

**EC4** music



**St Bride's Church, Fleet Street**  
Tuesday 14<sup>th</sup> October, 2014, 7pm

All profits go to the St Bride's INSPIRE! Appeal

## PROGRAMME

Wolfgang Amadeus Mozart (1756 –1791)

*Ch'io mi scordi di te? ... Non temer, amato bene K. 505*

Claire Seaton, soprano

Olga Stezkho, piano

Wolfgang Amadeus Mozart (1756-1791)

*Clarinet Concerto in A major, K. 622*

Michael Whight, clarinet

### Interval (20 mins)

Johann Sebastian Bach (1685 - 1750)

'Jesus bleibet meine freude' from

*Herz und Mund und Tat und Leben BWV 147*

Johann Sebastian Bach (1685 - 1750)

*Magnificat in D major BWV 243*

Claire Seaton, soprano

Nina Bennet, soprano

Benjamin Clark, tenor

Philip Tebb, bass

Good evening, and welcome to the EC4 Music Autumn concert in our spiritual home of St Bride's Church, Fleet St. We are delighted to be back again and to be able to support the work of the INSPIRE! Appeal, helping to raise urgently needed money to maintain this beautiful church. We are also delighted to be working again with Claire Seaton, Nina Bennet, Olga Stezhko and Philip Tebb and to be welcoming Benjamin Clark and Michael Whight for the first time.

### **Wolfgang Amadeus Mozart (1756-1791)**

*Ch'io mi scordi di te? ... Non temer, amato bene K. 505*

We start this evening with an exquisite Mozart concert aria, written in Vienna in 1786, for soprano, piano and orchestra. Claire, our wonderful soprano, suggested this piece to us and we are really rather glad she did. Mozart often composed with specific musicians in mind, and this was written for the British soprano Nancy Storace (with whom he apparently had more than just a close friendship).

This dramatic setting of the text begins with a recitative, using just the soprano and strings. The singer languishes in her grief until the entry of the piano marks the beginning of the aria itself. Mozart's word painting is gorgeous, as always, the music reflecting the see-sawing emotions in the text. A perfect example of this can be heard in the phrase "l'alma mia mancando va" which is set to a descending, unsteady scale in which the soprano sounds as though she may faint. The phrase "Stelle barbare, Stelle spietate" is spat out, accompanied by a thundering piano part. The piano acts rather like a second voice throughout.

Ch'io mi scordi di te?  
Che a lui mi doni puoi consigliarmi?  
E puoi voler che in vita?  
Ah no! Sarebbe il viver mio di morte  
assai peggior.  
Venga la morte, intrepida l'attendo.  
Ma, ch'io possa struggermi ad altra  
face,  
ad altr'oggetto donar gl'affetti miei,  
come tentarlo?  
Ah, di dolor morrei!  
Non temer, amato bene,

per te sempre il cor sarà.  
Più non reggo a tante pene,  
l'alma mia mancando va.  
Tu sospiri? O duol funesto!  
Pensa almen, che istante è questo!  
Non mi posso, oh Dio! spiegar.  
Stelle barbare, stelle spietate,  
perchè mai tanto rigor?  
Alme belle, che vedete  
le mie pene in tal momento,  
dite voi, s'egual tormento  
può soffrir un fido cor?

You ask that I forget you?  
You can advise me to give myself to  
her?  
And this while yet I live?  
Ah no! My life would be far worse  
than death!  
Let death come, I await it fearlessly.  
But how could I attempt to warm  
myself to another flame,  
to lavish my affections on another?  
Ah! I should die of grief!  
Fear nothing, my beloved,

my heart will always be yours.  
I can no longer suffer such distress,  
my spirit fails me.  
You sigh? O mournful sorrow!  
Just think what a moment this is!  
O God! I cannot express myself.  
Barbarous stars, pitiless stars,  
why are you so stern?  
Fair souls who see  
my sufferings at such a moment,  
tell me if a faithful heart  
could suffer such torment?

### **Wolfgang Amadeus Mozart (1756-1791)**

*Clarinet Concerto in A major, K. 622*

1) *Allegro*    2) *Adagio*    3) *Rondo*

Written in 1791, shortly before his death, this is Mozart's final instrumental work having just completed operas *La Clemenza de Tito* and *The Magic Flute*. It is justifiably considered by many to be one of his greatest masterpieces.

