure and joy we all get from LMP follows from her kind, respectful and caring

leadership. Along with so much else, we have Julia to thank for that too."

***Ben Rogerson***



"Thank you SO much for everything you have done for the LMP- it has been wonderful to behold. Where you, and your team, have selflessly put the LMP flows from the very purest of inspirations- a complete love of music. I was so touched how you cared to enquire after my wife's health after her thyroid operation. Somehow you made time to nurture the "little" details like that whilst simultaneously keeping HMS LMP sailing in the right direction in increasingly choppy waters, as well as playing the cello to such a high level to boot! True leadership which will be remembered and talked about by all of us for years to come."

***Simon Blendis***



"It's almost impossible to over-stress the impact that Julia's management has had on the regeneration of the LMP. Until Julia took over, I had no inkling that one person could so change the mood, culture and success of an organisation. Her positive, can-do, inclusive approach has changed the fortunes of the orchestra from top to bottom, and has imbued the whole organisation with an atmosphere of joy, pride and positivity, turning it into the orchestra that everyone wants to be a part of. Thank you Julia for being such an incredible example to us all, and for showing what can be done with 100% commitment and passion."

***LMP HQ***

"It is a sad day at LMP HQ as we are saying goodbye to Julia as she retires as CEO (6 years) and player (33 years). Julia's energy, inspiration and sheer graft has taken the LMP to incredible heights. We will miss her so much but no-one deserves a rest more than Julia."

***Jeff Moore (LMP Collaborative Composer in Association)***



“Julia has been an inspirational force over the last six years and has been responsible for steering the LMP to new directions and greater heights. Her commitment to outreach work and building foundations for young musicians has

been unwavering, and as a composer for inclusive ensembles, I’m personally very grateful for the faith she’s placed in my music. The fact that the LMP now has two Collaborative Composers in Association is testament to the importance Julia has placed in nurturing musicians and audiences of the future.”

***Tasmin Little***



“It has been my pleasure and privilege to work with Julia for many years. I consider my concerts with the London Mozart Players as among the highlights of my career and Julia has been a big part of this

happy collaboration. Her dedication, musicianship, commitment and collaboration has been a joy and I wish her all the very best in the next stage of her career! Congratulations, Julia, and many thanks for everything!”

***Simon Callow***



“I’ve always had deep affection for the LMP, with whom I have worked on and off for many, many years. I watched with anxiety as it seemed to hit a boulder. And then, at that low moment, I got a communication

from someone called Julia Desbruslais about how the orchestra was going to fight back; would I help? Of course I would. I went to meet her, expecting a bruiser - pugnacious, aggressive. Not a bit of it. She was gentle, self-deprecating, quiet. But behind that, a passion, and a clarity and a rock-like determination were immediately evident. And it is those qualities, and an absolute steadiness of purpose, that have informed all her actions, and served the orchestra so well. She has been a beacon, but god, she must be exhausted. Few people, though, have achieved what she has achieved in the course of their working lives. Bravo, Julia, and god speed for a joyful but a less tiring future.”

***Fr John, St John the Evangelist Church, Upper Norwood***



“In an age where everything has to be understood, in Upper Norwood you have contributed more than you will ever be able to know! Being worked out in the minds of young people and families, the vulnerable

and those who lack confidence or who don’t fit in – you have brought inspirational music which will influence for good their wellbeing, future choices, careers and how we come to understand ourselves.

You have done more than you can know. Your time here will accomplish things for decades which are beyond our understanding or knowing. Thank you.”

***Ian Maclay, Promoter***

“Julia has always been a great pleasure to work with. Even in the most difficult circumstances she has always maintained a thoroughly professional attitude and done her very best to enhance the reputation of the London Mozart Players. She deserves great credit for the work she has accomplished for the LMP over the last six years. She will be a very hard act to follow.”

***Fiona Brice, Composer/Arranger & Violinist***



"Through her talent, passion and determination, Julia has led a transformation of the image and direction of the LMP, breathing new life into the ensemble and steering it safely through the pandemic.

Although I am sad to see her retire, I have thoroughly enjoyed being involved in the imaginative collaborative projects we have worked on together. Bravo Julia!"

***Sue Hudson***

“It has been sheer pleasure working and collaborating with Julia and I will miss her so much! I feel especially as though we went through so much together with the LMP team during covid and Julia was like a beacon of light, energy and creativity. The whole of Young Classical Artists Trust sends her huge thanks. We know she will continue to contribute enormously. I would have said I hope she has a well earned rest, but I suspect she won't!”

### ***Roxanna Panufnik, Composer***



“How lucky LMP has been to have you at the helm - you took the orchestra, at a time of huge crisis, and turned it around into something unique and sublime. Your leadership

has been hugely appreciated by all of us - not just for your wonderful artistic vision but because you are a wonderful, inspirational and kind person. Thank you.”

### ***Ian Lush, Former Managing Director of LMP***

“I have been hugely impressed with everything Julia and her team have achieved for the LMP over the last six years. She took charge at one of the more turbulent times in the orchestra's history, and steered it into calmer waters, little knowing that the pandemic would provide an even greater challenge. Seeing the LMP come through the last 18 months so triumphantly has been inspiring and Julia leaves a tremendous legacy for her successor to take forward.”

### ***Gabriele Neuditschko***

“One of the things that impresses me most about Julia is that she always sees opportunities where other people see problems. I will forever be in awe about the way she steered the orchestra through the pandemic, creating opportunities for staff and orchestra members at every turn and making sure that LMP emerged from this difficult period stronger than ever. Julia and her vision will be very much missed at the LMP!”

### ***Nick Mallett***

“It has been an extraordinary privilege and a great pleasure to work alongside Julia in pursuit of our many goals. She is supremely and widely gifted; so much of “If” comes to mind, especially “If you can talk with crowds and keep your virtue, Or walk with Kings—nor lose the common touch.”

