

On occasion, we
prefer a deal with
strings attached.*



PricewaterhouseCoopers is delighted to be
principal sponsor of the City of London Festival.

For more information on our services visit
www.pwc.com

*connectedthinking

PRICEWATERHOUSECOOPERS 

© 2007 PricewaterhouseCoopers LLP. All rights reserved. "PricewaterhouseCoopers" refers to PricewaterhouseCoopers LLP (a limited liability partnership in the United Kingdom) or, as the context requires, the PricewaterhouseCoopers global network or other member firms of the network, each of which is a separate and independent legal entity.

City of London Festival

22 JUNE – 12 JULY 2007

LONDON TRADING PLACES MUSIC
CLASSICAL PARIS ART JAZZ FILM
BORDEAUX WINE OPERA WALKS
CONTEMPORARY MARSEILLE
ARCHITECTURE GOSPEL
AFRICA TALKS

SOUVENIR PROGRAMME

www.colf.org

Barbican Box Office

0845 120 7502



WELL WORTH REVIEWING



OUR ACCLAIMED ARTS AND BOOKS REVIEW EVERY FRIDAY

THE
INDEPENDENT

LORD MAYOR'S MESSAGE

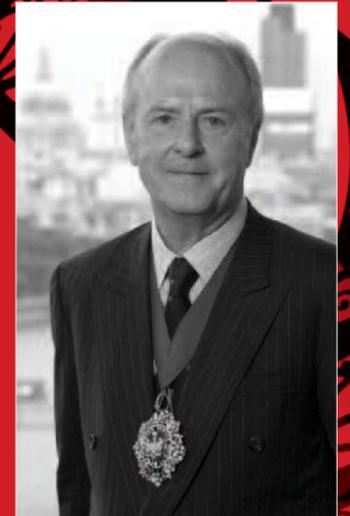
As Honorary President of the City of London Festival, may I welcome you to this year's Festival, continuing the theme of "Trading Places" by celebrating our links with France, in particular Paris, Bordeaux and Marseille. The 2007 Festival also marks the 200th Anniversary of the Parliamentary Abolition of the Slave Trade. As part of the Festival we have commissioned a new opera by Julian Joseph which is the story of George Bridgetower, a young black violin prodigy who became a celebrated musician.

In this most exciting, engaging and enlightening Festival you will have the opportunity to experience the creative drive of one of the most artistically vibrant cultures

The Rt Hon John STUTTARD
Lord Mayor of London

in the world. A particular welcome to several groups who will be making their UK debuts, including the chamber orchestra Les Siècles under their conductor François-Xavier Roth and the chamber choir Accentus under their conductor Laurence Equilbey: both bring UK premières of works by leading French composers.

The Festival organisers are to be congratulated on putting together an exhilarating programme of music, opera, literature, installations and exhibitions of visual arts, film screenings, architecture walks and talks which will take place throughout the Square Mile, in livery halls, the Barbican, St Paul's Cathedral and here in the Mansion House. I am certain you will enjoy every minute. Many thanks to all the sponsors.



AMBASSADOR'S MESSAGE

It gives me great pleasure this year to address the City of London Festival and to be asked to be its Patron.

France and Britain are and have been many things to each other: we have been friends and allies, frequently engaging in joint projects, and even, on a few rare occasions, rivals. But most of all, as two countries facing each other and with citizens more than ready to travel the world, our two countries have been natural trading partners. And there are indeed very strong, long-standing links between London and several French port cities, such as Bordeaux and Marseille, as well as Paris. It is therefore very fitting that the City of London Festival, which is dedicated to celebrating London's trading partners, should provide Londoners with a chance to discover and celebrate French art and culture.

I am especially delighted that this Festival will not only explore our immensely rich musical heritage, but will also be a great opportunity for talented young French performers, particularly in the newer forms of art such as jazz and world music, to perform in London. France and Britain both strive to be true to their immensely rich past, while at the same time seizing all the opportunities of their vibrant present. This Festival is a great moment to do just this.

I hold a very strong conviction: when France and Britain manage to turn their differences into complementarities, they form an unbeatable couple. I would therefore like to thank the City of London Corporation for this opportunity to foster greater appreciation of the artistic wealth of and understanding between our countries, and am sure that this year's City of London Festival will be even more successful and exciting than ever.

Gérard ERRERA
Ambassador of France to the United Kingdom



FULL DIARY OF 2007 FESTIVAL EVENTS

Key to symbols in the programme:



Indicates evenings where a complimentary refreshment is included in the price of the ticket. Wine is supplied by The Bordeaux Aquitaine Tourist Board and the Syndicat Viticole des AOC Bordeaux et Bordeaux Supérieur



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



Indicates the nearest tube station to the venue

Page	Category	Date/Time	Name
		Pre-Festival	
50	Exhib	Fri 1 June - Fri 31 August 10.00am - 6.30pm	Bridgetower (1807) in Tower Bridge
47	Free	Tues 5 June 12.00pm, 1.00pm, 5.00pm and 6.00pm	Black Eagles
46	Free	Tues 5 June 6.30pm	Cubana Bop
47	Free	Thurs 7 June 12.00, 12.45 and 1.30pm	Gandini Jugglers
46	Free	Mon 11 June 12.30 - 2.00pm	Atongo Zimba
46	Free	Mon 11 June 5.45 - 7.15pm	Sylvain Kassap Quartet
47	Free	Tues 12 June 12.00pm and 1.00pm	Mimbre
46	Free	Tues 12 June 12.30 - 2.00pm	Sylvain Kassap Quartet
46	Free	Tues 12 June 5.45 - 7.15pm	Lotus Trio
46	Free	Tues 12 June 6.30pm	Alex Garnett's Jazz Ambassadors
46	Free	Tues 12 June 9.45 - 11.15pm	Nicolas Cerezuelle Sextet
46	Free	Weds 13 June 1.30 - 2.00pm	LSO Brass Ensemble
46	Free	Weds 13 June 5.45 - 7.15pm	Corou de Berra
46	Free	Weds 13 June 7.15 - 9.45pm	LSO on Big Screen
46	Free	Weds 13 June 9.45 - 11.15pm	Porpoise Corpus
47	Free	Thurs 14 June 12.00 and 1.15pm	Circo Rum Ba Ba's Dress Circle
46	Free	Thurs 14 June 12.30 - 2.00pm	Le Trio Joubran
46	Free	Thurs 14 June 5.45 - 7.15pm	Doudou Cissoko
46	Free	Thurs 14 June 7.15 - 9.45pm	LSO on Big Screen
46	Free	Thurs 14 June 9.45 - 11.15pm	Le Trio Joubran
46	Free	Fri 15 June 12.30 - 2.00pm	Guildhall Jazz Singers
46	Free	Fri 15 June 5.30 - 6.30pm, 9.45 - 11.15pm	Ma Valise
46	Free	Fri 15 June 6.30 - 7.30pm	City in Motion Awards
47	Free	Tues 19 June 12.00, 12.45 and 1.30pm	Pluck
46	Free	Tues 19 June 6.30pm	The Anjali Perin Quartet
47	Free	Thurs 21 June 5.00pm and 6.00pm	Oyster Opera Duo
		Festival	
13	Free	Fri 22 June 12.00pm	Bell Ringing
47	Free	Fri 22 June 12.45pm	Opening Procession
47	Free	Fri 22 June 1.45pm	People Movement
47	Free	Fri 22 June 5.00 and 6.00pm	La Cie des Quatre Saisons
13	Walks and Talks	Fri 22 June 6.00pm	Jonathan Cole - Music and Architecture
50	Exhib	Mon 25 June - Thurs 12 July 8.30am - 4.00pm	For Love of Sugar - Portraits
51	Exhib	Mon 25 June - Thurs 12 July 9.00am - 5.30pm	Natural Justice Literature
50	Exhib	Mon 25 June - Thurs 12 July 10.00am - 6.00pm	For Love of Sugar - Slave Ships
47	Free	Mon 25 June 12.00 - 2.00pm	Jim Hart's Gemini
51	Exhib	Mon 25 June - Thurs 12 July 12.00pm - 4.00pm	La Belle Époque
13	Free	Mon 25 June 1.10pm	Peter Wright Organ Recital
49	Free	Mon 25 June 5.00pm	Africa Jambo
13	Free	Mon 25 June 6.00pm	A Tale of Two Cities
14	Classical	Mon 25 June 8.00pm	French Connections: music and wine tasting
47	Free	Tues 26 June 12.00pm, 1.30pm, 5.00pm	Macadam Piano
47	Free	Tues 26 June 12.00pm	Tony Kinsey Quartet
48	Free	Tues 26 June 1.15 - 2.00pm	Étonne moi!
49	Free	Tues 26 June 5.00pm	Rythme Futur
16	Classical	Tues 26 June 6.00pm	Alina Ibragimova and Cédric Tiberghien
54	Walks and Talks	Tues 26 June 6.00pm	Deutsche Bank Art Tour
46	Free	Tues 26 June 6.30pm	Alec Dankworth's 'Spanish Accents'
17	Classical	Tues 26 June 7.30pm	Tenebrae
50	Exhib	Weds 27 June - Weds 18 July 10.00am	The World is Richer
47	Free	Weds 27 June 12.00pm, 1.30pm, 5.00pm	Macadam Piano
47	Free	Weds 27 June 12.00pm	Tina May Quartet
17	Classical	Weds 27 June 1.10pm	GSMD - The Art of French Song 1
49	Free	Weds 27 June 5.00pm	Zuzana Novak and Mbira
18	Classical	Weds 27 June 6.00pm	Eduard Kunz
18	Classical	Weds 27 June 7.30pm	Carole Farley
19	Classical	Weds 27 June 7.30pm	Daniel Roth
47	Free	Thurs 28 June 12.00pm	Christian Garrick/John Etheridge Quartet
49	Free	Thurs 28 June 7.30pm	Swing Thing
19	Classical	Thurs 28 June 6.00pm	Sharon Bezaly and Aronowitz Ensemble
21	Classical	Thurs 28 June 7.30pm	Les Siècles
21	Classical	Thurs 28 June 7.30pm	GSMD - Squadron
47	Free	Fri 29 June 12.00pm	Andy Panayi All-Stars
49	Free	Fri 29 June 5.00pm	Kadialy Kouyate and Kike Petersen
22	Walks and Talks	Fri 29 June 6.00pm	Simon Mundy - Elgar
22	Classical	Fri 29 June 7.30pm	Schubert Ensemble
21	Classical	Fri 29 June 7.30pm	GSMD - Squadron
22	Free	Sun 1 July 11.00am	Festival Service
48	Free	Sun 1 July 2.30pm - 4.00pm	Songs of the City
47	Free	Mon 2 - Fri 6 July 12.00pm	Connect in the City

Page	Category	Date/Time	Name
48	Free	Mon 2 July 12.30pm	Papa Noel and Bana Congo
22	Classical	Mon 2 July 1.10pm	Colin Walsh Organ Recital
49	Free	Mon 2 July 5.00pm	Julie McKee Quartet
47	Free	Mon 2 July 6.00pm	Bishopsgate Singers
22	Walks and Talks	Mon 2 July 6.00pm	Mike Phillips - Bridgetower
23	Classical	Mon 2 July 6.00pm	Psophos Quartet
23	Classical	Mon 2 July 7.30pm	Dante Quartet - The 'Kreutzer' Sonata
24	Jazz and World Music	Mon 2 July 8.00pm	Jason Yarde's B-Trade
48	Free	Tues 3 July 12.30pm	Soothsayers
49	Free	Tues 3 July 5.00pm	Harare
24	Walks and Talks	Tues 3 July 6.00pm	Dr Tony Williams - A Tale of Two Cities
24	Classical	Tues 3 July 6.00pm	Ronan Collett and Simon Lepper
48	Free	Tues 3 July 6.30pm	LSO St Luke's Community Choir
25	Jazz and World Music	Tues 3 July 8.00pm	Soweto Gospel Choir
25	Jazz and World Music	Tues 3 July 8.00pm	David Rees-Williams Trio
26	Classical	Weds 4 July 1.10pm	GSMD - The Art of French Song 2
49	Free	Weds 4 July 5.00pm	The Allodi Band
48	Free	Weds 4 July 5.30pm	Dele Sosimi and Gbedu
26	Classical	Weds 4 July 6.00pm	Eduard Kunz and Cédric Tiberghien
27	Classical	Weds 4 July 7.30pm	Nash Ensemble and François Le Roux
28	Jazz and World Music	Weds 4 July 8.00pm	Bâaziz and his trio
28	Walks and Talks	Thurs 5 July 10.00am - 2.00pm	François Le Roux Masterclass
48	Free	Thurs 5 July 12.30pm	Home Now and Maambema
47	Free	Thurs 5 July 1.00pm	Les Petit Bras
49	Free	Thurs 5 July 5.00pm	Grupo Lokito
28	Classical	Thurs 5 July 6.00pm	Andrew Kennedy and Roger Vignoles
29	Classical	Thurs 5 July 7.30pm	Steven Osborne
30	Opera	Thurs 5 July 7.30pm	Julian Joseph - Bridgetower: A Fable of 1807
30	Jazz and World Music	Thurs 5 July 8.00pm	Daniel John Martin Quartet
47	Free	Fri 6 July 12.00pm	Anita Wardell Trio
48	Free	Fri 6 July 12.30pm	Daniel John Martin Quartet
49	Free	Fri 6 July 5.00pm	Jazz Moods Hot Club Quartet
31	Classical	Fri 6 July 6.00pm	Aronowitz Ensemble
30	Opera	Fri 6 July 7.30pm	Julian Joseph - Bridgetower: A Fable of 1807
31	Classical	Fri 6 July 7.30pm	BBC Singers
32	Jazz and World Music	Fri 6 July 8.00pm	Benjamin Moussay Trio
32	Classical	Sat 7 July 6.30pm	St Paul's Cathedral Chorus
30	Opera	Sat 7 July 7.30pm	Julian Joseph - Bridgetower: A Fable of 1807
32	Free	Sun 8 July 11.00am	St Paul's Cathedral Choir
33	Classical	Sun 8 July 6.30pm	Choir of St Bride's
48	Free	Mon 9 July 12.00pm	Zigzag
33	Classical	Mon 9 July 1.10pm	Stephen Disley
49	Free	Mon 9 July 5.00pm	Ayetero
34	Classical	Mon 9 July 6.00pm	Alexei Ogrintchouk and Psophos Quartet
35	Classical	Mon 9 July 7.30pm	Accentus
48	Free	Tues 10 July 12.00pm	Branco Stoysin
35	Walks and Talks	Tues 10 July 1.05pm	Nigel Osborne - Sevdah
49	Free	Tues 10 July 5.00pm	Tubalaté
36	Classical	Tues 10 July 6.00pm	Quatuor Ebène
36	Opera	Tues 10 July 7.30pm	Nigel Osborne - Differences in Demolition
37	Classical	Tues 10 July 8.00pm	Heinrich Schiff - Bach
48	Free	Weds 11 July 12.00pm	Oh la la!
37	Classical	Weds 11 July 1.10pm	GSMD - The Art of French Song 3
49	Free	Weds 11 July 5.00pm	Cubana Bop
39	Classical	Weds 11 July 6.00pm	Danjulo Ishizaka and Martin Helmchen
36	Opera	Weds 11 July 7.30pm	Nigel Osborne - Differences in Demolition
40	Jazz and World Music	Weds 11 July 7.30pm	Sir Willard White and Neal Thornton
41	Classical	Weds 11 July 8.00pm	Heinrich Schiff - Bach
48	Free	Thurs 12 July 12.00pm	Koko Kanyinda's Congo accoustic
49	Free	Thurs 12 July 5.00pm	Bikini Beach Band
41	Classical	Thurs 12 July 6.00pm	New Generation Artists
41	Walks and Talks	Thurs 12 July 6.00pm	David Cairns - Berlioz Requiem
36	Opera	Thurs 12 July 7.30pm	Nigel Osborne - Differences in Demolition
42	Classical	Thurs 12 July 8.00pm	LSO - Belioz: Grande Messe des Morts
		Post Festival	
49	Free	Weds 18 July 12.00pm	Zongo
49	Free	Weds 25 July 12.00pm	1224 Project
49	Free	Weds 1 August 12.00pm	DHå
49	Free	Weds 8 August 12.00pm	Arun Ghosh Trio
49	Free	Weds 15 August 12.00pm	Kiranpal Singh Deora