Mozart loved the clarinet, and was one of the first to use it as part of a full orchestra. This concerto was written for Anton Stadler, the virtuosic player, who, depending on who you believe, was either a great friend to Mozart or "a secret bloodsucker" (according to Mozart's sister-in-law). He is credited with developing the Bassett Clarinet by adding a section in order to increase its range and Mozart wrote this concerto for that instrument. By 1802, the score had been anonymously adapted for the clarinet as the Bassett Clarinet had become obsolete.

The piece is full of delicate interplay between the soloist and orchestra, and is intimate, and almost conversational in style. Its virtuosic moments will allow our esteemed soloist to show off his skills, although there are no cadenzas (ornamental passages, included deliberately to flaunt the player's ability).

The first movement is a fast-paced Allegro. The initial theme is a sprightly tune and is introduced by the orchestra, before being taken on by the soloist and spun into a flowing melody. The second theme is more

rhythmic and full of exciting leaps. It soon intermingles with the first, allowing the soloist to use almost the full range of the instrument.

The second movement is slow and sweet, and very well known. The expressive nature of the sound of the clarinet perfectly conveys a sense of yearning in the music, perhaps echoing Mozart's emotions at the time, as his wife Constanze was frequently away. It is reflective and tender and again exploits the full range of the instrument.

The final movement is, by contrast, more of a chirpy dance; full of adventurous melodies but still with the occasional more reflective moment. The accompaniment is reduced with the flute taking a major role and almost duetting with the clarinet in places.

The concerto hints at what even greater genius lay ahead for Mozart, but for his untimely death aged 35. Perhaps more works for clarinet would have been produced, given Mozart's love for the instrument and his incredible ability to make the most of its range, colour and tone. His early death robbed us all of more genius from perhaps the purest musical talent of all ages, but we can at least be grateful for what we have.

### **Johann Sebastian Bach (1685 - 1750)**

'Jesus bleibet meine freude' from *Herz und Mund und Tat und Leben BWV 147*

This is a snippet of the 20 minute cantata *Herz und Mund und Tat und Leben* (Heart and Mind and Deed and Life), and, we thought, a perfect hors d'oeuvre before the main course of the Magnificat you will hear shortly. Incredibly, it's the first time we have sung any Bach in our twenty year history!

Written in 1723, during Bach's first year as Kantor in the church of St Thomas in Leipzig, it was a setting of a traditional hymn. This evening we are singing the original German, rather than the English version, 'Jesu, Joy of Heart's Desiring' now commonly heard at weddings.

The melody was actually written by Johann Schop and Bach harmonized and orchestrated it. It features a prominent oboe solo from the lovely Suzanne.

Jesus bleibet meine Freude,  
meines Herzens Trost und Saft,  
Jesus wehret allem Leide,  
er ist meines Lebens Kraft,  
meiner Augen Lust und Sonne,  
meiner Seele Schatz und Wonne;  
darum laß' ich Jesum nicht  
aus dem Herzen und Gesicht.

Jesus remains my joy,  
my heart's comfort and essence,  
Jesus resists all suffering,  
He is my life's strength,  
my eye's desire and sun,  
my soul's love and joy;  
so will I not leave Jesus  
out of heart and face.

### **Johann Sebastian Bach (1685 - 1750)**

*Magnificat in D major BWV 243*

The song of Mary has been set to music more often than any other liturgical text, other than the Mass itself. Bach only set it this once, again while in Leipzig in 1723. This is perhaps surprising, given his need to compose a new piece each week for the choir (accumulating more than 200 cantatas in all).

The Magnificat was written originally for the lengthy Christmas Vespers service, hence its relative brevity at a mere 26 minutes! During that service, four Christmas Lauds (hymns) were included. Later these were removed so the piece could be used at any time of the year.

Bach was a devout man and always took great care in how he set the text. He uses an unusually large orchestra for the time – 3 trumpets, 2 flutes, 2 oboes, strings, continuo and timpani. Throughout the 12 movements, Bach uses the choir and the full orchestra to provide emphasis to particular passages. The chorus sections are exuberant (and technically challenging!), the more reflective moments are reserved for soloists and reduced orchestration.