### ***Trudy Wright***

“Sometimes the right person happens to be in the right place at the right time. And so it was, that Julia was there when the LMP needed her most. What leadership, creativity, innovation, dynamism and determination you’ve shown during these past 6 challenging years. Incredibly, the LMP of 2021 is stronger, more agile, more visible, more

innovative than it has been for a long, long time thanks to all your hard work combined with your belief and trust in the LMP brand, its musicians, its management team and, perhaps most of all, LMP’s audiences, supporters and wider community. It has been a huge pleasure and privilege for me to work with you to play a small part in the rise of the LMP we see today. Many, many congratulations and I’m looking forward to seeing what’s next for you.”

### ***Tegan Eldridge***

“It goes without saying that Julia is not only a truly inspirational leader, but it has been my pleasure to work alongside her and experience the remarkable musician, innovator and friend that she is. As perhaps one of the most recent additions to the LMP family (hard to believe!), I can’t speak for the decades behind her, but I can speak for the decades ahead, the people she has touched along the way, and the legacy she leaves in her trail-blazing career – I couldn’t imagine a better champion for the London Mozart Players.”

### ***Sir Robert Lechler***

“Julia – I don’t think I have ever met someone who transmits energy, enthusiasm and passion the way that you do. In addition to being a wonderful musician, you have provided exceptional personal leadership for LMP, and even during the darkest days of the pandemic you maintained positivity, belief and vision that were infectious for those lucky enough to be around you. Thank you so much for everything that you have done as Exec Director.”

### ***Neville Osrin***

“The challenges of the past year have required extraordinary leadership, and in Julia we have been fortunate to have had the most extraordinary leader. Not only did Julia have to deal with the unprecedented demands of cancelled overseas tours and concert engagements, and diminishing income, she had to ensure that everyone: staff, players, loyal supporters, audiences, promoters and the media remained fully engaged and connected with the LMP. She spearheaded LMP at Home, an initiative that has received national and international acclaim. And to crown it all, Julia had to prepare the orchestra, and everyone associated with it, for the better times to come. And, together with her wonderfully motivated team, and dedicated

musicians, she has done it all, brilliantly. An extraordinary leader, indeed. Bravo!”

***Roanna Gibson***

“Julia you are an inspiration to so many of us in the industry. Your commitment to the musicians of the LMP has been absolutely extraordinary and what you have achieved is very special indeed. I feel exceptionally lucky to have such world class music on my doorstep thanks to you and I am grateful to you for allowing me in to the family! Wishing you every happiness for your next adventure – I shall miss your lively contributions to our Trust meetings, your kindness and your never-wavering smile!”

***Francis Hornak***

“Julia - A truly awesome rock of commitment, determination, passion and perseverance. The LMP would never have pulled through its difficult years without her and her passion for, and belief in, the orchestra. A great lady.”

***Jessica Cooling***

“Words cannot describe the immeasurable force that is Julia Desbruslais – we will all forever be in her debt. Truly a remarkable leader, player, and friend.”

***Jackie Freshfield***

“Julia is simply one of the most inspiring, visionary, creative and talented people I know, and I am in awe of all she has achieved at LMP. After so many years playing in the orchestra, to then step up to the management role and turn a difficult situation around with such skill and success, even in a pandemic, is nothing short of miraculous. I wish her and Mickey the happiest of retirements, and I look forward to seeing them in the audience at future LMP concerts.”

***Ray Sacks***

“Thanks for making the LMP experience over your years as Executive Director so successful, rewarding and enjoyable.”

***Sally Moore***

“Thanks from the Crystal Palace Community Choir - have a deserved rest.”

***Barbara Ann Tower***

“My fondest memory of Julia (and there are many, including her enthusiastic cello playing and her welcoming speeches at LMP concerts) was in 2017 when she seized on the idea of the Amnesty Project, inviting people to donate unwanted instruments to the LMP for use in their education workshops. She generously offered her house as a storage facility! Julia leaving the post of CEO is a huge loss - but hopefully we have learned from her indomitable enthusiasm, spirit of leadership, and commitment to treating the LMP as an extended family operation. I wish her all the very best for her future, and thank her for the privilege of working with her on the LMP Amnesty Project.”

***Cheryl Morris***

“Thank you Julia for your musicianship, your administrative prowess to hold the LMP together during difficult times, for your delicious cakes, but most of all for your kindness and friendship. You bring joy to all those that you meet.”

***Chris Harman***

“I’ve been more closely involved with the LMP in the last six years since I joined the Friends. This was near the start of the period when Julia led the orchestra out of a very tough patch and started it on a new era. This has proved very successful where the outreach of the Orchestra has been extended and even newer ways of reaching audiences since the Covid-19 pandemic started have been devised. The orchestra is innovative and dynamic and this is largely down to Julia’s strong leadership. Julia, you now deserve a rest and more time with your family where you can enjoy the orchestra from the view of the audience and the Friends. Best wishes for a long and happy future.”

***Katie Rose***

“We are so sad to see Julia go - the legacy of her amazing work bringing musical magic to our community lives on and has touched and inspired so many of us in many ways.”

***Chi-chi Nwanoku***

“What a legacy Julia leaves and a wonderful advocacy for the LMP going forward.”

***Clare Stevens***

“Gosh, I didn’t know Julia was retiring from playing with LMP too. I can’t imagine you without her! But she has certainly earned a break from orchestral schedules. Thank you Julia for the pleasure you’ve given so many people over the years, and for the role you’ve played in leading LMP out of difficult times.”

***Rachel D’Cruze***

“Wow, such an amazing legacy, have a great retirement Julia; utterly deserved.”