FESTIVAL BOARD AND ADMINISTRATION

BOARD

President	The Rt Hon The Lord Mayor of London
Vice President	The Dean of St Paul's
Chairman	Richard Wheatly
Directors	Charles Bean Michael Bear Lady Brewer Esther Cavett Tom Hoffman Professor Barry Ife CBE Richard Kaye Robin Linnecar Jeremy Mayhew Wendy Mead Ellen Miller Phil Rivett Mark Taylor Sir Alan Traill GBE QSO Andrew Tuckey David Wootton
Company Secretary	Julie Nicholls

City of London Festival

12-14 Mason's Avenue
London EC2V 5BB

T 020 7796 4949

F 020 7796 4959

E admin@colf.org

www.colf.org

Registered Charity no 204828

ADMINISTRATION

Director	Ian Ritchie
General Manager	Lindsey Dear
Finance Manager	Julie Nicholls
Marketing and PR Consultant	Judy Grahame
Marketing and PR Co-ordinator	Emily Caket
Business Development Manager	Elliot Sherwood-Roberts
Overseas Fundraising Co-ordinator	Anne-Laure Guichard
Education and Free Events Manager	Ruth Oakley
Events Manager	Janet Marshall
Arts Management Trainee	Bridget Rennie
Education & Free Events Trainee	Christine Jay
Events Management Trainee	Emma McGovern
Marketing and PR Trainee	Thomas Malone

TECHNICAL SERVICES

AliStage	
Centre Stage	
Quartz	
Richard Nowell Sound Services	
Shock Productions	
Steinway & Sons	
Telling Transports	
Tidy Thames	

TECHNICAL SUPPORT

House & Concert Managers	Peter Doubleday Zoë Wolton
Programme Notes	Malcolm Hayes

The Festival would like to thank the following:

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

THE CITY OF LONDON INVESTING IN THE ARTS

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

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

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

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

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



The Museum of London is one part of the tapestry of cultural heritage supported by the City Corporation. However, the most imposing example of its support is its Barbican Centre, which celebrates its 25th anniversary this year. Looking and sounding resplendent after its recent renovation, the Barbican is home to one of the world's great orchestras, the London Symphony Orchestra.

The City Corporation also provides the Guildhall School of Music & Drama, one of Europe's leading conservatoires; the Guildhall Art Gallery which houses an outstanding collection of pre-Raphaelite works; three lending libraries collectively providing one million loans of books, CDs and videos per annum; and two reference libraries. This wide-ranging financial commitment means that the City Corporation is one of the most significant arts sponsors in the UK.

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



2007 FESTIVAL A CHRONOLOGICAL INTRODUCTION

8th Century Earliest known date for Gregorian chant.

1199 Pérotin's motet *Viderunt omnes* is sung at the cathedral Notre Dame, Paris (still under construction). This is the first music known to be in four simultaneous musical parts, rather than the standard two or three based on Gregorian chant.

1300 ca. Guillaume de Machaut (ca.1300-77) born in or near Reims.

1360 ca. Machaut's *Messe de Notre Dame* (Mass of Our Lady), the first complete surviving mass setting by a single composer, is performed.

1643 Louis XIV becomes King of France. Subsequently he built the palace of Versailles, establishing the court of The Sun King and offered patronage there to Lully and Couperin.

1632 Jean-Baptiste Lully (1632-87) born Giovanni Battista di Lulli in Florence, Italy. Became French citizen in 1661.

1668 François Couperin (1668-1773) born in Paris.

1683 Jean-Philippe Rameau (1683-1764) born in Dijon.

1685 Johann Sebastian Bach (1685-1750) born in Eisenach, Germany.

1687 Lully punctures his right toe while conducting his music, in the style of the period, by beating time the floor with a long staff; he subsequently dies of gangrene poisoning.

1715 Louis XIV dies, and is succeeded by his great-grandson, Louis XV.

1720 Bach composes his solo *Violin Partitas* and also, a few years later, his six solo *Cello Suites* in Cöthen, Germany.

1725 The Concert Spirituel Series begins in Paris.

1745 Chevalier de Saint-Georges (1745-1799) born in Guadeloupe.

1762 George, Prince of Wales (1762-1830) born.

1774 Louis XV dies, and is succeeded by his grandson Louis XVI.

1780 George Augustus Polgreen Bridgetower (1780-1860) born in what is now Poland.

1785 Saint-Georges first visits London, giving exhibition fencing matches.

1787 Saint-Georges directs the triumphant premières of Haydn's six 'Paris' Symphonies with Le Concert de la Loge Olympique, Europe's largest orchestra, which commissioned them in 1784.

April 1789 Bridgetower appears in Paris, performing as soloist in the Concerts Spirituels.

14 July 1789 Storming of the Bastille, launching the French Revolution and the First Republic.

1789 Bridgetower moves to London and is adopted by the Prince of Wales, giving performances for royalty in Brighton, London, Windsor and elsewhere.

The Loge Olympique orchestra is dissolved.

Saint-Georges returns to England, accompanied by the Duc d'Orleans; fences in Brighton before the Prince of Wales.

1791 The Concert Spirituel Series in Paris ceases after 66 years.

Saint-Georges becomes colonel of the French citizen army's first black regiment, fighting against monarchist counter-revolutionaries.

1792 The Revolution abolishes the French monarchy.

1793 Found guilty of treason after a counter-revolutionary insurrection, Louis XVI is guillotined; later his Queen, Marie-Antoinette, is also guillotined; and their young son and heir, the Dauphin Louis-Charles, dies in prison two years later.

1794 Slavery abolished in the French colonies; but it is reinstated in 1802 by Napoleon Bonaparte.

1799 Saint-Georges dies in Paris.

1803 First performance of Beethoven's 'Kreutzer' Sonata by Bridgetower in Vienna accompanied by the composer.

March 1807 Abolition of the Slave Trade Act passed by the English Parliament.

Dec 1807 Death of John Newton (formerly slave ship captain and latterly abolitionist), mentor to William Wilberforce, vicar of St Mary Woolnoth in the City of London, and composer of the hymn *Amazing Grace*.

1811 Prince of Wales becomes Prince Regent; crowned George IV in 1820.

1814 Restoration of the French monarchy under King Louis XVIII (another grandson of Louis XV), who rules until his death in 1824, when his brother Charles X succeeds him.

July 1830 Revolution in Paris forces abdication of Charles X; Louis-Philippe succeeds him, ruling as constitutional rather than absolute monarch.

1837 Berlioz's *Requiem*, initially devised to commemorate those fallen in the 1830 'July Revolution', is première at Les Invalides in Paris.

1848 After yet another Paris Revolution, King Louis-Philippe abdicates; France proclaims the Second Republic.

1851 Berlioz visits London, representing France at the Great Exhibition. French instrument manufacturers win 5 first prizes at the Great Exhibition.

1857 Edward Elgar (1857-1934) born near Worcester.

1860 Bridgetower dies in Peckham, London.

1885 Elgar composes *Allegretto on G-E-D-G-E* for two of the Gedge sisters, daughters of Rev William Wilberforce Gedge (great-great grandfather of the Festival Director) and pupils of the composer.

1893 Debussy completes his first masterpiece, his *String Quartet*.

1898 Paul Robeson (1898-1976) born in New Jersey, USA. His father was one of many African-American men who had travelled to the northern United States to escape slavery.

1899 Schoenberg completes his string sextet *Verklärte Nacht* (Transfigured Night); the music's extreme chromatic harmony announces the dawn of 20th-century 'modern music'.

Francis Poulenc (1899-1963) born in Paris.

1904 L'Entente Cordiale, the historic Franco - British agreement, signed by the two governments.

1905 Debussy's *La Mer* (The Sea) is première in Paris.

1912 Stravinsky completes *Le Sacre du Printemps* (The Rite of Spring), possibly after hearing African drumming for the first time during a visit to Marseille. Stravinsky performed this in a piano duet arrangement with Debussy before the latter's death in 1918.

1914 Ravel completes his *Piano Trio*, before serving as an ambulance driver in WWI.

1924 Fauré completes his last work, his only *String Quartet*, and dies in Paris.

1940 Called up to the French army as a medical orderly, Olivier Messiaen is taken prisoner by the invading German army; repatriated to Paris in 1942.

1943 Poulenc composes his revolutionary *Figure Humaine*.

1944 Messiaen composes his *Vingt regards sur l'enfant-Jésus* for his star student and future wife, Yvonne Loriod.

1947 Maurice Duruflé completes his *Requiem*.

1958 Iannis Xenakis, architect, composer and polymath, designs the Philips Pavilion for the World Trade Fair in Brussels; his electronic *Concrét PH* is played there.

1959 Poulenc's *La Voix Humaine* is first performed by soprano Denise Duval at the Opéra-Comique, Paris. The piano accompanied version followed in 1960 with Poulenc at the keyboard.

1962 First City of London Festival.

BIENVENUE



I welcome you warmly to the 2007 Festival and take great pleasure in introducing this programme, which I hope will serve as a guide as well as a souvenir. You will have detected a distinctly French flavour in what we have prepared for you, because this year's 'Trading Places' theme connects the City of London with France in many different ways throughout the three weeks of the Festival: music from Paris, wine from Bordeaux and film from Marseille are just some of the ingredients of our festive *bouillabaisse*.

As always, the City's great buildings – including the livery halls, the Mansion House (the Lord Mayor's historic home), the churches and of course Wren's masterpiece, St Paul's Cathedral – play starring roles in the Festival. I am particularly pleased that the beautiful Vintners' Hall is opening its doors to the Festival for the first time and hosting a unique concert of complementary art-forms: music and wine. French highlights include a major series of six choral concerts, with music ranging from the early middle-ages to the 21st century via Berlioz's epic *Requiem* in St Paul's Cathedral (with the London Symphony Orchestra and Chorus, tenor Andrew Kennedy and conductor Yan Pascal Tortelier). Two excellent ensembles – Les Siècles chamber orchestra and Accentus chamber choir – make their London debuts and we also welcome baritone François Le Roux and the Nash Ensemble, soprano Carole Farley in Poulenc's *La Voix Humaine*, Daniel Roth (organist of Saint-Sulpice in Paris) putting the Southwark Cathedral organ through its paces and pianist Steven Osborne performing all Debussy's *Preludes*.

French performers and music are strongly represented in our 6pm series of 12 concerts in City churches featuring the BBC's outstanding New Generation Artists, including from Paris the Ebène and Psophos quartets and pianist Cédric Tiberghien, and in a week of jazz and world music on board *HMS President* – a venue with a difference, where you can relax, enjoy music, food and drink, and soak up the French atmosphere! For film lovers, we have again teamed up with the Barbican to bring you a substantial season of French cinema: Paris at the Movies, the Comical World of Jacques Tati and the films of Robert Guédiguian from Marseille.

Our other major theme is the 200th anniversary of the parliamentary Abolition of the Slave Trade in 1807, which has inspired a rich mixture of new opera, music, exhibitions and education projects for our 2007 Festival. Abolition is not the same as eradication, unfortunately, because slavery still exists around the world and in many forms. Our purpose, therefore, has been reflection rather than celebration: arts can provide the best possible mirror.

A centrepiece of the Festival is the world première of our specially commissioned opera, *Bridgetower – a Fable of 1807*, by the great jazz musician Julian Joseph and writer Mike Phillips, telling the remarkable story of a black violinist who lived in London 200 years ago. (Please turn to page 30 to read more). We have organised a special exhibition in Tower Bridge which places Bridgetower in an historical context and the Abolition of the Slave Trade in a cultural one. Also responding to the theme is the visual artist Satch Hoyt, a British

New Yorker, whose specially commissioned portraits and sculptures in the medium of sugar are exhibited in St Paul's Cathedral and the Museum in Docklands, a huge former sugar warehouse on West India Quay.

The Soweto Gospel Choir, following their triumph in the 2005 Festival, return to St Paul's Cathedral: their programme includes *Amazing Grace*, written by slave-trader turned hymn-writer, abolitionist and City of London vicar, John Newton, who died in 1807 after mentoring William Wilberforce and seeing the passing of the Abolition of the Slave Trade Act. Another concert, in the Fishmongers' Hall, is a tribute to Paul Robeson performed by the great Jamaican bass, Sir Willard White. Bridgetower and Robeson were by no means the only musicians who were born of parents who escaped slavery and were celebrated in Europe during the past 200 years and more. Chevalier de Saint-Georges was no less remarkable a figure who, in the latter part of the 18th century, was France's champion fencer, a great athlete, military leader, first black freemason and an outstanding musician: known as the 'black Mozart', he composed a number of string quartets and violin concertos for himself to play and we hear two of his works during the Festival.

Not everything has been chosen to celebrate France or to remember abolition: a brand new opera from Nigel Osborne, created in the aftermath of the Bosnian war; all six of Bach's towering Suites for solo cello in the great hands of Heinrich Schiff; and a celebration of Edward Elgar at 150 in which, rather self-indulgently, I have included a piece written for and first performed by my great-grandmother and one of her sisters, who were pupils of Elgar and daughters of the Rev William Wilberforce Gedge.

This summer we offer more free events, open air concerts and street theatre than ever before through our efforts to animate not only the great buildings of the City but also the spaces between them.