**Magníficat ánima mea Dóminum. *My soul doth magnify the Lord.***

The orchestral introduction is joyful, with the trumpets playing a prominent role. The choir joins the happy throng, singing long phrases of semiquavers, almost tripping over themselves with excitement. You can almost hear the laughter as they sing.

**Et exultávit spíritus meus: in Deo salutári meo. *And my spirit hath rejoiced in God my Saviour.***

The feeling of exultation is provided by a dancing rhythm which rises in pitch.

**Quia respéxit humilitátem ancíllae suae; *Because He hath regarded the humility of His slave:***

**Ecce enim ex hoc beátam me dicent omnes generatiónes. *For behold from henceforth all generations shall call me blessed.***

The humility Mary feels is expressed by using a slower tempo and the beautiful sound of the oboe d'amore, until the entry of the full choir and orchestra we get in the fourth movement "omnes generationes" – all generations.

**Quia fécit mihi mágna qui pótens est: et sánctum nómen eius. *Because He that is mighty hath done great things to me; and holy is His name.***

**Et misericórdia eius in progénies et progénies timéntibus eum. *And His mercy is from generation unto generations, to them that fear Him.***

The bass soloist sings the verse referring to might, accompanied by organ and cello, followed by a tender duet between soprano and tenor to represent God's mercy.

**Fécit poténtiam in bráchio suo: dispérsit supérbos mente cordis sui. *He hath shewed might in His arm: He hath scattered the proud in the conceit of their heart.***

The climax of the whole piece is a barnstormer of a fugue, with the melody being repeated over and over by each vocal part. The word "dispersit" is literally scattered across the choir and you can't miss the huge chord used to set "Superbos" (proud).

**Depósuit poténtes de sede: et exaltávit húmiles. *He hath put down the mighty from their seat, and hath exalted the humble.***

**Esuriéntes implévit bonis: et dívites dimísit inánes. *He hath filled the hungry with good things; and the rich He hath sent empty away.***

Listen out for the joyful setting of "exultavit" in the tenor solo, and how Bach uses simple ways to reinforce "put down", "mighty" and "humble", including the flutes stopping playing a note early to represent being empty handed.

**Suscépit Ísrael púerum suum: recordátus misericórdiae suae. *He hath received Israel His servant, being mindful of His mercy:***

This is sung this evening by a semi-chorus of sopranos and altos. The oboes play an elongated plainsong melody, the tonus peregrinus, which was traditionally associated with the Magnificat. The voices weave beautiful decorative lines above.

**Sicut locútus est ad patres nostros: Ábraham, et sémini eius in saecula. *As He spoke to our fathers, to Abraham and to his seed for ever.***

The reference to the Old Testament Abraham leads Bach to hold back slightly, perhaps also in anticipation of the upcoming Gloria.

**Glória Patri, et Fílio, et Spirítui Sancto, Sicut erat in princípío, et nunc, et semper, et in saecula saeculórum. Amen. *Glory be the Father, and to the Son, and to the Holy Spirit, As it was in the beginning, is now, and ever shall be, forever and ever, Amen.***

Bach ends by cheekily repeating the music from the beginning of the piece, while the choir sings "As it was in the beginning". This piece is glorious, dramatic, expressive and as great a piece of Bach as you will find.

**Michael Whight, clarinet**

Michael has a varied career as an orchestral player, soloist, chamber musician, conductor and teacher. Until last year he was Principal Clarinettist with the Royal Philharmonic Orchestra, having previously spent 10 years as Principal with the Philharmonia Orchestra. He has also been guest Principal with all the London orchestras as well as the Royal Concertgebouw Orchestra and Chamber Orchestra of Europe. Conductors he has worked with include Guilini, Maazel, Abbado, Sinopoli, Salonen, Sanderling, Svetlanov, and Harnoncourt.

Among some 200 recordings are Stravinsky's Ebony Concerto with Robert Craft and the Philharmonia Orchestra and the Mozart Concerto which he directed from the bass clarinet. This was voted 'the top of current offerings' by International Record Review. He collaborated with John Adams in performances of his concerto Gnarly Buttons in San Francisco conducted by Kent Nagano. As a session player he appeared on the soundtracks for Lord of the Rings and the Harry Potter Series.