***Gaynor Peach Pilbeam***

“Lots of love to you Julia and thank you for everything you have done with us at St. Nicholas. Have a long and happy retirement.”

***Mark Stephenson***

“A fantastic innings. Such a commitment to the LMP and a wonderful cellist. The amount also achieved during the pandemic under Julia’s leadership has been monumental, some of the most inspirational online activity of any orchestra.”

***Portsmouth Cathedral***

“With thanks to Julia for so many wonderful performances in Portsmouth and for DDay60.”

***Edward Armitage***

“A superstar. All of us at JAM will miss Julia so much, but are hugely grateful for all her support over the last few years.”

***Iain Parkhouse***

“The life and soul of LMP! Croydon Citadel Band has loved being associated with the orchestra, all through the efforts and bubbling enthusiasm of Julia.”

***Patricia Brady***

“Congratulations on your well deserved retirement. Enjoy doing what you want to do and spend lots of time with your lovely family. All the very best of wishes are being sent your way.”

***Monica James***

“All the best Julia, the most inspirational woman I have been blessed to know. Just an all round fantastic, genuine and heartwarming person. You have totally earned your retirement and we are so happy for you. Enjoy every minute.”

***Grayshott Concerts***

“Huge thanks from all of us at Grayshott Concerts - we’re so grateful for your support and will miss you enormously. Hopefully you will have time to pop by and enjoy one of our concerts as a guest before too long.”

***Jo Towler***

“End of an era! So many well done to Julia, both for working so hard in recent years and all the participation activity before then.”

***Palvi Pattni Lowson***

“Super hard working, inspirational teacher and performer. Thank you Julia.”

***Helena Meikle***

“Julia, you are such an inspiration, I am sure your retirement will not be without its achievements either. Well done for everything.”

***Katarzyna Liszkowska***

“Thank you so much for the collaboration. All the best for you, have a wonderful time. LMP without you won’t be the same.”

***Caroline Baird***

“You can be proud of your leadership and the high standards you have inspired. Good luck for the future.”

***Jane Ingamelis***

“Thank you Julia - you have been at so many Portsmouth Grammar School/LMP collaboration events over my 20 years there and it has been a privilege to work with you.”

***Anton Luiten***

“Thank you so much Julia for the contributions that you made at St Paul’s in Hong Kong. Your legacy here will continue to live on and inspire the generation that fell under your guidance. All the very best for the next chapter.”

***Crystal Palace Festival***

“We have loved working with Julia and look forward to more great projects with LMP. Good luck for a fabulous retirement Julia.”

***Oxford Bach Choir***

“We so enjoy working with LMP and will miss her when we work with them again. Enjoy retirement Julia.”

***Timothy Henty***

“An inspirational lady and a tour de force. It has been a privilege to work with her in a small way. Her legacy of a firecracker of an organisation: imaginative resourceful and sharp. Brava.”

***Rev. Jonathan Croucher - Christ Church, Gipsy Hill***

“Such a pleasure to have met Julia and been blessed by her passion for music and our local community. Thank you.”

***Judith Dunworth***

“You have been a true inspiration Julia and your ‘retirement’, devastating though it is, is well deserved. Thank you for everything and in particular for the unparalleled support and friendship you have shown the LMP Friends and Committee. You will be greatly missed. Enjoy whatever the future brings.”

**For Julia and Mickey**

***Sarah Butcher***



**For Julia:** A team thrives with a great person at the helm. When you took over the LMP you did it with courage, inspiration, creativity and love. Your dedication to the orchestra, as manager and player, shines through everything we do. The ‘pandemic’ work you and the team instigated I’m sure is unmatched anywhere. You have elevated the LMP, gathering creativity, nurturing our ‘family’, galvanising and mobilising, and pushed us right back into the spotlight.

**For Mickey:** Thank you for your great playing, cheer, warmth and energy. Also (I’m sure Julia would agree) she couldn’t have done it without you!

Both of you will be sorely missed.

***Ruth Rogers***



Julia Desbruslais - what can I say?  
She boosted our band in a breathtaking way  
She gave it her all, she just never stopped  
Her unfailing commitment will never be topped

Julia Desbruslais- what can I write?  
She worked all day long and was up half the night  
Pouring her heart and her brain and her soul  
Into plans so the band would score straight in the goal.

Julia Desbruslais- how does she seem?  
A natural leader but part of the team.

Kind, reassuring, inspiring and just,  
One of us, and one that we totally trust.

Julia Desbruslais- how will we cope?  
We won't! We'll just be depressed and mope.  
We'll have to make sure that the future is bright  
We'll just have to try to do everything right.

Julia Desbruslais- words can't express  
The depths of our gratitude- we must confess  
We can never convey how grateful we are  
You have constantly been a shining bright star.

Julia Desbruslais - this poem is shite  
But let me assure you it's heartfelt, not trite  
We love you so much, every one of us Slayers  
Thank you so much from the London Mozart  
Players!

There once was a laddie named Mickey  
Who just never dared pull a sickie  
He was faithful and true  
And smiling on cue  
Even when things got tricky.

The viola would spring into life  
He would chuckle away any strife  
He handed out drinks  
With flamboyant winks  
And provided support for his wife

Players will wipe away tears  
He has been in this band many years  
He will be sorely missed  
From our personnel list  
But we hope he might join us for beers?

Mickey you are one special lad  
To lose you is unbearably sad  
We will miss you so much  
But you will stay in touch?  
Come to concerts to make us feel glad?

Thank you for all you have done  
And thanks for being such fun  
You're generous and kind  
A spectacular find  
Love and hugs from everyone!

*Antony Lewis-Crosby*

To Julia and Mickey.