Heartfelt thanks are due to the City of London Corporation, our major source of funding, without which the Festival would cease to exist; to our many business partners and to a number of British and French public institutions for their excellent support and their support of excellence; to numerous trusts, foundations and other bodies for backing education and other special projects which extend the Festival's reach into our wider communities; to our media partners who spread the word and broadcast the music throughout the land; to the Lord Mayor of London, our President, and the Ambassador of France, our Patron, for their encouragement and presence; and especially to our wonderful artists and audiences who bring reason to our work and life to the Festival. We look forward to seeing you at many events.

Bon appetit et bon voyage!

Ian Ritchie

Festival Director

Supporting the Festival – keeping good company

Involvement with the Festival is affordable, flexible and rewarding, whether you are a company which does business in or with the City or an individual who enjoys music and the arts.

In 2008 the City of London Festival's 'Trading Places' theme will be bifocal: a cultural exchange with India on the one hand and Switzerland on the other. Both are places which have inspired artists, travellers and traders, and with which London has deep historic and modern links.



Mansion House

Join a growing band of important companies and support a unique celebration of culture in the City.

Companies can be involved in the Festival in two ways: by sponsoring individual events or projects, or in a more general way through our Corporate Patronage scheme.

Sponsorship offers a highly cost effective marketing resource with branding opportunities and unrivalled client entertaining in the historic buildings of the City of London.

Further benefits can include workshops and other activities offering staff development through the arts, and complimentary tickets to a range of Festival events.

Education and community projects in neighbouring boroughs are a priority for the Festival and offer companies who support us further opportunities for staff participation in our activities. Involvement with the Festival gives you access to leaders and opinion formers in the City who both attend and support the Festival.

To become involved, discuss your requirements or find out more, please contact Ian Ritchie, Festival Director: ian.ritchie@colf.org or visit www.colf.org for further details.



Opening Procession 2006

The City Arts Club is an ideal way for individuals to be involved in the Festival and support specific projects such as new commissions, education work or concert series.

Membership gives you access to a variety of special events including concerts, talks and receptions with the Festival's artists, directors and management team.

Membership of the City Arts Club also offers advance booking privileges to all Festival events.

Contributions start at £250 and, like our high aspirations for the Festival itself, there is no upper limit!

2007 FESTIVAL SUPPORTERS

PRINCIPAL SPONSOR

PRICEWATERHOUSECOOPERS

PRINCIPAL SPONSOR EDUCATION

bhpbilliton

PRINCIPAL PARTNER

MIZUHO

Mizuho International plc

PROJECT FUNDERS

Supported by
The National Lottery®
through Arts Council England

ARTS COUNCIL
ENGLAND

Supported by
The National Lottery®
through the Heritage Lottery Fund

Heritage
Lottery Fund

EVENT SPONSORS

City Inn
Euronext
Euronext.Liffe
Gresham College
Liberty International
The M&G Group
NYSE Euronext
Orange Foundation
Rothschild

CORPORATE PATRONS

Platinum
Bank of America
Canon Europe
Fidelity International
Gold
Bank of England
Calyon Crédit Agricole CIB
Clifford Chance LLP
Dorsey & Whitney
Silver
Brakes
Great Eastern Hotel
Praesta
Bronze
Allen & Overy LLP
Hitachi Europe Ltd.
Tokio Marine Europe Insurance Limited

MEDIA PARTNERS

BBC Music Magazine
BBC Radio 3
The Independent
The Independent on Sunday

SERVICE SPONSORS

The Bordeaux Aquitaine Tourist Board
Ibis London City
Syndicat Viticole des AOC Bordeaux
et Bordeaux Supérieur
Toyota (GB) Plc

ARTS PARTNERS

Barbican Centre
Barbican Film
BFI South bank
Bishopsgate Institute
The British Empire & Commonwealth Museum
Broadgate Estates
Central School of Ballet
Cloth of Gold Arts
The Company of Players and Tellers
Conservatoire National Supérieur de Musique et de
danse de Paris
English Touring Opera
Gresham College
Guildhall Connect
Guildhall School of Music & Drama
James Joseph Music Management
London Metropolitan University
Museum in Docklands
Museum of London
Music for Change
Opera Circus
Royal College of Art, Department of
Communication Art and Design
The Scoop at More London
Set All Free
Sing London
St Ethelburga's Centre for Reconciliation and Peace
Tower Bridge Exhibition
WallSpace
The Worshipful Company of Musicians

DONORS

Arts & Business New Partners
Calouste Gulbenkian Foundation
City Arts Club
Cleary Gottlieb Steen & Hamilton LLP
CulturesFrance
The Economist Group
Esmée Fairbairn Foundation
Fidelity International
Foyle Foundation
The Golden Bottle Trust
The Goldsmiths' Company
Gresham College
Hammerson
Henderson Global Investors
The Lords Mayor's Appeal 2004
'Music and the Arts for Everyone'
Maison de la France
Marseille Tourist Board
Norton Rose
Paris Ile-de-France Regional Tourist Board
PRS Foundation
Saddlers' Company
Slaughter & May
Ville de Paris
The Worshipful Company of Apothecaries
The Worshipful Company of Butchers
The Worshipful Company of Builders Merchants
The Worshipful Company of Cutlers
The Worshipful Company of Leathersellers
The Worshipful Company of Merchant Taylors
The Worshipful Company of Musicians

IN-KIND

BDO Stoy Hayward
Collins Publishers
'one' Railway
Paul
Steinway & Sons
The Stationers' and Newspaper Makers' Company
The Worshipful Company of Fishmongers

The City of London Corporation provides core-funding for the Festival. Please see page seven for details.



Masterpieces of the human spirit.

The arts express our highest aspirations. Bank of America is proud to support the City of London Festival 2007.



bankofamerica.com

© 2007. GCB-121A-AD

Friday 22 June 12.00-12.30pm

St Mary-le-Bow, Cheapside, EC2

Bell Ringing

Traditional bell ringing at St Mary-le-Bow heralds the start of the Festival

☉ Mansion House
Admission Free

Friday 22 June 6.00pm

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

Jonathan Cole *lecturer*

Music and Architecture Confronting the Boundaries Between Space and Sound

Jonathan Cole, composer and professor of composition at the Royal College of Music, discusses the unique relationship between music and architecture, with particular reference to the work of Iannis Xenakis.

☉ Chancery Lane
Admission Free ☒

Gresham College

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

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

Monday 25 June 1.10pm

Southwark Cathedral, London Bridge, SE1

Peter Wright *organ*

- Titelouze** Hymne: A solis ortus cardine
Couperin Two movements from Messe pour les paroisses
Benedictus – Offertoire sur les grands jeux
Daquin Noël X : "Quand Dieu naquit en Judée"
De Grigny Hymne: Veni Creator
Veni Creator en taille – Fugue à 5 – Duo –
Récit de cromorne – Dialogue sur les grands jeux
Attaignant Parce Domine
Balbastre Variations sur la Marseillaise et l'air 'Ça ira'

☉ London Bridge or Monument
Admission Free

Monday 25 June 6.00pm

St Mary-Le-Bow, Cheapside, EC2

A Tale of Two Cities: The buildings of London and Paris in music and film

Performers and Composers (Guildhall School of Music & Drama and Paris Conservatoire):

Thomas Saulet *flute/piccolo*
Rémi Delangle *clarinet*
Hyun Ae Lee *violin*
Ivana Cetkovic *violin*
Diana Gasparini *viola*
Colin Alexander *cello*
Agnès Bérard *harp*

Jonathan Bell
Kathryn Butler
Mathieu Costecalde
Edmund Ferris
Ophir Ilzetzki
Florent Motsch-Etienne
Januibe Tejera

Film Materials:

Charlotte Heal (Royal College of Art Department of Communication Art and Design) and **Mo Stoebe**

"I call architecture frozen music" (Goethe)

Ravel Introduction and Allegro
Xenakis Concret PH
Various Two Cities Suite: London and Paris (world première)

The City's famed 'square mile' contains many of London's oldest surviving buildings and also many of its newest. So it is appropriate to the Festival's ongoing theme of 'Trading Places' that this concert celebrates the twin cultural strands of architecture and music, presenting the fruits of a project that has brought them both together.

In this cross-media collaboration – whose title refers to Charles Dickens' novel, set in both Paris and London – seven student composers from the Paris Conservatoire and the Guildhall School of Music & Drama (with support from the Royal College of Art and Gresham College) have exchanged visits to their two cities. Each composer has photographed a major architectural work of his or her choice and has created a piece of music in response. Artists followed in their footsteps creating a unique visual response to both architecture and music to accompany the new works. Alongside are two other works which, in their extremely different ways, are classics of their kind.

Ravel's *Introduction and Allegro* for harp and chamber group is a poised and peerless masterpiece from one of Paris' golden ages of music, in the years before the First World War. Greece's Iannis Xenakis came to Paris after the Second World War, where he trained as an architect and worked as Le Corbusier's assistant, while also making his name as one of the most radically minded composers of his time. *Concret PH* consists of electronically transformed sounds of burning charcoal recorded onto tape; it was played as an interlude between presentations of Edgar Varèse's *Poème Electronique* in the Philips Pavilion at the Brussels World Fair in 1958.

☉ Mansion House
Admission Free ☒

Sponsored by



The wine for this and 18 other events has been generously donated by The Bordeaux Aquitaine Tourist Board www.tourisme-aquitaine.fr



Barbican Box Office **0845 120 7502** (booking fee)

Rothschild

NM Rothschild & Sons was founded by Nathan Mayer Rothschild, who arrived in England from Frankfurt in 1798. From his beginnings as a Manchester textile merchant he went on to found the London banking business which still bears his name. Together with his four brothers Nathan established an extraordinary network of Rothschild banks in Paris, Vienna, Frankfurt and Naples.

Amongst other achievements Rothschild pioneered public borrowing as we know it today with a ground breaking loan to Prussia in 1818. Managed by successive generations of the Rothschild family the bank Nathan Mayer created remains a unique and extraordinary business.

Today the Rothschild banking group has offices in more than 30 countries and employs some 2,000 people around the world. Through its network of subsidiaries and affiliates, the Group provides investment banking, banking, private banking and trust management services to governments, corporations and individuals worldwide.

Monday 25 June 8.00pm

With refreshments available from 7.30pm

Vintners' Hall, Upper Thames Street, EC4

Modigliani Quartet

Loïc Rio *violinist*

François Kieffer *cellist*

Philippe Bernhard *violinist*

Laurent Marfaing *violinist*

Edna Stern *piano*

Charles Metcalfe *presenter*

French Connections: a tasting of music and wine

To many of us, the phrase 'French music' conjures an instant impression of Paris in the late 19th and early 20th centuries – the Paris of Debussy, Ravel and Fauré. While this was indeed a golden period, there is no shortage of others besides. At Paris' cathedral of Notre Dame in the year 1199, a composer whose name is recorded only as Pérotin (ie. 'Peterkin') created the first music we know of today that was sung in four, rather than three, choral parts – an epoch-making moment that effectively set the rest of western musical history

in motion. Besides the splendours of the baroque age of Lully, Couperin and Rameau, and the assorted musical consequences of a sequence of French Revolutions, the Festival also explores the nation's impressive heritage of opera, choral and solo vocal music – each taken fruitfully into the post-war era by the music of Poulenc, Duruflé and others – and the organ-playing tradition of Paris' great church of Saint-Sulpice. France's unbroken musical tradition, spanning more than 800 years, is represented by the Festival also in a number of brand new works by established masters and by emerging composers (including those from the Paris Conservatoire trading places with their Guildhall School of Music & Drama counterparts).

These are not "tasting notes", for the event is a mystery tour of fine music and wines with French connections. Wines and prizes are donated by Rothschild.

• Mansion House
Tickets £75

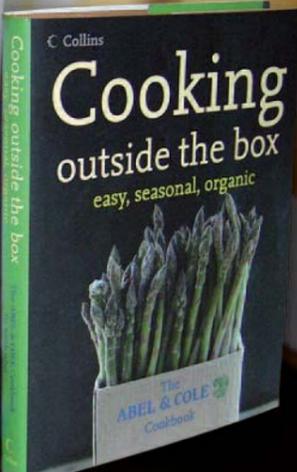
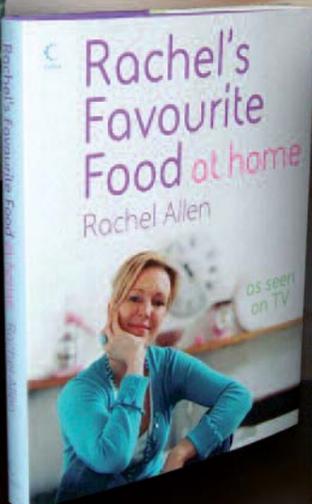
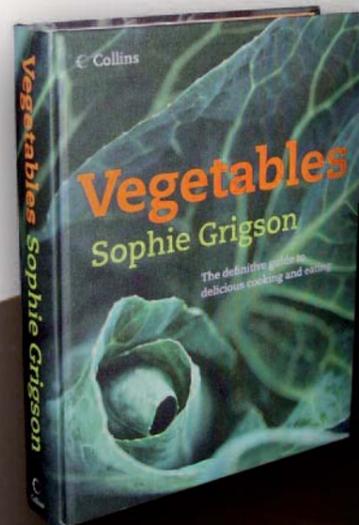


Sponsored by ROTHSCHILD



Sometimes
the simple ideas
are the best...

Enjoy a feast of delicious recipes with these kitchen essentials.



Available now from Waterstone's



The future holds few certainties. But inspiring music is one of them.

We're supporting the classical stars of tomorrow in partnership with BBC Radio 3.

Savings Investments Insurance



BBC Radio 3

BBC Radio 3 is part of the lifeblood of the nation's creative community. It reflects the UK's live music-making and moulds the country's cultural agenda. Over half its total output is live or specially recorded and the network broadcasts over 600 concerts, operas and recitals each year, bringing the atmosphere and excitement of live performance into homes throughout Britain. Radio 3's partnership with the City of London Festival is a vital part of our coverage of UK festival performances. This year there is a special focus on the extraordinary range of talent in our Radio 3 New Generation Artists scheme which provides a unique platform for a group of outstanding young musicians to be profiled in concert and on the radio over a two year period. There will be 12 concerts given by these performers including 5 new works specially commissioned by Radio 3 and the Royal Philharmonic Society.

In addition to these concerts which you can hear in our weekday lunchtime concert slot (1pm), you can hear other concerts from the Festival in Performance on 3 (weekdays 7pm) and in The Choir (Sunday, 6.30pm)

Live music, long-form drama, crafted speech programming and new work lie at the heart of Radio 3's unique service. The network remains the only place you can find such a diversity of top-quality cultural and music programmes.

I do hope that you can join around two million listeners who tune into Radio 3 every week for the very best of the UK's live music-making.

Roger Wright
Controller BBC Radio 3



Aviva

Aviva, the international savings, investments and insurance group, helps 30 million customers around the world take care of their future. Known in the UK as Norwich Union, we have been recognised as a progressive company for over 300 years. And it's this insight – this ability to think beyond the immediate and the everyday – that makes us who we are.