Michael was the first British winner of the International Clarinet Congress Competition and won the woodwind prize at the Royal Overseas League. He was invited by Valery Gergiev to play in the World Orchestra for Peace. As a conductor Michael has given concerts with Northern Sinfonia, and the Royal Philharmonic and Pohang Symphony Orchestras.

We are honoured to have him as our soloist this evening.

**Olga Stezhko, piano**

Since making her debut as a concert pianist on the stage of the Minsk National Opera House at the age of eight, Olga Stezhko has been performing internationally to great acclaim at venues such as London's Wigmore Hall, Barbican Hall and Southbank Centre; Minsk Philharmonic Hall; Palacio de Festivales de Cantabria in Santander; Salle Cortot and Saint-Étienne Opera Theatre in France and Carnegie Hall, New York, both as a soloist and in recital. Her interpretations have been lauded as 'luminous' by Michael Church of The Independent; Hilary Finch of The Times has hailed Olga's 'great skill and sensitivity'. Upcoming highlights include recitals at the Wigmore Hall, St. Martin-in-the-Fields and Teatro Miela, Trieste, as well as many other appearances at concert halls in the UK, Sweden and Italy.

Olga Stezhko was born in Minsk, Belarus. She started to play the piano at the age of five and entered the Republican Music College in Minsk a year later. She studied there with the famous Belarusian pianists Oleg Krimer and Evgeny Pukst, graduating with distinction. In 2002 she was awarded one of only a handful of scholarships to study at the United World College of the Adriatic in Italy, where her teachers were Alberto Miodini and the legendary Trio di Trieste. In 2004 she came to the Royal Academy of Music in London on a scholarship, graduating with 1st Class Honours in 2008. She completed an MMus at the RAM with distinction and all piano prizes in 2010, studying under Ian Fountain, supported by the RAM and some of the most prestigious UK scholarships such as the Myra Hess Award from the Musicians' Benevolent Fund and Philharmonia Orchestra/Martin Musical Scholarship Fund as well as Mr Massimo Prezl Oltramonti.

Olga Stezhko has won many international piano competitions, prizes and awards including the Grand Prix at the First 'Halina Czerny-Stefanska In Memoriam' International Piano Competition in Poland, First Prize at the Nikolai Rubinstein International Piano Competition in France and Third Prize at the Prix Amadèo de Piano International Piano Competition in Germany. She was also selected for the Tillett Trust Young Artists' Platform scheme and the prestigious Park Lane Group Young Artists Series, UK.

Olga Stezhko's musical interest ranges from core classical repertoire to contemporary composers, however her main passion is for the works of the early 20th century composers, such as Scriabin, Prokofiev, Debussy et al. She also produces unconventional multimedia projects that combine music, avant-garde film, literature and light design within one thematic arch. Olga's debut concept recital album *Eta Carinae* featuring music by Scriabin and Busoni was released worldwide in May 2014.

### **Claire Seaton, soprano**

One of the country's most adaptable sopranos, Claire also enjoys remarkable success in the early music field where she has worked with ensembles such as The Tallis Scholars and the Gabrieli Consort, with whom she made her BBC Proms debut in Handel's *Dixit Dominus* and is known for her performances of the soprano solos in Allegri's *Miserere*. Claire's oratorio experience is extremely broad and she is particularly renowned for her performances of Verdi's *Requiem*, Brahms' *Requiem* and Mozart's *C Minor Mass*. Her recent repertoire has ranged from regularly performed favourites such as Verdi's *Requiem* and Mozart's *Requiem* to

less common works such as Symanowski's *Stabat Mater* and Elgar's *The Light of Life*.

In addition to recording the Allegri Claire's discography includes the role of The Believer in Rutland Boughton's *Bethlehem* for Naxos, Brahms' *Deutsche Requiem* with Jeremy Backhouse and the Vasari Singers for Guild, and the world premiere of Jonathan Dove's *The far theatricals of day* with Nicholas Cleobury. Claire has also recorded the Pergolesi *Stabat Mater* with the counter tenor Andrew Watts.