How to say farewell to the two people who have contributed so much to the London Mozart Players and its family over so many years is a very hard task. Above all though it is the music and the music making that Carol and I will remember most. All those years of lovely viola and cello playing whether in the orchestra or in small chamber groups or in inspiring education work with people of all ages have been so much of your lives giving many hundreds of thousands of people enormous pleasure across the UK and in many places abroad.

But it all goes much further than the music of course. Julia's leadership skills which she has discovered in the last few years have ensured that the London Mozart Players survived and now thrives with a clear vision for the future combining all those musical aspects mentioned above.

Mickey as a music teacher too continues to inspire and develop the young musicians of the future. Their dedication to whatever they have turned to makes us proud to know them.

And we haven't even started on their wonderful open personalities which naturally draw us and all their friends to them. Has a smile ever left their faces, you wonder? Perhaps only when playing a really difficult work, which is understandable. Their house has been a truly open house of warmth for all who enter whether for one of their music courses or for some glorious hospitality with very special cooking. As we all know Julia's cakes are to die for.

Carol and I send our love and best wishes to you both for many happy years to come. We have no doubt that you will not disappear, but do enjoy a break together to start with, and then let music draw you back before too long.

Thank you for everything.

# Let the Carols Ring

Georgia Barnes (music) and Olivia Bell (lyrics)

The LMP commissioned a new carol for Christmas 2021 from young local composer Georgia Barnes. It was premiered on Friday 10<sup>th</sup> December 2021 at St John the Evangelist in Upper Norwood, and repeated at the concert at St Mary's Church, Putney.

Georgia introduces her carol here:

'Let the Carols Ring' is a new commission for choir, harp and string quintet with text from poet and soprano Olivia Bell. When we were collaborating on this work, we knew we wanted the piece to feel relevant, refreshing and in context with the positive changes in the world. Last Christmas was bleak in many ways – community singing was discouraged and gatherings like concerts were not permitted. I sang in a church choir during Christmas 2020, and, whilst it was a pleasure to be able to sing professionally during this period, we missed the sense of community that made seasonal music vibrant and cheerful. We wanted to relate Let the Carols Ring to Christmas of 2021, igniting the reunion of loved ones and the reawakening of shared musical experiences.

My approach to writing this piece was somewhat challenging, particularly due to composing it during August's thirty-degree heat! I had various influences; Britten's *A Ceremony of Carols*, Holst's *In the Bleak Midwinter* and Tavener's traditional vocal writing. Within these, I adored the subtle beauty of the harp writing and the stripped back approach of the vocal lines. 'Let the Carols Ring' has a poignant opening; a repeated, simple harmony shared between the harp and strings. This accompanies an unembellished vocal line. Later in the piece when the carols begin to ring, the rhythms and melody are given life and energy – I tried to give a contemporary Errollyn Wallen-esque touch.

I remember the joy of shuffling to the cathedral to sing *A Ceremony of Carols* with my school choir – hundreds of girls filling up train carriages and coaches, hugging mugs of hot chocolate whilst we waited for the service to start. We made our greatest

efforts to sing the carols vivaciously and sweetly, to feel instrumental in upholding the many joyous traditions of Advent. 'Let the Carols Ring' enjoys three performances over the Christmas period: St John's Church in Upper Norwood on the 10<sup>th</sup> December, St Mary's Church in Putney on the 11<sup>th</sup>, and on the 18<sup>th</sup> at Fairfield Halls in Croydon.\* I am



*Georgia Barnes*

extremely excited to be sharing this piece in all three venues. My great-grandmother worked as the assistant to the director at Fairfield Halls in the 1970s, and we have spent many years as a family watching pantomimes and concerts in the same venue. Whilst we haven't been able to spend any time together over the past year, it will be really special for me to be able to write in a place with so much local, family history.

Olivia Bell, the lyricist said:

'It struck me that there were many similarities between lockdown and Advent – the quiet acceptance of waiting for something much longed for, the preparation for something greater to come; the reaching once more back to the light. Although this carol references Christmas 2020, where households were unable to share festivities with one another due to the coronavirus epidemic, it also speaks more broadly of the wait for the coming of Christ, and the radiant joy and cheer that accompanies the true Christmas spirit – letting the carols, once more, ring'.

\* This performance of the carol did not take place because Trinity Boys Choir were not able to be there.

## **A message from Hilary Davan Wetton**

I thought that some of your members might be interested in my recent news!

I am delighted to say that my little book "Reflections on Conducting" has finally been published (Queen's Temple Publications). It looks quite striking and it has the virtue of relative brevity (relative both to most conducting books and to my normal tendency to embroider!). I do hope you may be tempted.

## Christmas Coffee Meeting and Buffet

On Tuesday, 14<sup>th</sup> December the LMP held their final Coffee Meeting of the year, which also happened to be the only one to be held in person as well as on Zoom. For those who were able to attend at the Fairfield Halls where the event was staged in the Recreational, it was a chance to mingle with friends, albeit in masks and adhering to all the latest covid rules.

The tables for 6/7 guests were gaily decorated with paper Christmas cloths, plates and serviettes. Coffee or tea and mince pies or biscuits were served on arrival.

The Meeting, together with the Zoom connection, started at 11am with Julia's address and her introduction of Flynn Le Brocq, the new Chief Executive of the Orchestra from January 2022. Ruth Rogers conducted a short interview with him with subsequent questions from Friends.



*Ruth and Flynn*

This was followed by a brilliant performance of Mozart's Oboe Quartet, featuring, Ruth Rogers (violin), Judith Busbridge (viola), Ben Rogerson (cello) and Gareth Hulse (oboe).