This is what we call 'forward thinking' and it's at the heart of everything we do. That's why we've chosen to support BBC Radio 3's New Generation Artists scheme, investing in the future development of young, exciting musicians and giving them a chance to showcase their talents across a range of BBC events and activities.



Alina Ibragimova

Tuesday 26 June 6.00pm

St Lawrence Jewry, Gresham Street, EC2

Alina Ibragimova *violin*
Cédric Tiberghien *piano*

- Bach** Partita No 2 in D minor BWV1004
Allemanda – Corrente – Sarabanda – Giga – Ciaccona
- Couperin** Pièces de Clavecin, Book 4: Ordre 21 in E minor
La Reine des coeurs – La Bondissante – La Couperin – La Harpée – La petite Pince-sans-rire
- Beethoven** Sonata in F major, Op 24 (Spring)
Allegro – Adagio molto espressivo – Scherzo & Trio: Allegro molto – Rondo: Allegro ma non troppo

Alina Ibragimova opens this concert with one of the pinnacles of the violin's solo repertory. The unaccompanied Partita in D minor is one of an alternating sequence of Sonatas and Partitas that Bach probably composed around 1720, during his years as director of music at the court of the Duke of Cöthen. There is a persistent, if unprovable legend that the manuscript was about to be used by a local butcher to wrap up a bundle of meat, before someone noticed that this particular batch of wrapping paper might be worth keeping. Although Bach was himself an accomplished violinist, it is thought likely that music of this level of boundary-pushing inventiveness was written for one of the Cöthen orchestra's principal players. The work's design follows that of a baroque suite, with each movement based on a dance form, while at the same time soaring far beyond the limited musical scope of these.

Cédric Tiberghien then engages with the creative ingenuity and flair of François Couperin, whose career as one of the master-harpsichordists of his age flourished productively at the court of the 'Sun King', Louis XIV, at Versailles. Couperin grouped many of his harpsichord works into what he called 'Ordres', whose assembly (of anything up to 20 pieces) is as flexible as the eyebrow-raising variety of the pieces themselves: these often resemble miniature tone-poems, with titles that the composer always, disobligingly, refused to explain. Both artists finally come together to play Beethoven's 'Spring' Sonata, whose title happily reflects the music's general (though not unbroken) mood of sunlit expansiveness.

Bank or Mansion
Tickets £10 unreserved



Tuesday 26 June 7.30pm

Merchant Taylors' Hall, 30 Threadneedle Street, EC2

Tenebrae *chamber choir*
Nigel Short *director*
Jeremy Filsell *organ*

Music of Religious and Revolutionary France

- Machaut** La Messe de Nostre Dame
Kyrie – Gloria – Credo – Sanctus – Agnus Dei – Ite missa est
- Durufié** Quatre motets sur des thèmes Gregoriens
Ubi caritas et amor – Tota pulchra es – Tu es Petrus – Tantum ergo
- Pérotin** Viderunt Omnes
- Poulenc** Figure Humaine
De tous les printemps du monde – En chantant les servantes s'élancent – Aussi bas que le silence – Toi ma patiente – Riant du ciel et des planets – Le jour m'étonne et la nuit me fait peur – Le menace sous le ciel rouge – LIBERTÉ

Offering a typically individual take on the Festival's 'Trading Places' theme, exploring the cultural world of France, Tenebrae's programme of unaccompanied choral music spans eight centuries. The extraordinary motet *Viderunt omnes* was probably composed around 1200, when the nave of Paris' great cathedral of Notre Dame was still being built and extended westwards. This is one of two works by Pérotin which are the first known examples of music written in four choral parts (ie. simultaneous musical lines), rather than the then standard three. The difference resembles that between terrestrial and space flight: thrilling new musical dimensions are opened up within the *organum* style of individually decorated syllables (like letters in an illuminated manuscript) alternating with simple plainchant.

Guillaume de Machaut's *Mass*, written for Notre Dame in the 1300s, is the first complete liturgical setting by a single composer. A masterpiece of high drama and intricate decoration, it extends the *ars antiqua* (ancient art) of Pérotin into the bold, swiftly paced new regions of *ars nova*. And the 20th century is represented by two composers who here met its turbulent challenges very differently. Maurice Durufié's four plainchant-based motets offer a timeless connection with sacred choral tradition. Francis Poulenc's setting of Paul Eluard's *Figure Humaine* (Human Face), written in occupied France in 1943, is a fierce affirmation of human liberty and, in the last of its eight sections, a virtuoso paean to freedom. Poulenc withheld the work's performance until France had been liberated: the world première was in London in January 1945.

Bank
Tickets £10, £15, £25

Wednesday 27 June 1.10pm

St Lawrence Jewry, Gresham Street, EC2

Guildhall School of Music & Drama
Rhona McKail *soprano*
Jonathan Sells *baritone*
François Salignat *piano*

The Art of French Song (1)

- Gounod** Chanson de printemps
Sérénade
Ce que je suis sans toi
L'absent
- Duparc** L'invitation au voyage
Le manoir de Rosemonde
La vie antérieure
Le galop
Extase
- Gounod** O ma belle rebelle
Crépuscule
Viens les gazons sont verts!
Le soir

Bank or Mansion House
Admission Free



Tenebrae

Wednesday 27 June 6.00pm

St Mary Aldermary, Watling Street, EC4

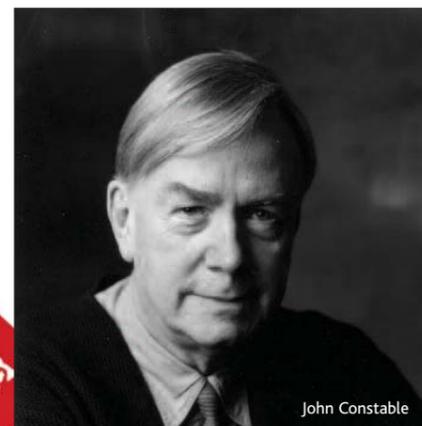
Eduard Kunz *piano*

- Bach** Preludes and Fugues: The Well-Tempered Clavier, Book 1
C major – C minor – B flat major – B flat minor
- Haydn** Sonata No 62 in E flat major, HobXVI/52
Allegro – Adagio – Finale: Presto
- Rameau** La Dauphine
Chaconne
- Scarlatti** Sonata in A major, K212
Sonata in D minor, K213
Sonata in D major, K214

Charting the era when the baroque harpsichord began to be superseded by the classical piano, Eduard Kunz's recital begins with a sequence of Preludes and Fugues from Bach's *The Well-Tempered Clavier*. This is in two books, each containing a prelude and fugue in all of the 24 major or minor keys – hence the whole collection's nickname 'The 48'. A clavier meant any instrument with a keyboard, and for Bach at this time (Book I was probably completed around 1722), this would generally have been a harpsichord. Yet subsequent generations have found that, such is the purity of Bach's musical thought, these works sound just as much at home on the modern piano: its greater capacity for tonal light and shade seems to connect straight to the music's expressive heart, while also throwing its technical workings into sharp relief.

Haydn wrote his 62nd and last Sonata in 1795, during one of his visits to London, and its idiom relishes the wider expressive range of the now dominant piano. Not that France's Jean-Philippe Rameau had felt his colourful musical imagination in any way constricted by the harpsichord, for which he created a number of ambitious collections of pieces: *La Dauphine*, the last of these, was written as a self-contained single item in 1747. And during the same era, Italy's Domenico Scarlatti was working at the royal courts of Lisbon and Madrid, where his legendary skills as a harpsichordist led to his creation of over 500 keyboard sonatas – short, single-movement works, ranging from thoughtful introspection to every kind of brilliant firework-display.

☪ Mansion House
Tickets £10 unreserved ☒



John Constable



Carole Farley

Wednesday 27 June 7.30pm

Painters' Hall, 9 Little Trinity Lane, EC4

Carole Farley *soprano*
John Constable *piano*

- Debussy** Le Balcon
Satie Tendrement
Je te Veux
- Gershwin** Boy! What Love has Done to Me!
Isn't it a Pity?
- Arlen** What's Good about Goodbye?
I Had Myself A True Love
- Poulenc** La Voix Humaine

To create an opera with a cast of one might seem to be a contradiction in terms, but this was Poulenc's unique achievement in *La Voix Humaine*. Jean Cocteau had originally written the text in 1932 as a monologue for a woman whose lover has left her – and whom she desperately telephones, driven to ever-increasing distress by disconnections both deliberate (on his part) and accidental, and by interruptions from crossed lines. Such a torrent of words and emotions might have seemed beyond the realistic possibility of a musical version. When Poulenc came to set Cocteau's text in 1959, however, he was a much experienced song-composer, whose musical response to French prosody was as skilled and supple as Britten's equivalent in English. The result, in *La Voix Humaine*, was a *tour de force* for a solo soprano, whose role traces a constantly switchbacking path through the character's shifting moods – veering, like the music itself, between sumptuous tenderness and bleak despair.

Poulenc was an expert pianist and accompanist, and while *La Voix Humaine* is more familiar in its orchestral version, its composer's masterly command of keyboard sonority brings its own special appeal to this more intimate voice-and-piano format. Carole Farley precedes her performance with a choice of songs connecting with the opera's twin themes of love and loss. Debussy, Satie and Poulenc himself offer a sophisticated French perspective on the heart's affections; and there are contributions also from their American song-writing colleagues Harold Arlen (the gifted creator of, among much else, the score for *The Wizard of Oz*) and George Gershwin.

☪ Mansion House
Tickets £10, £15, £25 ☒



Wednesday 27 June 7.30pm

Southwark Cathedral, London Bridge, SE1

Daniel Roth *organ*

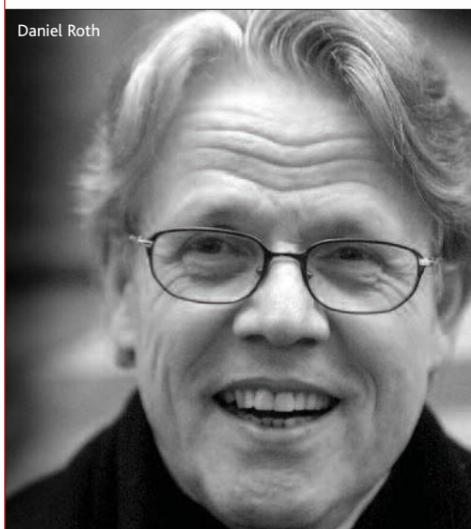
The great organists of Saint-Sulpice

- Widor** Symphonie No 7: Final; Choral
Lefébure-Wély Offertoire sur un Noël; Sortie
Clérambault Récits de cromorne et de cornet séparé en dialogue
- Nivers** Offerte en fugue et dialogue
Widor Symphonie No 8: Adagio in F major
Daniel Roth Fantaisie fuguée sur Regina coeli
Grünenwald La mélodie intérieure
Dupré Paraphrase sur le Te Deum

The grand and imposing interior of the church of Saint-Sulpice – only slightly smaller than that of Notre-Dame – has recently attracted fame as one of the settings of the book and film *The Da Vinci Code*. For centuries, however, the church has enjoyed a continuous reputation as one of Paris' great centres of organ-playing and composition. Daniel Roth, Saint-Sulpice's organist since 1985, here performs music by himself and his illustrious predecessors – including extracts from two of the ten organ symphonies of Charles-Marie Widor, who held the post for a remarkable 64 years, retiring in 1934 at the age of 90.

The organ symphony was a colourful, dramatic, multi-movement genre invented by Widor to exploit the impressive firepower of Saint-Sulpice's organ, built by Aristide Cavallé-Coll in 1862: with five manuals and over 100 stops, this remains one of the biggest in Europe. Widor's predecessor Louis Lefébure-Wély, at Saint-Sulpice from 1863 to 1869, also made the most of the new instrument's capacity for sonic brilliance. Guillaume-Gabriel Nivers and Louis-Nicolas Clérambault were two of the celebrated organists of the earlier Saint-Sulpice, before the church was rebuilt and enlarged in the mid-18th century. After Widor's long reign came that of Marcel Dupré, whose 37-year tenure lasted until his death aged 85. Dupré's music combines an almost Lisztian degree of virtuosity with a more contemplative streak – two aspects much respected and appreciated by his pupil Messiaen. Jean-Jacques Grünenwald, Dupré's successor from 1973 to 1982, was yet another remarkable musician: the first player to record Bach's complete organ works, he was also a qualified architect.

☪ London Bridge or Monument
Tickets £8 unreserved



Daniel Roth

Thursday 28 June 6.00pm

St Bride's, Fleet Street, EC4

Sharon Bezaly *flute*
Members of Aronowitz Ensemble

- Magnus Johnston** *violin*
Nadia Wijzenbeek *violin*
Tom Hankey *viola*
Jennifer Stumm *viola*
Guy Johnston *cello*

- CPE Bach** Flute Sonata in A minor for solo flute, Wq 132, H 562
Poco adagio – Allegro – Allegro
- Mozart** Flute Quartet in D major K285
Allegro – Adagio – Rondeau: Allegretto
- Beethoven** Serenade in D major for flute, violin and viola, Op 25
Entrata: Allego – Tempo ordinario d'un Minuetto – Allegro molto – Andante con Variazioni – Allegro scherzando e vivace – Adagio/Allegro vivace e disinvolto

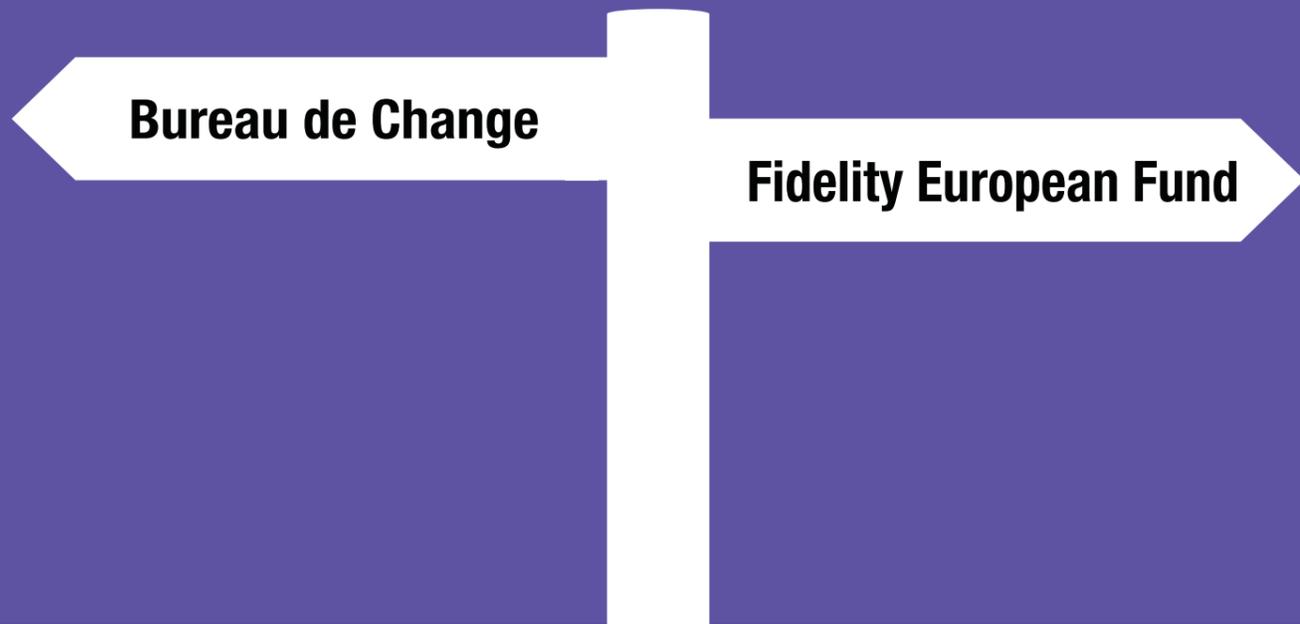
It was Mozart who said of Carl Philipp Emmanuel Bach: 'He is the father, we are the children.' The second son of JS Bach and his first wife Maria Barbara, 'CPE' was widely recognised and admired in the middle-to-late 18th century as a composer whose bold approach pointed the way towards a new musical future. While cherishing his father's reputation and music, CPE also did much to develop the *empfindsamer Stil* – the new 'style of sensibility' which, with its strong harmonic colouring and instinct for springing surprises, made possible the exciting adventures of the dawning age of Mozart and Haydn. Even in an unassuming work like this solo *Flute Sonata*, there's no mistaking the music's spontaneity and flair.