Claire recently created the role of *Matriarch* for the world premiere of Paul Mealor's cantata *The Farthest Shore* with the BBC singers, broadcast live on Radio 3 from St David's Cathedral.

### **Nina Bennet, soprano**

Nina studied Philosophy and English at the University of East Anglia, Norwich, before embarking on musical training at the Royal College of Music, London. Whilst there, she gained a Graduate Diploma in Singing and a Post-Graduate Diploma in Early Music, and also received coaching in masterclasses with Emma Kirkby, Catherine Bott, Michael Chance, Sarah Walker, and Jane Manning.

Her concert platform work has included Haydn's *Creation* and *Nelson Mass*, Mozart's *Coronation Mass*, *Requiem* and the *C Minor Mass* under Jeremy Backhouse in Guildford Cathedral. She has also performed Haydn's *Little Organ Mass* and Faure's *Requiem* with the City of London Sinfonia, Bach's *Magnificat* under Tim Brown, Bach's *B Minor Mass* and Monteverdi's *Vespers* with Charivari Agreeable in St John's Smith Square, Bach's *Christmas Oratorio* with Peter Schreier, also in St John's, and Vivaldi's *Gloria* with the Royal Philharmonic Orchestra in Cadogan Hall. She has performed the role of Dido, in Purcell's *Dido and Aeneas* St Martin in the Fields, St James', Piccadilly, and in Orvieto Cathedral, Italy.

Nina is also a versatile consort singer and recently toured Germany, Italy and Spain with the Academy of Ancient Music under Richard Egarr. She appears regularly with the BBC Singers, Britten Sinfonia Voices, Philharmonia Voices and the Geoffrey Mitchell Choir in recordings for Opera Rara, and is a permanent member of the choir of St Bride's, Fleet Street. She is a founder member of the relaunched Amaryllis Consort which specialises in early secular music, and also maintains a busy recital schedule with the Silvestre Trio.

### **Benjamin Clark, tenor**

Benjamin Clark is a singer, conductor and amateur. He studied music in Durham, Vienna and London, and has sung with the Platinum Consort, Stile Antico, Tenebrae, the Braband Ensemble and was a member of the inaugural Genesis Sixteen programme run by Harry Christophers. He currently studies with Sophie Grimmer at Trinity Laban Conservatoire, and is generously supported by the Trinity Laban Trust. As a soloist he has sung the role of the *Evangelist* in Bach's *Christmas Oratorio* with the Platinum Consort in King's Place, *Tamino* in Mozart's *Magic Flute* alongside other oratorio and operatic solos. As a conductor he conducts two children's choirs and a choral society and as an amateur he runs the Westminster Cathedral Chorister Outreach Programme alongside running education projects for the Platinum Consort and other education organisations.

### **Philip Tebb, bass**

Philip Tebb studied Music at Durham University, where he was a Choral Scholar at the Cathedral, and at the Royal College of Music on the Benjamin Britten International Opera School with Russell Smythe. His studies at RCM were generously supported by the Anne Clayton Award, Stanley Picker Trust Award, the Audrey Sacher Award and the Josephine Baker Trust. Roles at RCM included: Demetrius in Britten *A Midsummer Night's Dream*; Harasta in Janacek *The Cunning Little Vixen*; Nicandro in Handel *Atalanta* (as part of the London Handel Festival); Father Trulove in Stravinsky *The Rake's Progress* and Antonio in Mozart *Le Nozze di Figaro*.

Philip is in great demand as an oratorio soloist. Recent highlights include: Bach *Matthaus Passion* (Christus and Arias) with Jesus College Chapel Choirs and the Saraband Consort in Jesus College Chapel Cambridge and St Edmundsbury Cathedral; Bach *Weihnachts Oratorium* with Cor Dyfed in St David's Cathedral; Brahms *Requiem* with UCS Choral Society; Handel *Messiah* in the Royal Festival Hall, St David's Cathedral, St Edmundsbury Cathedral, Guildford Cathedral, St Martin-in-the-Fields and Tewkesbury Abbey; Mozart *Requiem* with Stroud Choral Society in Gloucester Cathedral; Mendelssohn *Elijah* with Whitstable Choral Society in Canterbury Cathedral; Mozart *C Minor Mass* with Barts Choir in Cadogan Hall and Verdi *Requiem* with the English Chamber Choir and the Belmont Ensemble in St Martin-in-the-Fields.