*LMP Quartet*

Julia then made the following very moving farewell speech:

"In 1949, LMP happened, it wasn't an idea that was planned for many months or years; it really did just happen. Harry Blech, our founder was invited to conduct a wind group and following a successful concert it was suggested that he might expand the group to incorporate strings and out of quite an inauspicious start, so began the LMP... It was cultivated with love and care and perhaps very importantly it fulfilled a need, plugged a gap at a time when chamber orchestras were not in abundance and the music of the classical era, Mozart and Haydn was not given the exposure or opportunity that it might have to be heard... the result was an unbounded success. The LMP packed concert halls, including the Royal Festival Hall when symphony orchestras struggled to do so. The newspaper critic of the Times asked in one review: "What is Mr Blech's secret that however many times he assembles the LMP to play 18<sup>th</sup> century music in the RFH there are more audience than seats." That truly was the heyday of the LMP but there have been more glorious times since then.

We live in a very different environment today where there are more than a dozen chamber orchestras dotted around the country with quite a concentration



in London. And yet the LMP is thriving today after nearly 73 years, perhaps wearing different clothing but with the main components and a beating heart fixed in place. What makes up our family; well inspirational musicians, I have loved sitting next to Sebastian for all of these years and I have learnt so much; a completely dedicated team that manages the orchestra and goes those extra miles and together with the players have created a living breathing community. When I read the history of the LMP as written by Harry himself, I realise that money is and has always been an issue right from the 11<sup>th</sup> of February 1949 to the present day and so it will always be... however we have been truly blessed with the support from you our wonderful LMP Friends, our patrons and donors and audiences everywhere who have enabled our orchestra to not just survive but flourish no matter what was put in our path.

We always have been, and always will be, the orchestra that seizes opportunities. We do live in the shadow of an incredible example of a leading light in this field, Louise Honeyman, who made, seized and found opportunities and really put LMP on the map as a pioneering orchestra and so we have continued and perhaps more so than ever before during the pandemic of the last 18 months. We have found the confidence to take risks, aim high, to imagine what we can achieve and then go all out to make it happen.

But it has truly happened as a collective effort... every cog has been crucial to its success from Cheryl who compiles the newsletter with such dedication, to Mary and Geoff who managed Eastbourne and now David has taken up the role with Mary, to Chris who has taken on the job of putting up and taking down the banners in Croydon... helping to lift the load from the office team, to Ruth who wins over audiences and plays like the super star she is, to Sebastian who plans wonderful programmes for Eastbourne, Judith who has created the finest of viola sections.. because everyone wants to play in it... as she is the leader... Gareth who's playing is like a jewel in the crown of LMP, I feel so proud to be in LMP when he starts playing, to Christine who manages the Friends with such care and dedication and follows in the footsteps of all of those who have gone before her. I could carry on all morning recognising the crucial

parts everyone has played... but I just want to say a massive thank you for being on this journey with us, and especially with me over the last 6 years, thank you from the bottom of my heart for your support in so many ways, seeing your faces in the audience warms out hearts and if we ever need reminding of why we do it... we just need to look up and see you there concert after concert and there is so much of the answer. I have truly loved being part of this orchestra, it has been such an exciting journey, I can't begin to list the events that have stood out, there are just so very many... tours of the far East, prom concerts, Gala evenings in Royal Palaces, TV broadcast of the Mozart Requiem, do you remember on the anniversary of Mozart's death live from St Pauls at 11.30 at night, PE concerts, a packed Fairfield for our concert with Sheku, countless education and outreach events that have been awe inspiring and so much more. It is also the place that I met my husband Mickey and we have loved performing and working and travelling together.

So I hand over this very precious organisation to Flynn, not wrapped in tissue paper because we are robust and have proved it on many occasions but handed over with pride in what we have achieved together and I will look out for and enjoy all LMP future achievements.

Thank you for being friends both with a small f and a capital F... I can't imagine there is another orchestra anywhere quite as lucky as we are to be supported by a group like you."

There was hardly a dry eye in the room.

Christine Robson, Chair of the Friends, then said a few words.

"As you know, this is Julia's last Coffee Meeting and it is important that we mark the occasion. When Julia became the Executive Director some six years ago the Orchestra was at a very low ebb looking for a new home and struggling financially. Over these years she has built up the work of the Orchestra, set up several different residencies, created a large network of collaborators, launched many exciting projects and initiatives, with lots of education and community projects. All meaning that, as Friends we have been able to enjoy a wide variety of concerts and events. In doing all of this, Julia has understood the importance of building good and

strong relationships. She has built an able support team with a good team spirit. She recognised the importance of keeping going during Lockdown to help members of the Orchestra and keeping in touch with our existing audience, as well as encouraging new people. Several of the Friends here today joined us during that period. Julia has always understood the importance of the Friends and has always been prepared to spend time with us at Coffee Meetings and concerts.

Julia leaves the Orchestra in such a more positive position that it was all those years ago. As she is about to retire, we hope that she really embraces the next stage of her life, both from the initial importance of having a bit of a rest first, but then (knowing Julia) before she moves on to pastures new. To help with this we have had a collection for you, Julia and I am delighted to hand over £2,600 today so that you can put it towards your future passions - possibly to pursue your interest in floristry or possibly other things as well? I would also like to present you with two cards (one wasn't enough to contain all the comments). We are also delighted to be awarding you Life membership of the Friends, as well as giving you some flowers and champagne. So good luck for the future whatever it may bring."

On this note the Meeting came to a close and the Zoom audience left. Those at the venue were served wine or a soft drink and the delicious buffet was declared open.



Our thanks must go to all the Friends and members of the LMP Team who organised this event, from decorating the tables, sourcing and serving the food and drink and clearing up afterwards. What would we do without you!

Following the buffet, there was a raffle, with tickets drawn by Flynn, with many lovely prizes.

So ended a very enjoyable occasion. Hopefully, in 2022 we will be able to have more live meetings as well as Zoom.