By the time Mozart came to compose his *Flute Quartet* in 1777, the foundations of music's classical era had been decisively laid. Keen to spread his wings beyond the provincial Salzburg of his birth, Mozart was at this point trying his luck in the more promising musical surroundings of Mannheim: jobless as usual, he took whatever commissions he could find, including this Quartet, which was written for a local amateur flautist. Mozart liked to make out that he disliked the flute, but if this was really so, there's no hint of his irritation in the music's sparkling elegance. In his early Serenade, too, we find the young Beethoven in genial form, happily picking up on the multi-movement tradition developed by Mozart in light works of this kind. Beethoven provides a generous six movements, of which the fourth is a self-contained set of variations on its opening theme.

☪ Blackfriars
Tickets £10 unreserved ☒



Where's the best place to turn euros into pounds?



With a population of almost 500 million, the European Union is the world's largest single trade region by GDP. It's also a diverse economy in its own right, combining established economies like France and Germany with younger ones, such as Estonia and Czech Republic.

With a powerful research team to draw on, **Fidelity's European Fund** is able to locate strong investment opportunities throughout Europe that others might miss. And with half of the world's 30 leading companies by revenue located in Europe, those opportunities can be very strong indeed.

Annual performance over the last 5 years					
Share price (with net income reinvested)	May 02 – Apr 03	May 03 – Apr 04	May 04 – Apr 05	May 05 – Apr 06	May 06 – Apr 07
Fidelity European Fund	-10.1%	+27.6%	+19.6%	+43.7%	+13.7%

To help make the most of your money, the Fund Manager works closely with a team of 95 pan-European research professionals, unearthing companies that are undervalued, unfashionable, or undergoing recovery.

Of course, past performance is not a guide to future returns, the value of your investments can go down as well as up and overseas investments may be subject to currency fluctuations.

Fidelity European Funds' long track record could make it a sterling choice for this year's ISA.

fidelity.co.uk
0800 22 21 70
 9am - 6pm 7 days a week
 or contact your Financial Adviser



Thursday 28 June 7.30pm

Middle Temple Hall, Middle Temple Lane, EC4

Les Siècles

François-Xavier Roth *conductor*

Stéphanie-Marie Degand *violin*

- Lully** Dances from Alceste
- Rameau** Dances from Dardanus
- Saint-Georges** Violin Concerto in D Major, Op 2 No 2
- Bruno Mantovani** Streets (UK première)
- Rameau** Dances from Les Indes Galantes
- Lully** Dances from Le Bourgeois Gentilhomme

A remarkable chamber orchestra that performs on both period and modern instruments, Les Siècles (The Centuries) here presents a programme ranging from the musical world of baroque and pre-Revolutionary Paris to our own time. The players take us first to the court of the self-styled Sun King and his *maître de la musique de la famille royale*. Louis XIV's patronage allowed Jean-Baptiste Lully to deploy his skills as dancer and composer in the creation of elaborate *ballets de cour* and *comédies-ballets* – *Le bourgeois gentilhomme* (1670) was a collaboration with the great playwright Molière – followed by a sequence of operatic *tragédies lyriques*, among them *Alceste* (1674). The following century then saw the rise to supremacy of the *opéra-ballets* of Jean-Philippe Rameau, whose achievements in this similarly spectacular, hybrid genre included *Dardanus* of 1739, and *Les Indes galantes* from four years earlier.

Into this glittering, courtly world came Joseph Boulogne, aka the Chevalier de Saint-Georges – the Guadeloupe-born son of a white plantation owner and a black slave, who rose to become one of France's leading fencers, composers, violinists and concert-masters, welcomed at Versailles by the music-loving Queen Marie-Antoinette. Saint-Georges composed several fine and elaborate violin concertos, for himself to play – before the Revolution found him defending the new France against the monarchists, as colonel of the nation's first black regiment. And from our present-day era, *Streets* by Bruno Mantovani (b. 1974) evokes a modern city, exploring the musical and visual paradox of how multiple movement, of figures and sounds alike, can seem both active and static at once.

☪ Temple
 Tickets £10, £15, £25 ☒

Supported by



Concert recorded for future transmission by BBC Radio 3



Stéphanie-Marie Degand

Thursday 28 & Friday 29 June 7.30pm-midnight

The Spitz, Old Spitalfields Market, E1

Squadron

**Two evenings of musical
 and visual oddities**

A showcase of work devised by musicians on the Masters programme in Leadership at the Guildhall School of Music & Drama

☪ Liverpool Street
 Tickets £6/£3 students (pay on the door)

Book online at www.colf.org

Source of performance: Standard & Poor's from 01.05.02 to 30.04.07. Basis: bid-to-bid with net income reinvested. Fidelity only gives information on its products and services and does not provide investment advice based on individual circumstances. These figures reflect the resources of Fidelity International Limited (FIL) and its subsidiaries, and FMR Corp and affiliate and its subsidiaries. Source: FIL and FMR Corp. as at 31.03.07. Research professionals include associates, analysts, country and sector managers who retain research responsibility and technical & quantitative analysts who are part of the research groups. As part of Investment Week's 10th Year Anniversary Awards 2005, Fidelity was awarded Fund Group of the Decade. The value of tax savings and eligibility to invest in an ISA will depend on individual circumstances and all tax rules may change in the future. Fidelity, Fidelity International and Pyramid Logo are trademarks of Fidelity International Limited. The Authorised Corporate Director of Fidelity Investment Funds and Fidelity Investment Funds II OEIC, and the Manager of Fidelity Unit Trusts is Fidelity Investment Services Limited. The Full Prospectus or Scheme Particulars and Simplified Prospectus for these funds are available from Fidelity on request by calling 0800 22 21 70. The Fidelity ISA is offered and managed by Financial Administration Services Limited. Issued by Fidelity Investments International, authorised and regulated in the UK by the Financial Services Authority. CB31362/0809

Friday 29 June 6.00pm

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

Simon Mundy *lecturer*

The Growing Significance of Elgar

Broadcaster and author of an illustrated biography of Elgar, Simon Mundy discusses the composer's life and work as we celebrate the 150th anniversary of his birth.

Chancery Lane
Admission Free

Friday 29 June 7.30pm

Stationers' Hall, Ave Maria Lane, EC4

Schubert Ensemble

William Howard *piano*Simon Blendis *violin*Jan Schmolck *violin*Douglas Paterson *viola*Jane Salmon *cello*

Elgar	Salut d'Amour Allegretto on G-E-D-G-E Canto popolare
Saint-Saëns	Le Cygne (from Carnaval des animaux) Piano Quartet in B flat major, Op 14 <i>Allegretto – Andante maestoso ma con moto – Poco allegro più tosto moderato – Allegro</i>
Elgar	Piano Quintet in A minor, Op 84 <i>Moderato – Adagio – Andante/Allegro</i>

The enduring musical reputation of Elgar, whose 150th anniversary falls this year, rests on his great sequence of choral and orchestral masterworks. But their composer also grew up in a pre-television England where individuals and families made their own domestic entertainment. Both during his early years of obscurity and his later ones of world fame, Elgar was a willing supplier of light musical works to an equally willing audience – as was Saint-Saëns, to a similar clientele in France.

The members of the Schubert Ensemble take turns in performing a selection of these likeable salon pieces, among which the *Allegretto on G-E-D-G-E* (a theme based on those five notes) has a special connection with the Festival. It was written in 1885 for two of the seven daughters of Rev. William Wilberforce Gedge, a headmaster in the Worcestershire town of Malvern: Elgar was then the music teacher of this talented duo, one of whom was to be the Festival director's great-grandmother. The Schubert Ensemble then comes together to play Saint-Saëns' *Piano Quartet* of 1875 – one of the sequence of early chamber works that helped to make his name – and a late Elgar masterpiece. The autumnal *Piano Quintet*, begun at Elgar's cottage at Brinkwells in Sussex in 1918, was completed in the bleak and changed world of post-war London a year later. Not that the music is all wistful dreams and regrets: restless energy features also, and in the finale, Elgar's friend George Bernard Shaw spotted what he wryly described as a 'jazz section'.

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



Sunday 1 July 11.00am

St Paul's Cathedral, EC4

Festival Service

St Paul's Cathedral Choir

Malcolm Archer *conductor*

Widor Messe Solenelle

St Paul's
Admission Free

Monday 2 July 1.10pm

Southwark Cathedral, London Bridge, SE1

Colin Walsh *organ*

French organ music from the romantic era

Franck	Choral No 1
Tournemire/	
Duruflé	Fantaisie Improvisation sur Ave Maris Stella
Langlais	Arabesque sur les Flûtes (Suite française) Evocation (Hommage à Rameau)

London Bridge or Monument
Admission Free

Monday 2 July 6.00pm

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

Mike Phillips *lecturer*

Bridgetower

Black Musicians and British Culture 1807 – 2007

George Augustus Polgreen Bridgetower, a black violinist in the court of George III, is the subject of a new opera commissioned for the City of London Festival, which has its première on 5 July. Librettist Mike Phillips discusses the role of black musicians in British culture in the two hundred years since the Abolition of the Slave Trade Act.

Chancery Lane
Admission Free



The seven Gedge Sisters, Cheltenham, 1909



Simon Crawford-Phillips

Monday 2 July 6.00pm

St Margaret Lothbury, EC2

Psophos Quartet

Lisa Schatzman *violin*Bleuenn le Maître *violin*Cécile Grassi *viola*Eve-Marie Caravassilis *cello*

Haydn	String Quartet No 23 in F minor, Op 20 No 5 <i>Moderato – Menuet – Adagio – Finale: Fuga a due soggetti</i>
Saint-Georges	String Quartet in F minor, Op 14 No 3 <i>Allegro - Vivace</i>
Beethoven	String Quartet No 6 in B flat major, Op 18 No 6 <i>Allegro con brio – Adagio, ma non troppo – Scherzo: Allegro – La Malinconia (Adagio)/Allegretto quasi allegro</i>

Guadeloupe-born Joseph de Boulogne (1745-99), the son of a French plantation-owner and a slave of African descent, settled in 18th-century Paris, where he assumed the title Chevalier de Saint-Georges and was nicknamed 'the black Mozart'. An exceptionally gifted violinist, concert-master and harpsichordist, he was also a brilliant fencer and athlete, and rose to the top of French society. The former Chevalier then pursued an equally remarkable post-Revolutionary career that saw him made Colonel of France's first black regiment, fighting against the monarchists – followed by imprisonment (for his links to the old régime), release, and a musical comeback during which he founded another orchestra, Le Cercle d'Harmonie.

The presence here of one of Saint-Georges' string quartets next to one of Haydn's is specially appropriate, since Saint-Georges and his orchestra, Le Concert de la Loge Olympique, commissioned and premiered Haydn's six 'Paris' Symphonies, Nos 82-87 (No 85, *La Reine*, got its name because it was Queen Marie-Antoinette's favourite). The unusually dark tonality of Haydn's *F minor Quartet*, though lightened a little by the slowly lilting, major-key third movement, points ahead to the turbulent musical future to be charted by Beethoven. Taking its cue from Haydn, Saint-Georges' *Quartet Op 14 No 3* is also in F minor, but is much shorter, following the two-movement form favoured in Paris at the time. Beethoven's B flat major *Quartet* was the last of his remarkable Op 18 set, published two years after Saint-Georges' death; its finale has a slow introduction, 'La Malinconia' (Melancholy) that at first gives way to a bright Allegretto, then repeatedly interrupts it.

Bank
Tickets £10 unreserved



Monday 2 July 7.30pm

Mansion House, Walbrook, EC4

Dante Quartet

Krycia Osostowicz *violin**Mathew Truscott *violin*Judith Busbridge *viola*Pierre Dourenage *cello*Simon Crawford-Phillips *piano*John Sessions *narrator*

The Kreutzer Sonata

Haydn	String Quartet in D minor, Op 103 (Hob. III/83) <i>Andante grazioso – Menuetto ma non troppo presto</i>
Bridgetower	(arr. de Lerma) Extract from Henry
Beethoven	Violin Sonata in A minor, Op 47 (Kreutzer)* <i>Adagio sostenuto/Presto/Adagio – Andante con variazioni – Finale: Presto</i>
Glazunov	Prelude and Fugue
Stravinsky	Three Pieces for String Quartet
Janáček	String Quartet No 1 (Kreutzer Sonata) <i>Adagio con moto – Con moto – Con moto: Vivace/Andante – Con moto: Adagio</i>

Readings from contemporary accounts of the relationship between Bridgetower and Beethoven and from Tolstoy's novella

The Kreutzer Sonata

George Augustus Polgreen Bridgetower (also the subject of Julian Joseph's and Mike Phillips's new opera, 5-7 July) was born in Central Europe to a local domestic servant and a father who escaped slavery. Brought up in the Esterházy Court where both his father and Joseph Haydn were employed, his prestigious musical talent had every opportunity of growing. He made his debut as a violinist in the 'Concert Spirituel' Series in Paris in 1789, shortly before the siege of the Bastille and the outbreak of the French Revolution: Bridgetower then spent much of his life in England, from where he set off on a visit to Vienna in 1803. Beethoven was so impressed by Bridgetower's playing that he dedicated to him his formidable *Violin Sonata Op 47*, and together they gave the first performance. They then fell out over a woman whom Beethoven maintained that Bridgetower had insulted, and the angry composer transferred his dedication to the violinist Adolphe Kreutzer (who never played the sonata, maintaining it was too difficult).