**Tim Crosley, conductor**

Tim Crosley studied piano from a young age under Reginald Thompson in Devon, culminating in four concerto appearances playing Mozart, Beethoven and Grieg at the Purcell Rooms in London as a teenager. At Cambridge University he performed several solo piano recitals and another Beethoven concerto at the West Road concert hall. He also sang as a tenor in various choirs while at University, including Clare College Chapel Choir and the Cambridge University Chamber Choir, which involved tours to India, Russia and the United States as well as much of Europe.

Tim has been heavily involved with EC4 Music since its debut concert in St Bride's Church in 1995, playing solo piano in past years and taking over as conductor of the EC4 Choir and EC4 Orchestra in 1997. He remains as keen as ever to continue to improve on what the group has achieved so far. Tim's other choral conducting includes the "City Consort of Voices" chamber choir formed as an offshoot of EC4 Music. In March 2010, he conducted Deloitte choir as winners of the "Office Choir of the Year" competition. Tim works as a partner and Head of Tax at law firm, Memery Crystal.

**Claire Ashby, leader**

Claire Ashby has performed as orchestra leader and chamber musician since she was eight, at venues such as St John's, Smith Square, the Barbican and Wigmore Halls, and as soloist, including Bach's *Double Violin Concerto* at Southbank Centre's Purcell Room at Queen Elizabeth Hall (1984) and Vivaldi's *Four Seasons* at Charterhouse, Godalming (1987). She studied as a Scholar at the Royal College of Music with Professor Andrievsky and there founded the Sammons Quartet, which she led in recitals in the UK and Europe, and took part in the International Quarternion. She led all the Royal College orchestras, and prizes won included the Fred Brough Orchestral Leadership prize and the Hester Lavene Award. Claire has led EC4 Music since 2000, performing Saint-Saëns' *Danse Macabre* at EC4 Music's Barbican concert in 2009, guest led the Apollo Chamber Orchestra and appeared as lead violinist with Wired Strings who perform and record with rock/pop artists including Mary J Blige, Kanye West, Paul Weller and Rod Stewart. Since 1996, her day job has been in marketing and publicity for organisations including Mind, the BBC Proms and the Royal Albert Hall, and she is currently Associate Director in healthcare for Red Door Communications.

## EC4 Music Choir

### Soprano

Lucy Alwyn  
Payal Anand  
Kathryn Baidon-Smith  
Madeleine Bailey  
Stephanie Beasley-Suffolk  
Alison Bott  
Olalla Castro Alvaredo  
Katie Chadd  
Alice Channer  
Philippa Clay  
Emma Davidson  
Fiona Drummond  
Zara Farrar  
Liz Geary  
Libby Gill  
Frances Godden  
Sarah Graham-Campbell  
Paula Grossman  
Sarah Harland  
Clare Harland  
Carol Ihnatowicz  
Catherine Kavanagh  
Virginia Khoury  
Rachel Lester  
Mandy Little  
Belinda Lydon  
Paula Melbourne  
Joanna Nevin  
Lindsey Norman  
Jane Pike  
Kate Pitt  
Victoria Prince  
Helen Santer  
Marlene Skerritt  
Jill Stevens  
Chloe Temple  
Joanne Thompson-Clarke  
Helene Tyrell  
Camille van de Velde  
Caroline Weiner  
Alison Wilkie  
Ying Zhang

### Alto

Jane Adams  
Linda Alderson  
Helen Allman  
Katrina Black  
Claire Bloomfield  
Helen Christie  
Barbara Davies  
Diane Doliveux  
Alette Duquesne  
Katherine Earl  
Susan Evans  
Sarah Eynstone  
Vicki Gilham  
Helen Gordon-Lee  
Anne Groves  
Sarah Groves  
Katrina Hartley  
Caroline Hutton  
Sarah Kelleher  
Sarah Kohl  
Helene Labit  
Miranda Latham-  
Jackson  
Veronique Le Ber  
Claire Lewis  
Sidonie Metherell  
Thomas Moors  
Noelia Moreno-Catello  
Lucy Nutt  
Anne Parnell  
Harriet Riley  
Saskia Roberts  
Carrie Standing  
Layla Testi  
Karen Thompson  
Charlotte Thompson  
Gyorgyi Valenti  
Ferrinho  
Anjuli Veall  
Ellen Wainright-Lee  
Rachel Warren Chadd