*Cheryl Morris*

*Photographs courtesy of Derek Lea & Cheryl Morris*





Julia later wrote the following to all the Friends.

Dear LMP Friends,

What a joy to be able to meet with some of you in person yesterday at Fairfield. It felt like the beginning of Christmas and hopefully it also paved the way for more meetings in person for 2022.

I don't know how to begin to thank you for the beautiful flowers, the champagne and for such a generous amount of money that was collected for me, what an incredible gift to give me. I have to say that I felt almost speechless when Christine gave me the presents. I will spend the money wisely on something that will remind me of your wonderful friendship to me.

I have loved every moment of my time with LMP and I feel privileged to have been part of this organisation on every level. Of course I have loved the concerts, but I have loved meeting and getting to know each of you and for the wonderful weekends at Eastbourne that I have been there for which have given me the chance to get to know you even better. Thank you for your support for LMP over the years, for all the concerts you have attended and every kind word of encouragement you have given me.

I want to wish you all well, have a wonderful Christmas and New Year and I hope you will be healthy in 2022 and beyond. I know you will continue to support both the orchestra and Flynn as he undertakes his new role and hopefully before too long I will see you at a concert or two.

With all my love and best wishes to each of you.

*Julia*



## Mickey Posner, a Fond Farewell

I did my first concert with the LMP in 1988, Mozart Requiem at the Fairfield Halls with Jane Glover. I was 26, a young, nervous man, in awe of everyone around me and just embarking on my career as a freelancer in London. I recently did my last date, a wonderful Christmas concert, also at the Fairfield Halls (there's a rather nice symmetry about that).

A lot has changed in the 33, almost 34 years since I started with the orchestra. I have seen Executive Directors, Musical Directors, leaders and many other colleagues come and go. I have made lifelong friendships and even met the love of my life through this amazing and wonderful orchestra. I have played concerts the length and breadth of this country and all over the world. I have played on numerous CDs and had so many great experiences, I couldn't possibly start to talk about them individually.

There have been highs and yes, some lows during this time in the orchestra's life, but I like to think that I am leaving at a very good and exciting moment, when the LMP is flying high and the future looks rosy.

I think that the most important change I have seen is that over the last eight years, we have moved to being a player led, player run group, where the players have taken a much greater role in the artistic development and direction. This has led to us as the orchestra feeling a sense of ownership, which in turn, has meant that when we go onto the stage, we feel a responsibility not only as professionals, but to the team to produce a great performance.

I can honestly say that I haven't felt this in any of the many other orchestras that I have played with in my career and this corporate feeling of ownership has come from the leadership of Julia, her magnificent team and the directors. I am sure that I speak for everyone in the LMP when I thank them from the bottom of my heart for saving the orchestra at its darkest moment and the fact that it sits proudly at the top of the pack, a beacon of



everything that is good about the classical music scene in this country. I am sure that the LMP will continue to grow and flourish for many years to come.

The wonderful Louise Honeyman set up the LMP Friends way back when I first worked with the orchestra and you have been a constant source of encouragement ever since. I remember going into the various offices over the years and seeing Friends giving up their time to help out in whatever way they were asked to for the cause.

We are so grateful to all of you. I don't think there's another orchestra who have such a devoted group of friends (in every way), who come to all our concerts, support us in so many ways and have become personal friends as well.

I was lucky to get to know quite a lot of you better, when you came to our house for the inner circle dinner parties over the last few years and it was always fascinating to hear your stories and to get to know the people, who I had seen in the concert halls for so many years. I truly enjoyed those evenings and marvelled at your energy, enthusiasm and love for music in general and the orchestra in particular.

I won't embarrass anyone individually, there have been so many really important and influential people over the years, but I want to thank each and every one of you for your kindness, support and love over the years. This orchestra wouldn't be what it is without you, you are a huge part of the family and we as a group need to look after and nurture you for ever, make no mistake about that!!

I am sure that we will meet again in the future, when the dust settles. I don't know what the next chapter of our lives has in store, I'm sure there will be many twists and turns, but this wonderful orchestra and all of you will hold a special part in our hearts for the rest of our lives. Thanks for the memories and with much love,

*Mickey*

## Christmas at Fairfield Saturday 18 December

As we attended the last LMP concert before the Christmas break, we all knew that worries about the new Omicron variant were starting to take hold. For the last time, Julia welcomed the audience to the Fairfield Halls for this Christmas concert which was very much about the local community and thanked everybody for their bravery in attending. Unfortunately she had to announce that the Trinity Boys Choir would not be appearing because nine of them had tested covid positive and that it was likely to spread further as the days went on. However, she was pleased to announce that there would be all sorts of new musical delights in the programme that we were not expecting, which would be announced as the concert progressed.

The first of these new musical delights was Corelli's Christmas Concerto magnificently led by Ruth Rogers and Vicky Sayles. I have to say this was a real unexpected treat and very well done to all the musicians who had little time to practise it beforehand. David Gibson then led the Croydon Philharmonic Choir in the first excerpt from Handel's Messiah, "And the Glory of the Lord" followed by The First Nowell where the audience were glad to join in with our masks on. Ruth led the Orchestra in a couple of favourites: Strauss' s "Pizzicato Polka"; and Tchaikovsky's "Waltz of the Flowers".

And the attention turned to the Croydon Citadel Band, led by Darell Scholes. who played us three lovely arrangements based on several carols: Steven Posford's Immanuel; Mary Walks Around the Thorne arranged by Schmidt; and Paul Sharman's On Christmas Night. It was very uplifting to hear the fabulous sound of the brass. The first half of the concert ended with Croydon Philharmonic Choir singing the second excerpt from the Messiah, "For Unto us a Child is Born followed by "Hark the Herald Angels Sing".