Like many virtuoso performers of his era, Bridgetower was also a composer: his few surviving works include music we hear this evening. And 'his' Beethoven sonata also connects with a musical masterpiece from a very different era. The work provided the context of Tolstoy's short story – about an unhappily married woman deceived by her lover – which in turn inspired Janáček's passionate and tragic first *String Quartet*. Besides a sequence of readings tracing these musical links across place and time, we also hear two other unusual quartet works. Haydn's last, unfinished *String Quartet* consists of just two movements, a situation that the ageing composer ascribed – unconvincingly, given the music's loveliness – to 'failing inspiration'. And Stravinsky's *Three Movements* of 1914 find their composer in even more searchingly exploratory mood than in *The Rite of Spring*, completed by him a year earlier.

Bank
Tickets £10, £20, £30





Jason Yarde

Monday 2 July 8.00pm

HMS President (1918), Victoria Embankment, EC4

Jason Yarde's B-Trade: Rough Crossings project

- Ayanna Witter-Johnson *cello, piano, voice*
- Jason Yarde *soprano, alto, samples, piano*
- Julian Siegel *tenor, bass clarinet, double bass*
- Phil Robson *guitar*
- Neil Charles *double bass*
- Sebastian Rochford *drums*
- Richard Olatunde *african percussion, talking drum*

Composer, arranger, producer, musical director and saxophonist Jason Yarde writes music that has been described as powerful, spiritual, evocative, rhapsodic, hair-raising and formidable. The line-up for the evening is specially selected for this event and the music features a mixture of old and new Yarde compositions and arrangements, as well as a selection of work inspired by the Simon Schama book *Rough Crossings*, focusing on events leading up to the Abolition of the Slave Trade Act 200 years ago.

☉ Temple or Blackfriars
Tickets £10 unreserved



Tuesday 3 July 6.00pm

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

Dr Tony Williams lecturer

**Dickens – A Tale of Two Cities
London and Paris during the time of the Revolution**

Responding to the Festival's 'Trading Places' theme for 2007, this lecture looks at London and Paris during the time of the French Revolution of 1789, drawing upon Charles Dickens' masterpiece *A Tale of Two Cities*.

☉ Chancery Lane
Admission Free

Tuesday 3 July 6.00pm

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

Ronan Collett *baritone*
Simon Lepper *piano*

- Schumann** Liederkreis Op 24 (Heine)
Morgens steh' ich auf and frage – Es treibt mich hin – Ich wandelte unter den Bäumen – Lieb' Liebchen, leg's Händchen – Schöne Wiege meiner Leiden – Warte, warte, wilder Schiffmann – Berg' und Burgen schau herunter – Anfangs wollt' ich fast verzagen – Mit Myrten und Rosen
- Ravel** Histoires Naturelles
The Peacock – The Cricket – The Swan – The Kingfisher – The Guinea-Fowl
- Poulenc** Le bestiaire (ou Cortège d'Orphée)
The Dromedary – The Tibetan Goat – The Grasshopper – The Dolphin – The Crayfish – The Carp

One song-cycle after another poured from Schumann's soul in 1840, the year of his marriage to the young and beautiful pianist, Clara Wieck – a union thwarted for so long by her intransigent father and teacher. Given that this was the happiest time of Schumann's life, it might seem strange that the songs of his *Liederkreis* (Song-cycle) Op 24 should so often focus on a mood of emotional bitterness and disillusion. But his imagination was strongly drawn to Heinrich Heine's vivid poetic celebrations of nature, life and love, with their wild switchbacks of mood (so like Schumann's own) and their sharply ironic streak. One of the most haunting settings is the fourth song, *Schöne Wiege meiner Leiden* ('Lovely cradle of my sorrows'), where Heine recalls his mocking rejection by his cousin, Amalia – quite the opposite response of Clara to Schumann himself. Perhaps the music is telling us of the composer's obsessive anxiety that even now, their yearned-for marriage might not be allowed to happen.

Moving from German Romanticism to Gallic sophistication, the programme's two other works deal in irony of an altogether different kind – wry, knowing, and detached. Ravel's *Histoires Naturelles* of 1906 are a sequence of settings of lengthy, prose-like poems by Jules Renard – a technical challenge met with deft ease by the fluency of Ravel's crystalline style. *Le Bestiaire*, composed by the 20-year-old Poulenc in 1919, takes a different, but related approach: Guillaume Apollinaire's texts are short, gnomic utterances that allow the young composer full scope for his already consummate art of whimsical suggestion.

☉ Blackfriars
Tickets £10 unreserved



Ronan Collett

Book online at www.colf.org

Tuesday 3 July 8.00pm

St Paul's Cathedral, EC4

Soweto Gospel Choir

Amazing Grace – the joy, harmony and freedom of Gospel

'Amazing grace! (how sweet the sound)...' One of the most instantly recognisable hymns ever created is the musical heart of this spectacular evening of solo and choral song and dance by the Soweto Gospel Choir. Following their triumph in the 2005 Festival, the Choir are warmly welcomed back to St Paul's Cathedral as recent Grammy Award winners for the 'best traditional World Music' category for their album *Blessed*. Their programme celebrates a double anniversary: 200 years since the parliamentary abolition of the Atlantic slave trade and 200 years since the death of *Amazing Grace's* author, John Newton.

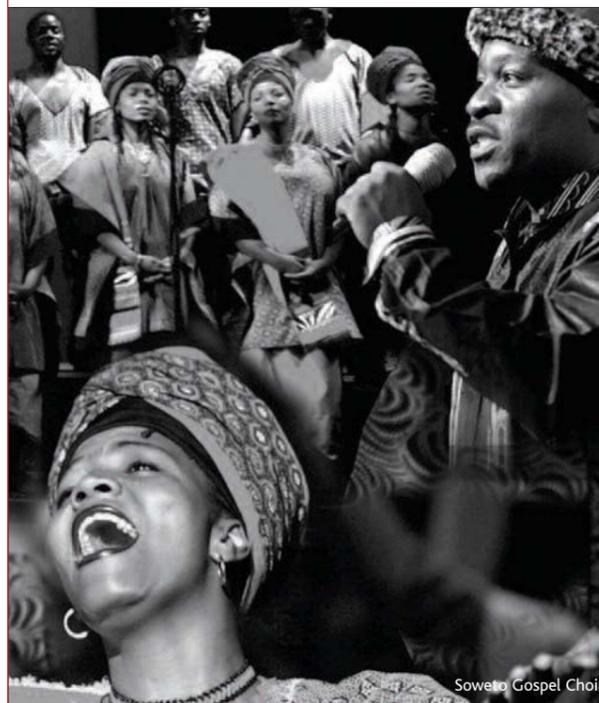
Born in London in 1725, Newton first went to sea at the age of 11 with his father, a merchant navy commander. Press-ganged into the Royal Navy, Newton deserted and was captured, flogged, and transferred to service on a slave ship, eventually rising to command one of these himself. On 10 May 1748, at sea during a ferocious storm, he cried out 'Lord, have mercy upon us' – recording later in his journal that his ship was saved, and with it his own soul. Leaving the slave trade, he was ordained as a minister in 1760 and became a leading abolitionist, also writing the several hundred hymns that included *Amazing Grace*. Newton was rector of St Mary Woolnoth at the heart of the City of London at the time of his death, a few months after the passing of the Abolition of the Slave Trade Act which perfectly rounded off his life's work: he had been one of William Wilberforce's most important mentors.

☉ St Paul's
Tickets £10, £15, £20, £30

Sponsored by



Principal Sponsor of the City of London Festival



Soweto Gospel Choir

Barbican Box Office 0845 120 7502 (booking fee)

PricewaterhouseCoopers

We are proud to continue our support of the City of London Festival and are delighted to sponsor 'Soweto Gospel Choir' at St. Paul's Cathedral, one of the highlights of this year's Festival.

The firms of the PricewaterhouseCoopers global network (www.pwc.com) provide industry-focused assurance, tax and advisory services to build public trust and enhance value for clients and their stakeholders. More than 140,000 people in 149 countries across our network share their thinking, experience and solutions to develop fresh perspectives and practical advice.

Through a global network of financial services specialists we can help financial services organisations turn challenges into opportunities in key areas of your business. We provide advisory services to assist clients in performance improvement and all aspects of risk management including identifying, measuring and controlling financial and other risks which arise throughout their businesses; as well as a complete range of assurance and regulatory services.

www.pwc.com/financialservices

"PricewaterhouseCoopers" refers to the network of member firms of PricewaterhouseCoopers International Limited, each of which is a separate and independent legal entity.

Tuesday 3 July 8.00pm

HMS President (1918), Victoria Embankment, EC4

David Rees-Williams Trio

- David Rees-Williams *piano*
- Neil Francis *bass guitar*
- Phil Laslett *drums*

A taste of France: Jazz Transcriptions of the Classics

The David Rees-Williams Trio was formed in 1988. Based in Canterbury, the group has performed in an interesting variety of concerts and festivals over the years both in England and Spain, and now specialise in a programme that unites the best of classical and jazz. David's arrangement of Purcell's *When I Am Laid In Earth* from their CD *Classically Minded* was first played on Radio 3 on Sean Rafferty's programme 'In Tune'. Rafferty described the response as 'extraordinary' and it resulted in the BBC being inundated with enquiries. The Trio was subsequently invited to record a commercial disc on the BBC's new Late Junction label, released to critical acclaim.

☉ Temple or Blackfriars
Tickets £10 unreserved



Wednesday 4 July 1.10pm

St Lawrence Jewry, Gresham Street, EC2

Guildhall School of Music & Drama

Tanya Cooling *soprano*

Samantha Houston *mezzo soprano*

Roger Moseley *piano*

The Art of French Song (2)

Fauré Nell
Le papillon et la fleur
Le pays des rêves
La fée aux chansons

Debussy Le jet d'eau
Harmonie du soir
Trois chansons de Bilitis

Fauré Soir
L'Absent
Automne
Dans le forêt de septembre
En prière

Bank or Mansion House
Admission Free



Eduard Kunz

Wednesday 4 July 6.00pm

St Vedast Alias Foster, 4 Foster Lane, EC2

Eduard Kunz & Cédric Tiberghien *piano duet*

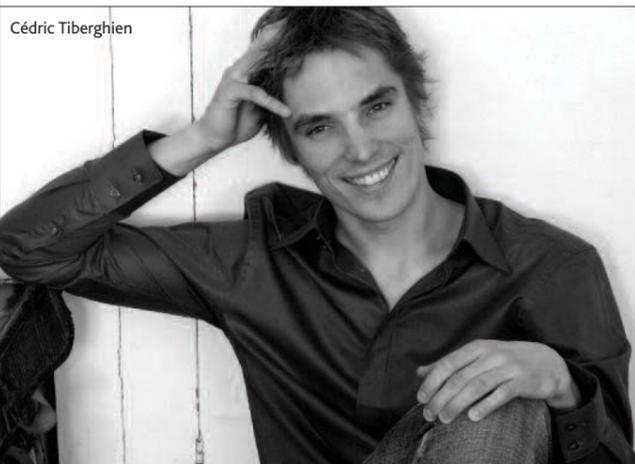
Debussy *La Mer*
From dawn to midday on the sea – Play of the waves – Dialogue of the wind and the sea

Stravinsky *The Rite of Spring*
Introduction – Auguries of Spring (Dances of the Young Girls) – Ritual of Abduction – Spring Rounds – Ritual of the Rival Tribes – Procession of the Sage – Adoration of the Earth (The Sage) – Dance of the Earth
Introduction – Mystic Circles of the Young Girls – Glorification of the Chosen One – Evocation of the Ancestors – Ritual Action of the Ancestors – Sacrificial Dance (The Chosen One)

Paris before the First World War was already one of the most exciting musical scenes in the world – and Debussy one of its leading lights – when the young Stravinsky's early ballet scores astonished the city even further. By the time *The Rite of Spring* triggered the most famous audience riot in musical history, at its première in 1913, Stravinsky and Debussy had become friends. And the Russian composer's masterpiece is among the works they are known to have played together in piano duet arrangements. Two young pianists, from Russia and France here recreate the occasion, and also perform a duet version of Debussy's orchestral masterpiece *La Mer* (The Sea).

The ultra-refined Debussy later confided some uneasy comments about *The Rite of Spring's* earth-stamping radicalism to a colleague. Nearly a century later, this rhythmically explosive sequence of 'pictures from pagan Russia', in which a young girl dances herself to death before her tribesmen to propitiate the god of Spring, has lost none of its power to disconcert. Posterity has had less trouble than Debussy did, however, in relating the music back to Stravinsky's roots in Russian late Romanticism, however distant these may seem at times (as in the opening introduction, depicting the burgeoning, coiling plant-forms of new life). And in its own way, Debussy's *La Mer* is a display of musical adventurousness no less astonishing. These modestly designated 'three symphonic sketches' depict the sea in all its myriad moods, with atmospheric finesse to match, plus a final storm of imposing splendour.

St Paul's
Tickets £10 unreserved



Cédric Tiberghien

Wednesday 4 July 7.30pm

Goldsmiths' Hall, Foster Lane, EC2

Nash Ensemble

Philippa Davies *flute*

Michael Collins *clarinet*

Marianne Thorsen *violin*

Malin Bronan *violin*

Lawrence Power *viola*

Paul Watkins *cello*

Ian Brown *piano*

François Le Roux *baritone*

Milhaud *La Création du Monde*, Op 81
Overture – The chaos before creation – The slowly lifting darkness, the creation of trees, plants, insects, birds and beasts – Man and woman created – The desire of man and woman – Coda: the man and woman kiss

Ravel *Chansons madécasses*
Nahandove – Aoua! – Il est doux

Saint-Saëns *Clarinet Sonata*, Op 167
Allegretto – Allegro animato – Lento – Molto allegro/Allegretto

Poulenc *Rapsodie nègre*
Prélude – Ronde – Honoloulou – Pastorale – Final

Ravel *Piano Trio*
Modéré – Pantoum: Assez vif – Passacaille: Très large – Final: Animé

The slave trade, although abolished in Britain 200 years ago, has marked mankind with a legacy that resurfaces hauntingly in this programme. Milhaud's ballet score *La Création du monde* was inspired by the sounds he heard in the jazz clubs of Harlem during a visit to New York in 1922. The influences of blues and ragtime duly made their way into the orchestral score (and this chamber version), based on an African version of the creation myth, that Milhaud composed on his return to Paris. Ravel's *Songs from Madagascar*, too, are a musical salute to black Africa, by way of some 18th-century poems that Evariste-Désiré Parry spuriously claimed to have collected from the island's noble savages (in fact he made them up himself). Two exquisitely languorous evocations of tropical paradise here flank a denunciation of colonialism whose ominous ferocity has lost none of its power to startle.