### Tenor

Tom Bloomfield  
Barbara Byth  
Duncan Connolly  
Stephen Davies  
Tom Durkin  
Alex Goddard  
Barnabas Harrison  
Fred Irvine  
Philip Thomas  
Aidan Thompson  
James Turner  
Adam Walker  
James Webbe  
Harry Willetts

### Bass

Steven Alderson  
Jonathan Angell  
Angus Bantock  
Iain Barker  
Chris Bland  
Dominic Boardman  
Chris Carlisle  
Robert Cuffe  
Jon Dalladay  
Iain Dixon  
Nick Fowle  
Dominic Fry  
Chris Hall  
Richard Hargreaves  
Keith Hayward  
Matt James  
Tim Johnson  
Denis Jourdier  
Reimer Kuehn  
Sam Moore  
Owen Northwood  
Andrew Parker  
William Parry  
George Pickering  
Harry Seymour  
Owen Stark  
Matt Walker  
Simon Watson

## **EC4 Music Orchestra**

### **Violin 1**

Claire Ashby (leader)  
Angharad Lewis-Jones  
Amy Challen  
Aurell Taussig  
Daniel Ross  
Ellie Hoskin

### **Violin 2**

Bronwen Pickering  
Markus Linckelmann  
Laurence Hanesworth  
Thibaud Marec  
Linda Fyles

### **Violas**

Hannah Bartram  
Clare McNeil  
Elizabeth Burch  
Sarah Love

### **Cellos**

Pritheeva Rasaratnam  
Tom Martin  
Claudia Mair  
Rowan Boase

### **Double Bass**

Ben Wolstenholme

### **Flutes**

Nili Newman  
Katharine Birtles

### **Oboes**

Suzanne Wheatley  
Carolyn Landau

### **Clarinets**

Charlotte Whight  
Eve Wieltschnig

### **Bassoons**

Jeremy Webster  
Deanna Greenwood

### **French Horns**

Caroline Emery  
Mazdak Sanii

### **Trumpets**

Barry Yardley  
Ben Wong  
Matt Lindop

### **Organ**

Peter Jaekel

### **Timpani**

Andrew Barnard

*The present church of St Bride's is the eighth building on the site and Christians have worshipped here for at least 1500 years. The spire or steeple is the highest that Wren ever built and was the inspiration for the first tiered wedding cake. Here the City of London's first printing press was sited. Despite the departure of the press from Fleet Street, it remains the spiritual home of journalists.*

*However, over the last twenty years, bankers, accountants and lawyers have swelled the population of Fleet Street. Drawing on the musical talent that existed amongst the new arrivals EC4 Music was formed. Since 1995, when the first concert was held, we have been fortunate to have St Bride's as both our rehearsal room and concert platform. We have been blessed in having enthusiastic and supportive audiences and we are very grateful to them.*

*Despite the pressures of working in the City our singers and musicians have put much time and effort to make tonight's performance happen. We do hope you will enjoy listening to the concert as much as we have enjoyed preparing for it.*

**Next Concert:**

The EC4 Music Choir will be taking part in a Christmas concert on Wednesday December 10<sup>th</sup> to raise money for the National Autistic Society in the beautiful St Clement Danes church on the Strand. The concert features readings by National Autistic Society President, Jane Asher, who will be joined by some celebrity friends. There will be lots of beautiful Christmas music and cheer! Please email [info@ec4music.co.uk](mailto:info@ec4music.co.uk) for ticket information.

We are also in discussions with The Prince's Trust for a concert at the Barbican in June next year. Take a look at our website for updates!

**We wish to thank:**

James Irving and all at St Bride's

St Bride's Foundation - for hire of chairs

The flowers being presented to our soloists tonight have been kindly arranged and donated by Clifton Nurseries.

Andrew Parker, Thibaud Marec and Lowri Williams for all their hard work in arranging the concert.