We then adjourned to the Arthur Davison Suite on Level One to enjoy a drink at the Friends' bar. It was nice to see and catch up with many of the Friends. One did remark that it makes such a difference to have our own private room where you can sit comfortably before, during and after the concert! The interval flew by and it was time for the second half of the concert before we knew it.

The Choir sang "Ding Dong Merrily on High", Rutter's "I Saw Three Ships" and we all sang "God Rest you Merry Gentleman". And then we had another unexpected musical delight with Ruth Rogers as the soloist with the LMP in Vivaldi's "Winter from Four Seasons" in a very spirited and lively performance. At the end of this performance Ruth took the opportunity to announce to the audience that this was the last time Julia and Mickey would be on the stage with the Orchestra. Not only did she commend them for their beautiful playing over more than 30 years, but noted how magnificent Julia had been in leading the Orchestra over the last six years through very difficult times to create this vibrant LMP that exists today. She also wanted to mention that Mickey, as Julia's husband, had provided tremendous support to Julia throughout her time as Executive Director as well as volunteering at many of the concerts including helping behind the bar at St Johns Upper Norwood.

Croydon Philharmonic Choir then took over the reins singing Rutter's "Twelve Days of Christmas" followed by the last excerpt of Handel's Messiah Pifa-Recits - Glory of God. At this point the Choir were joined in the Choir Stalls by the replacement soloist - the one and only Tegan Eldridge, LMP's Outreach and Strategic Planning Manager. There is such talent within the LMP team and Tegan sounded magnificent - a real triumph, remarked on by many of the Friends there to witness her solo debut at the Fairfield Halls. The concert ended with "O Come all ye Faithful" which included a marvellous snippet of virtuoso violin playing by Ruth Rogers. And then for the encore, where Jess Cooling, the LMP's Orchestra Manager joined the Orchestra and the Citadel Band on stage for a lovely rendition of Anderson's "Sleigh Ride" with the usual audience participation. A lovely ending to a lovely concert.

Julia and Mickey, together with members of the Orchestra joined us in the Friends' bar afterwards for a drink and brief chat before we all headed home. This was tinged with a little sadness as it officially marked the end of Julia and Mickey's playing career with the LMP.

*Christine Robson*

## FORTHCOMING LMP EVENTS

During this rapidly changing time, there may well be changes to the listings below. We will let you know about any changes as soon as we can by e-mail. Please also keep an eye on the LMP website [www.londonmozartplayers.com](http://www.londonmozartplayers.com)

### Sunday 13 February at 19.30

Fairfield Halls, Park Lane, Croydon CR9 1DG

Jonathan Bloxham (conductor)

Sheku Kanneh Mason (cello)

James Mayhew (artist)

Glinka "Russian and Ludmilla" Overture

Shostakovich Cello Concerto No. 2, Opus 126

Mussorgsky Pictures at an Exhibition

orch. Ravel

### Saturday 19 February at 19.30

GRAYSHOTT CONCERTS

St Luke's Church, Headley Road, Grayshott, GU26 6LF

Pegasus Chamber Choir

Adrian Butterfield (conductor)

Charlotte Bowden (soprano)

Alexander Chance (countertenor)

Matthew Keighley (tenor)

Jerome Knox (bass)

Handel Messiah, HWV 56

### Friday 4 March at 19.30

Queen Elizabeth Hall, Southbank Centre, Belvedere Road, SE1 8XX

Michael Collins (clarinet)

Simon Blendis (director)

Britten Variations on a Theme of Frank Bridge,  
Opus 10

Weber Clarinet Concerto No. 2, Opus 74

Jessie Montgomery Starburst

Mozart Clarinet Concerto, K.622

### Saturday 12 March Time tbc

Exeter Cathedral, Exeter EX1 1HS

Exeter Philharmonic Choir

Howard Ionascu (conductor)

Finzi Lo the Full Final Sacrifice

Brahms Ein Deutsches Requiem, Opus 45

### Sunday 20 March at 14.30 and 16.00

CHILDREN'S CONCERTS

St John the Evangelist, Sylvan Road, SE19 2RX

Simon Blendis (director)

Bernard Hughes Not Now Bernard

### Thursday 24 March at 19.30

St David's Hall, The Hayes, Cardiff CF10 1AH

Delyana Lazarova (conductor)

Isata Kanneh Mason (piano)

Prokofiev Classical Symphony, Opus 25

Clara Schumann Piano Concerto Opus 7

Rossini L'Italiana in Algeri Overture

Mendelssohn Symphony No. 4 "Italian", Opus 90

### Friday 25 March at 19.30

GRAYSHOTT CONCERTS

St Luke's Church, Headley Road, Grayshott, GU26 6LF

Delyana Lazarova (conductor)

Isata Kanneh Mason (piano)

Rossini L'Italiana in Algeri Overture

Clara Schumann Piano Concerto, Opus 7

Beethoven Symphony No. 8, Opus 93

### Saturday 26 March at 19.30

St Martin-in-the Fields, Trafalgar Square, WC2N 4JH

Jonian Ilias Kadesha (violin)

Timothy Ridout (viola)

Ruth Rogers (director)

Tchaikovsky Serenade for String Orchestra in C major,  
Op.48

Mozart Sinfonia Concertante for Violin, Viola and  
Orchestra in Eb major K.364

### Sunday 27 March at 19.30

Trinity College Chapel, Trinity College, Trinity Street,  
Cambridge CB2 1TQ

Ralph Woodward (conductor)

Fairhaven Singers

Miriam Allan (soprano)

Alex Ashworth (baritone)

Handel The ways of Zion do mourn HMV 264

Vaughan Williams Dona nobis pacem  
(Jonathan Rathbone version)