The young Poulenc's take on African influences, in his *Rapsodie nègre* of 1917, is untroubled by comparison – witness the central number, the nonsense song *Honoloulou*. Saint-Saëns' winsome *Clarinet Sonata*, written in the year of his death in 1924, looks back to the pre-First World War era that Poulenc's generation was leaving so determinedly behind. And Ravel's *Piano Trio*, written just before the composer was called up on army service in 1914, is a masterly, large-scale statement combining traditional four-movement design with deft experimentalism: the first movement explores the poised, asymmetric rhythm of a Basque folk-song, while the second, *Pantoum*, mirrors an intricate Malay verse-form.

St Paul's
Tickets £10, £15, £25

Sponsored by

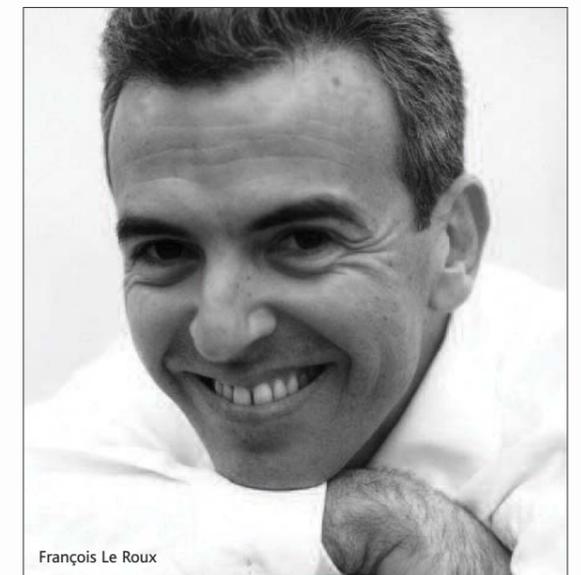


The M&G Group

M&G is one of the oldest and the largest retail fund managers in the UK, authorised and regulated by the Financial Services Authority, we manage investments for over 500,000 client accounts in the UK and Europe. We have a strong track record across a diverse range of funds and are totally committed to increasing the real value of our customers' wealth through active investment management.

At the heart of M&G is a distinctive investment philosophy. Our investment approach is based on building a thorough understanding of the companies in which we invest. In this sense, our size and expertise within the market place gives us a critical advantage. For more information, please visit www.mandg.co.uk

M&G is delighted to sponsor tonight's concert and hopes that you will have a most enjoyable evening.



François Le Roux

NYSE Euronext

NYSE Euronext, created by the combination of NYSE Group, Inc. and Euronext N.V., operates the world's largest and most liquid exchange group and offers the most diverse array of financial products and services. NYSE Euronext brings together six cash equities exchanges in five countries and six derivatives exchanges in six countries and is a world leader for listings, trading in cash equities, equity and interest rate derivatives, bonds and the distribution of market data. NYSE Euronext has a combined total market capitalisation of listed companies of €21.7 trillion and average daily trading value of approximately €85 billion.

Euronext is a subsidiary of NYSE Euronext and has successfully integrated markets in Amsterdam, Brussels, Lisbon, London and Paris to create single markets for cash and derivatives trading. Euronext is the largest cash securities market in Europe, by value of the trading processed through its central order book, and largest by market capitalisation of the companies listed on the exchange.

Wednesday 4 July 8.00pm

HMS President (1918), Victoria Embankment, EC4

Baâziz and his trio

Baâziz lead singer and guitar

Dahmane Khelfa percussion

Sylvain Deluxe guitar

Rano bass

Café de l'Indépendance

Abdelaziz Bekhti, aka Baâziz, was born in 1963 in Cherchell, 100 km west of Algiers. He developed a passion for local rhythms and was also inspired by Bob Dylan, American rock'n'roll and French-language singing poets Georges Brassens and Jacques Brel. Baâziz now lives in France where he continues to create tongue-in-cheek yet powerful rants against military, religious and administrative oppression. Though resident in France, Baâziz is one of Algeria's most outspoken singer/songwriters, and has been frequently (and respectfully) compared to Bob Dylan. Baâziz first attracted attention and controversy in 1989 with his debut single which was banned from the airwaves in Algeria.

☉ Temple or Blackfriars
Tickets £10 unreserved



Sponsored by

Thursday 5 July 10.00am – 2.00pm

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

François Le Roux baritone

Masterclass with Singers from the Guildhall School of Music & Drama

☉ Barbican or Moorgate
Admission Free

Thursday 5 July 6.00pm

St Michael Cornhill, Cornhill, EC3

Andrew Kennedy tenor

Roger Vignoles piano

- Fauré** Rencontre
Toujours
Adieu
Green
Prison
Nell
Fleur Jetée
- Wolf** Der Knabe und das Immllein
Fussreise
Er ist's
Auf ein altes Bild
Auf einer Wanderung
- Strauss** Sechs Lieder Op 17 (selection)
Seitdem dein Aug'
Das Geheimnis
Aus den Liedern der Trauer
Nur Mut!
Barkarole
Fünf Lieder Op 32
Ich trage meine Minne
Sehnsucht
Liebeshymnus
O süsser Mai
Himmelsboten



Andrew Kennedy

French music took longer than its Austro-German counterpart to excel in the art of song-composing, but more than made up for it with the advent of Gabriel Fauré. Andrew Kennedy's selection of *mélodies* includes some of Fauré's early successes in the genre, like the winsome and mellifluous *Nell*, where the atmosphere of the 19th-century Parisian salon is still very much present. But Fauré's understated genius was soon exploring much subtler and less predictable territory. *Green*, for instance, sets a Verlaine poem with the poise of a mature master. And *Prison* unflinchingly confronts the dark underside of life, in a way that all those refined salon *habitués* must have found more than a touch disconcerting.

While Fauré's star was rising in France, Austria had already produced a master of song-composing in Hugo Wolf, who had brilliantly found a way of bringing together the advanced chromatic harmony and expression of Wagner with the *Lieder* tradition of Schubert and Schumann. The catalyst of this remarkable achievement was Eduard Mörike, several dozen of whose poems Wolf set in a single burst of inspiration in 1888, relishing their rich variety of mood and style. Five of them feature here, ranging from the reflective *Auf ein altes Bild* to the happily freewheeling *Auf einer Wanderung*. Finally comes a choice from the lifelong outpouring of *Lieder* that Richard Strauss composed mostly for his wife, the soprano Pauline de Ahna: they would often perform recital tours together, with Strauss accompanying her at the piano.

☉ Bank
Tickets £10 unreserved



Book online at www.colf.org

Thursday 5 July 7.30pm

Drapers' Hall, Throgmorton Avenue, EC2

Steven Osborne piano

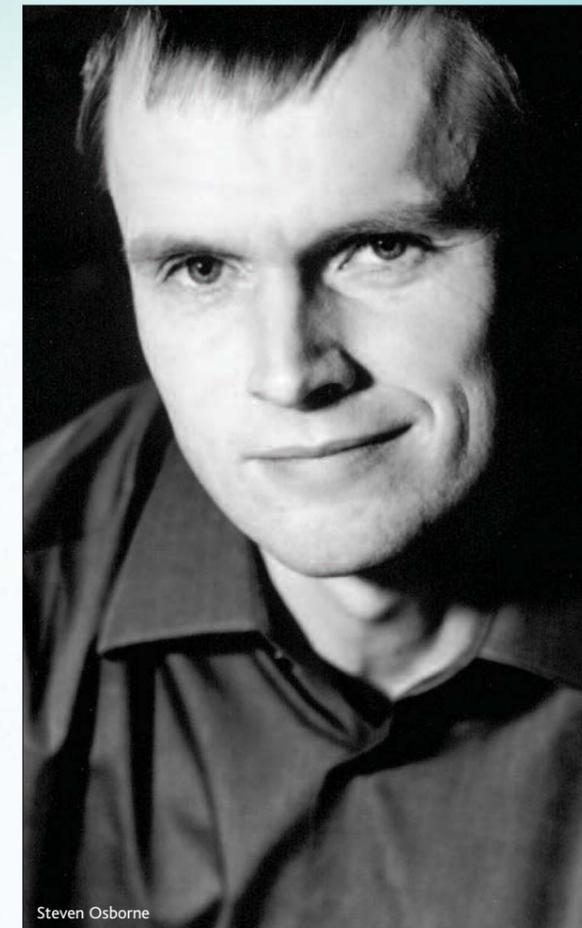
- Debussy** Préludes, Book I
Danseuses de Delphes
Ce qu'a vu le vent de l'Ouest
Voiles
La Fille aux cheveux de lin
Le Vent dans la plaine
La Sérénade interrompue
Les sons et les parfums tourment dans l'air du soir
La Cathédrale engloutie
Les Collines d'Anacapri
La Danse de Puck
Des Pas sur la neige
Minstrels
- Debussy** Préludes, Book II
Brouillards
La Terrasse des audiences au clair de lune
Feuilles mortes
Ondine
La Puerta del Vino
Hommage à S. Pickwick, Esq., P.P.M.P.C.
Les Fées sont d'exquises danseuses
Canope
Bruyères
Les Tierces alternées
Général Lavine – eccentric
Feux d'artifice

Debussy's marriage to the singer Emma Bardac in 1905, in the wake of their respective divorces, brought with it a sequence of lawsuits, plus financial realities to match. All this meant that Debussy had to keep on producing, besides much else, a steady stream of easily publishable songs and piano music. And among the brightest of these jewels are the two books of *Préludes*, composed between 1910 and 1913.

The 24 pieces encompass an astonishing range of colour and atmosphere. Imaginative suggestion is preferred to literal depiction: the titles are printed at the end of each *Prélude*, not at the start. Remote and exotic worlds are daringly explored alongside affectionate miniature portraits-in-sound; nature-sketches rub shoulders with technical showpieces. Highlights of Book I include the opening evocation of dancers at Delphi in ancient Greece (the mood of grave antiquity, a Debussy favourite, resurfaces in the funeral urns portrayed in Book II's *Canope*). The title of *Les sons et les parfums* is a line from a poem by Baudelaire. *Ce qu'a vu le vent de l'Ouest* (What the west wind saw) portrays a raging Atlantic storm; and in the large-scale *La Cathédrale engloutie*, the legendary sunken cathedral of Ys rises from the sea's depths and then sinks again from view. Book II's charms include the Spanish-inflected *La Puerta del Vino* (inspired by a postcard of the Alhambra Palace in Granada, sent by Manuel de Falla) and *La terrasse des audiences*, evoking a ruined, moonlit Indian temple. And the keyboard fireworks unleashed in *Feux d'artifice* are of Lisztian brilliance and virtuosity.

☉ Liverpool Street, Moorgate or Bank
Tickets £10, £15, £25

Supported by City Arts Club



Steven Osborne

**Thursday 5, Friday 6 and Saturday 7 July
7.30pm**

LSO St Luke's, 161 Old Street, EC1

Bridgetower: A Fable of 1807 (world première)

Julian Joseph *composer and musical director*

Mike Phillips *writer*

Helen Eastman *director*

Neil Irish *designer*

Neil Brinkworth *lighting designer*

English Touring Opera

Julian Joseph Big Band

LSO St Luke's Community Choir

Gareth Malone *chorus master*

Jacqueline Dankworth

Mary Prince

Franz Hepburn

Bridgetower senior/Bill Richmond

Jamal Hope/Isaac Cobbinah

*George Polgreen Bridgetower
at 10 years old*

Buddug Verona James

Mrs FitzHerbert/Lady Holland

Julian Joseph

Beethoven

Jonathan Peter Kenny

Prince of Wales/Wilberforce

Cleveland Watkiss

*George Polgreen Bridgetower
as an adult*

Steve Williamson

Black Billy Waters

Commemorating the bicentenary of the abolition of the British Empire's slave trade, Julian Joseph's new opera tells the story of George Bridgetower, the Polish-born son of a former slave and a local domestic servant who was taken to London as a child, settled here, became one of the leading violinists of his time, and gave the first performance in Vienna of Beethoven's 'Kreutzer' Sonata (which was originally dedicated to him). Joseph's opera and Mike Phillips' libretto explore the phenomenon of Bridgetower the black virtuoso in early 19th century London, using jazz to depict this dramatic narrative.

With Samuel Wesley's prologue setting the scene, Act 1 shows the very young Bridgetower's arrival in London with his proud father and his upbringing in the Prince of Wales' household. By Act 2 the now grown-up violinist is a star attraction, who falls in love with the persecuted slave Mary, and journeys to Vienna to perform with Beethoven. In Act 3, he visits his imprisoned father (who tells him of a slave revolt in Haiti) and realises that, while the slave trade has been abolished, slavery itself persists – but that his own legendary musical gift represents the hope of a better future to come.



Julian Joseph

Bridgetower: A Fable of 1807 is a City of London Festival initiative, co-produced with English Touring Opera in association with James Joseph Music Management, with funds from Arts Council England. English Touring Opera will be touring *Bridgetower* to various venues around the UK in the autumn. Please visit www.englishtouringopera.org.uk for more information. The opera is complemented by an exhibition in Tower Bridge (see p.50) and a large-scale education project exploring the lives of people living in Britain around 1807, the cultural impact of the slave trade, and Bridgetower's own legacy as a black violin virtuoso.

Old Street

Tickets £10, £20, £30

Commissioned by the City of London Corporation for the City of London Festival 2007



THE FOYLE FOUNDATION



Thursday 5 July 8.00pm

HMS President (1918), Victoria Embankment, EC4

Daniel John Martin Quartet

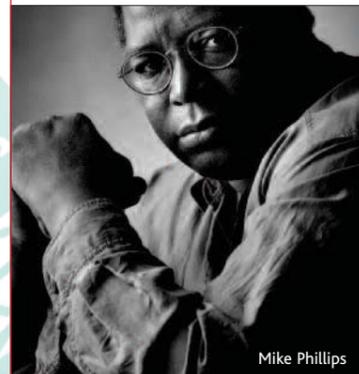
**Hot Club de France – the world of
Django Reinhardt and Stéphane Grappelli**

Fabled musicians Django Reinhardt and Stéphane Grappelli, along with their fellow Quintette du Hot Club de France members, were the first real stars of the emerging European jazz scene in the 1930s. Their unique guitar and violin repartee fused French chanson tradition with Reinhardt's gypsy heritage, and created an enduring new style of performance that has influenced subsequent generations of musicians.

Daniel John Martin, born in the UK but raised and educated in France, developed an early passion for the Hot Club sound when, on a visit to the west coast of France one summer, he met a family of gypsies who invited him to their camp to enjoy some music. Daniel already had an idea of the Hot Club style, yet he claims it was around this camp fire that he learnt the most, accompanied by the best guitarists he could ever dream of! He has continued to work on the style ever since and with his Quartet recreates the legendary sounds.