### Tuesday 12 April at 19.30

St Martin-in-the-Fields, Trafalgar Square, WC2N 4JH

Gesualdo 6

Pärt Passio

### Friday 15 April at 19.30

St Martin-in-the-Fields, Trafalgar Square, WC2N 4JH

St Martin's Voices

Bach St. John Passion, BWV 245

### Saturday 30 April Time tbc

Snape Maltings Concert Hall, Snape Bridge, Snape IP17 1SP

Ben Vonberg-Clark (conductor)

University of Essex Choir

Bernstein Chichester Psalms

Mendelssohn Psalm 42

Haydn Paukenmesse

### Sunday 1 May Time tbc

Eden Project, Bodelva, Cornwall PL24 2SG

Ruth Rogers (director)

Elgar Serenade for Strings

Vaughan Williams Lark Ascending

Holst St. Paul's Suite

**Monday 2 May Time tbc**

Eden Project, Bodelva, Cornwall PL24 2SG

Ruth Rogers (director)

Informal Children's Performances including:

Ferdinand the Bull

Teddy Bears' Picnic

Fun Classics For All

Evening Concert Time tbc

Vivaldi Four Seasons, Opus 8

**Saturday 7 May Time tbc**

NEWBURY FESTIVAL

Venue tbc

Stephen Barlow (conductor)

Ema Nikolovska (soprano)

Sophie Bevan (soprano)

Mozart Vespers (including Laudate Dominum)  
K.339

Mozart Il tenero momento from Lucio Silla

Mozart Ah la prevedi! Deh non Varcare

Mozart Divertimento K.136

Mozart Coronation Mass K.317

**Saturday 14 May at 19.30**

St. Giles' Cripplegate, Fore Street, EC2Y 8DA

Rob Lewis (conductor)

Excelsis Chamber Choir

Steve Banks Blue Pearl

**Friday 20 May at 19.30**

St Martin-in-the-Fields, Trafalgar Square, WC2N 4JH

Simon Blendis (leader)

James Gilchrist (tenor)

Ben Goldscheider (horn)

Elgar Introduction and Allegro, Opus 47

Mozart Horn Concerto No. 4, K.495

Cecilia McDowall Off the Ground

Britten Serenade for Tenor, Horn and Strings,  
Opus 31**Saturday 21 May Time tbc**

Cadogan Hall, 5 Sloane Terrace, SW1X 9DQ

Simon Blendis (leader)

Constanza Chorus

Cecilia McDowall Shipping Forecast

Grace Williams Sea Sketches

Vaughan Williams A Sea Symphony

**Wednesday 25 May Time tbc**

The Marina Theatre, Marina, Lowestoft, Suffolk NR32 1HH

Ruth Rogers (director)

Mozart Serenade Notturmo, K.239

Fiona Brice New Commission

Cecilia McDowall Off the Ground

Telemann Concerto for Horn and Strings  
TWV51:D8

Coleridge Taylor Novelletten, Opus 52

**Friday 27 May Time tbc**

GRAYSHOTT CONCERTS

St Luke's Church, Headley Road, Grayshott, GU26 6LF

Jonathon Bloxham (conductor)

Shoshanah Sievers (violin)

Mozart Overture to Don Giovanni, K.527

Bruch Violin Concerto, Opus 26

Mendelssohn Symphony No. 3 "Scottish", Opus 56

**Saturday 11 June at 16.00**

Fairfield Halls, Park Lane, Croydon CR9 1DG

Tim Henty (conductor)

Floella Benjamin (narrator)

Prokofiev Peter and the Wolf, Opus 67

Saint-Saëns Carnival of the Animals

**Monday 13 June Time tbc**

CLASSICAL ROAD SHOW AT FAIRFIELD HALLS

More details to follow

**Friday 17 June at 16.00**

Holy Trinity, Sloane Street, Chelsea, SW1X 9BZ

Will Vann (conductor)

Britten Noye's Fludde, Opus 59

**Friday 17 June Time tbc**

THAXTED FESTIVAL

Venue tbc

Howard Shelley (piano)

Mozart Symphony No. 25, K.185

Shostakovich Piano Concerto No. 2, Opus 102

Schubert Symphony No. 5, D.485

**Saturday 18 June at 19.30****ETCHINGHAM INTERNATIONAL CONCERT SERIES**

Assumption of Blessed Mary and St Nicholas Church,

Etchingham. East Sussex TN19 7AW

Jack Gonzalez-Harding (harpsichord/director)

Nicholas Daniel (oboe)

Fenella Humphreys (violin)

Daisy Noton (flute)

Bach Orchestral Suite No. 2, BWV 1067

Bach Concerto for Violin and Oboe in C minor,  
BWV 1060

Bach Brandenburg Concerto No. 5, BWV 1050

Albinoni D Minor Oboe Concerto No. 7, Opus 9

**Sunday 19 June at 16.00**

St John the Evangelist, Sylvan Road, SE19 2RX

Local Choirs

Will Vann (conductor)

Britten Noye's Fludde, Opus 59

**Sunday 26 June Time tbc**

EGERTON MUSIC FESTIVAL

Venue tbc

Jane Wisely (piano)

Simon Blendis (director)

Haydn Symphony No. 49 in F minor "La Passione"

Mozart Piano Concerto No. 23 in A, K.488

Mozart Symphony No. 40 in G minor K550

**Thursday 30 June Time tbc**

Chichester Cathedral, West Street, Chichester PO19 1RP

Jess Gillam (saxophone)

Ruth Rogers (director)

Haydn Symphony No 44 in E minor, "Trauer"  
Hob.1:44

Marcello Concerto in C Minor, SZ799

Glazunov Saxophone Concerto, Opus 109

Mozart Symphony No. 29 in A major, K201/186a