Temple or Blackfriars
Tickets £10 unreserved

Sponsored by



Mike Phillips

Friday 6 July 6.00pm

St Giles Cripplegate, Barbican, EC2

Aronowitz Ensemble

Magnus Johnston *violin*

Nadia Wijzenbeek *violin*

Tom Hankey *viola*

Jennifer Stumm *viola*

Guy Johnston *cello*

Marie Macleod *cello*

Tom Poster *piano*

Fauré Piano Quartet Op 15, No 1
Allegro molto moderato – Scherzo (Allegro vivo) – Adagio – Allegro Molto

Schoenberg *Verklärte Nacht*

With his music's natural grace and refinement, no composer today sounds more French to us than Gabriel Fauré. And yet in his early years, like others of his generation, he found that the influence of German music in general, and of Wagner in particular, presented some difficult creative problems. Fauré was attracted to the searching chromatism and powerful atmosphere of Wagner's operas. But he disliked their feverish rhetoric and massive decibel-level, and was much more drawn to the intimate medium of chamber music. He completed his first *Piano Quartet* in 1879, adding a new *Finale* five years later. The result was an early masterpiece that brilliantly squares the circle of surging expression and poised design. The music encompasses both the sweeping, passionate lines of the first and third movement's opening themes, and the Scherzo's wry, flickering virtuosity.

Wagner's example presented no psychological obstacles to Austria's Arnold Schoenberg, who directly inherited and radically extended its advanced harmonic world and turbulent emotionalism. For many listeners Schoenberg never surpassed his early achievement in *Verklärte Nacht* (Transfigured Night) – composed as a string sextet in 1899, and later arranged for string orchestra. This single, half-hour movement traces the sequence of emotions charted in Richard Dehmel's poem, which is a dialogue between two people on a nocturnal walk. A woman confesses to her lover that the child she has conceived is not his. He replies that their mutual love will make the child their own; and the moonlit night is glowingly transfigured around them.

Barbican

Tickets £10 unreserved



Friday 6 July 7.30pm

St Lawrence Jewry, Gresham Street, EC2

BBC Singers

Andrew Carwood *director*

Iain Farrington *organ*

Stephen Disley *organ*

Vierne Messe solenne in C sharp minor Op 36
Widor Da Pacem
Langlais Incantation pour un Jour Saint
Dupré Four Motets Op 9
Langlais Festival Alleluia
Dupré Quatre versets pour Ave Maris Stella
Poulenc Salve Regina
Naji Hakim Messe Solenne

The great tradition of French sacred music produced no more remarkable figure than Louis Vierne, who was born in 1870 with the congenital cataracts that made him almost completely blind. This did not prevent his rapid ascent as an organist-composer, first as Charles-Marie Widor's assistant at Paris' church of Saint-Sulpice, and then as organist at the cathedral of Notre Dame itself. Vierne's appointment there began in 1900 – the year he composed his *Messe Solenne* for choir and two organs – and lasted until his death, literally at the Notre Dame organ console, in 1937.

Jean Langlais was also blind, from the age of two: and he too rose nonetheless to the post of organist at Paris' Saint-Clothilde (from 1945 to 1987), succeeding César Franck and Charles Tournemire. Another pupil of Widor, and his successor at Saint-Sulpice, was Marcel Dupré, who during his lifetime was known as the 'Paganini of the organ,' such was his virtuosity. In French church services, sung parts of the liturgy generally alternate with organ pieces based on this: Dupré's *Quatre versets pour Ave Maris Stella* accordingly explore the technique of taking an existing plainchant, and extending and varying it in different ways. Poulenc's *Salve Regina* for unaccompanied choir is one of his sacred works composed after his pilgrimage in 1936 to the shrine at Rocamadour, and the rediscovery, by this former freewheeling hedonist, of his Catholic faith. The concert's grand finale is the *Messe Solenne* – like Vierne's, for choir and two organs – composed by Messiaen's present-day successor at Paris' church of La Trinité, Naji Hakim.

Bank or Mansion House
Admission Free

Concert recorded for future transmission by BBC Radio 3

Euronext.liffe

Euronext.liffe is a subsidiary of NYSE Euronext and the world's second largest derivatives exchange by the value of the business transacted through the exchange every day. The wide range of derivatives products Euronext.liffe offers are traded on a single electronic trading platform, LIFFE CONNECT® or processed by the exchange's pioneering service, Bclear, which combines the flexibility of an over-the-counter deal with the ease and security of trading on-exchange. Customers in over thirty countries around the world access the market electronically every day.

Friday 6 July 8.00pm

HMS President (1918), Victoria Embankment, EC4

Benjamin Moussay Trio**Benjamin Moussay** piano**Arnault Cuisinier** double bass**Eric Echampard** drums

Pianist and composer Benjamin Moussay, who hails from the Alsace region of France, cites Thelonious Monk as the original inspiration for his passion for jazz. Together with his acclaimed trio, he occupies a unique musical universe, offering audiences atmospheric improvisations on both original compositions and works from artists as diverse as Debussy and Serge Gainsbourg.

☉ Temple or Blackfriars
Tickets £10 unreserved



Benjamin Moussay

Saturday 7 July 6.30pm

St Giles Cripplegate, Barbican, EC2

St Paul's Cathedral Chorus**Malcolm Archer** conductor**Tom Winpenny** organ

Fauré Cantique de Jean Racine, Op 11
Villette Hymne a la Vierge
Durufié Prelude & Fugue sur le nom d'Alain
Requiem
*Introit & Kyrie – Domine Jesu
Christe – Sanctus – Pie Jesu –
Agnus Dei – Lux Aeterna –
Libera Me – In Paradisum*

Although Fauré was only 19 when he completed his *Cantique de Jean Racine* in 1865, its quiet mastery and sense of self-knowledge shows how truly the young composer had already found his own reflective musical voice. Still in his final year at the Ecole Niedermeyer, he submitted his new work for the music school's annual composition competition, which it duly won. The words are those of a medieval Latin hymn, as translated into French by the great 17th-century poet-dramatist whose name Fauré incorporated into the title of his setting for choir and organ; in 1906 he also arranged the accompaniment for orchestra.

Like Fauré, Maurice Durufié too was one of the quiet geniuses of French music; and his *Requiem* of 1947 exists, too, in more than one version. Durufié was for many years organist at the church of Saint Etienne du Mont in Paris, and first composed this much-loved masterpiece for two soloists, choir, organ, and orchestra. Subsequently he made the reduced arrangement we hear tonight, simply for organ and then re-scored the work again, in 1961, for string orchestra and organ, with optional parts for harp, trumpets and timpani. The work's overall design and poised balance between contemplation and drama are each closely modelled on Fauré's *Requiem* of 1888. Meanwhile the music itself – derived from the traditional plainchant assigned to each section of the liturgy – is entirely and hauntingly Durufié's own, with chord-sequences whose beauty seems to mirror the refracted light and colour of stained glass.

☉ Barbican or Moorgate
Tickets £10 unreserved

Sunday 8 July 11.00am

St Paul's Cathedral, EC4

St Paul's Cathedral Choir**Malcolm Archer** conductor**Langlais** Messe Solenelle

☉ St Paul's
Admission Free

Sunday 8 July 6.30pm

St Bride's Fleet Street, EC4

Choir of St Bride's**Robert Jones** director**Matthew Morley** organ

Charpentier Messe pour les trépassés
Poulenc Quatre motets pour le temps de Noël
*O magnum mysterium – Quem
vidistis pastores dicite – Videntes
stellam – Hodie Christus natus est*

Messiaen La Nativité du Seigneur
(extracts: organ solo)

Messiaen O sacrum convivium!

The leading light in French music of the baroque era along with Lully, Marc-Antoine Charpentier excelled as a composer of sacred and dramatic works, collaborating with Molière at Paris' *Comédie-Française* theatre, and eventually becoming *maître de musique* at the city's Sainte Chapelle. A more sensual, 20th-century sacred style is represented by Poulenc – whose Christmas motets find his later idiom at its most graceful and appealing – and by Messiaen's single motet *O sacrum convivium!* (O Sacred Feast). In the similarly Christmas-themed *La Nativité du Seigneur* (The Nativity of Our Lord), Messiaen composed the first of his great organ cycles.

☉ Blackfriars
Tickets £10 unreserved

Monday 9 July 1.10pm

Southwark Cathedral, London Bridge, SE1

Stephen Disley organ

Daniel Roth Paraphrase sur le 'Te Deum'
Thierry Escaich Evocation I
Naji Hakim Variations on Two Themes
Messiaen Offrande au Saint-Sacrement
Cochereau/
Jeremy Filsell Scherzo Symphonique

☉ London Bridge or Monument
Admission Free

**Jazz on the President**

HMS President 1918 is proud to be hosting the City of London Festival each night from 2nd - 6th July.

Join us for evenings of Jazz during the festival for the perfect night out and enjoy the views and surroundings of the Thames with our outdoor seating. Throughout the evening we'll be serving a selection of delicious French tapas, with Jazz from 8 'til late.

There's no need to book but entry is only £10 so please arrive early to avoid disappointment.

HMS President (1918), Victoria Embankment, London EC4Y 0HJ
Tel: 0207 583 1918 Visit: www.hmspresident.com

part of the MLS Group plc 

Monday 9 July 6.00pm

St Andrew Holborn, 5 St Andrew Street, EC4

Alexei Ogrintchouk oboe

Psophos Quartet

Lisa Schatzman violin

Bleuenn le Maitre violin

Cécile Grassi viola

Eve-Marie Caravassilis cello

Debussy Premier Quatuor
*Animé et très décidé – Assez vif et bien rythmé –
Andantino doucement expressif – Très modéré*

Britten Phantasy Quartet
Eleanor Alberga Succubus Moon (world première)*

*BBC/Royal Philharmonic Society commission

Debussy officially designated his *String Quartet* of 1893 as his 'first', although in fact he was never to compose another. Perhaps he sensed that the medium's abstract, classical credentials were too distant from the musical world of subtle, half-toned sonorities he increasingly found he wanted to create. Even so, the quartet has the weight and feel of an early masterpiece: the music's brisk rhythmic energy alternates with whimsical melody and, in the second movement, brilliant deployment of *pizzicato* (plucked) string technique. The even younger, 18-year-old Benjamin Britten created a remarkable early work, too, in his *Phantasy Quartet* for oboe and three strings. Written in 1932 for a competition that specified a single-movement, tightly cross-referenced

form relating to the 16th-century English 'phantasy', Britten's response is a *tour de force* of composing skill, brimming with ideas – like the opening's edgy march-rhythms – already typical of the mature master to come.

Finally all the players come together for the world première of the oboe quintet entitled *Succubus Moon* by its Jamaican-born composer, Eleanor Alberga (b.1949). She writes: 'The romantic and the demonic lie side by side in this work. The imagined idea behind the piece juxtaposes the ethereal, tranquil and reflective moon against the dark demonic night where the seductive succubus reigns. The oboe is the main protagonist, leading the mood or taking over what the strings have set up. The strings have their own episodes, and sometimes join with the oboe in main material. The music goes from sparse to more driven rhythmic sections, to dreamy moonstruck moments, and finally drifts away.'

Chancery Lane
Tickets £10 unreserved



Psophos Quartet

Monday 9 July 7.30pm

Haberdashers' Hall, West Smithfield, EC1

Accentus

Laurence Equilbey conductor

- Ravel** Trois chansons
Nicolette
Trois beaux oiseaux du paradis
Ronde
- Ravel (arr. Pesson)** Ronsard à son âme
- Ravel (arr. Gottwald)** Soupîr
- Bruno Mantovani** Geistliche Gedichte (UK première)
- Debussy** Trois chansons de Charles d'Orléans
Dieu, qu'il la fait bon regarder!
Quant j'ai ouy le tabourin
Yver, vous n'êtes qu'un villain
- Debussy (arr. Gottwald)** Les Angélus
Des pas sur la neige
- Philippe Manoury** Trakl-Gedichte (UK première)
- Ravel (arr. Pesson)** La flûte enchantée
L'Indifférent (from *Shéhérazade*)
- Ravel (arr. Machuel)** Pavane de la Belle au Bois dormant
Le jardin féérique (from *Ma mère l'Oye*)

In a concert both celebrating and extending the long tradition of French choral music, Accentus here brings together works originally written for their medium with some unusual and atmospheric arrangements. The programme presents two recent works by French composers, Bruno Mantovani (b. 1974) and Philippe Manoury (b. 1952), both setting German texts, in the wider context of music by Ravel and Debussy. And each of these masters is represented by a gem of unaccompanied choral writing, plus some familiar items in intriguingly unfamiliar transcriptions.

Composed in 1908, Debussy's *Trois chansons* take us back to the 15th-century world of Charles, Duke of Orléans, in settings whose moods are by turns graceful and roguish: the second song's contralto solo is hauntingly accompanied by a wordless choral evocation of tapping drum-rhythms. Ravel completed his own set of *Trois chansons* (on texts written by himself) in 1915, just before enlisting in the French army. While the first and third songs deal in wryly ironic humour, the refrain of the second insistently refers to the composer's imminent departure for the war. A group of specially made choral arrangements fills out the programme – including Ravel's beautiful, elegiac Ronsard setting (originally for voice and piano), and two more taken from his exotic orchestral song-cycle *Shéhérazade*. More daringly, *Des pas sur la neige* (Footsteps in the Snow) is adapted from Debussy's prelude for solo piano; and there are two numbers also from Ravel's enchanting venture into the world of childhood story-telling, his ballet score *Ma mère l'Oye* (Mother Goose).

Barbican
Tickets £10, £15, £25

Supported by



Concert recorded for future transmission by BBC Radio 3

The Orange Foundation

Links to communicate better

For over 20 years, the Orange Foundation has engaged in long-term projects alongside not-for-profit organisations and NGOs to undertake community involvement initiatives around the globe. The Foundation's actions are the continuation of the company's CSR philosophy: allowing each one of us to communicate better.

The Foundation concentrates its involvement in three areas: Health; to create links by helping the Autistic community and by helping people with visual or hearing impairment to greater independence and quality of life. Education; to build links to help reduce illiteracy and to assist with women's education in developing countries. Culture; to develop links by encouraging collective singing practice through classical, jazz and world music repertoire. Today, most of the aid given by the Foundation in this field goes to helping young artists, conductors, choirs and vocal ensembles who receive no other financial assistance. It also contributes to the discovery of new voices, the professional training of young singers and the formation of choirs and vocal ensembles.

Tuesday 10 July 1.05pm

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

Nigel Osborne lecturer

Sevdah

The traditional music of Bosnia, a multi-confessional society

Composer Nigel Osborne introduces Sevdah, the rich and unique traditional music of Bosnia and Herzegovina which features in his new opera *Differences In Demolition*. Nigel Osborne has pioneered the use of music in therapy and rehabilitation of children who are the victims of conflict and is a consultant for programmes in the Balkans, Caucasus, Africa and the Middle East.

Liverpool Street
Admission Free



Laurence Equilbey

The Royal Philharmonic Society

Be part of the future of music

Benefits include discounts, musical events, talks, newsletters and updates on our work. Make music essential to your life and help it flourish in today's hectic world.

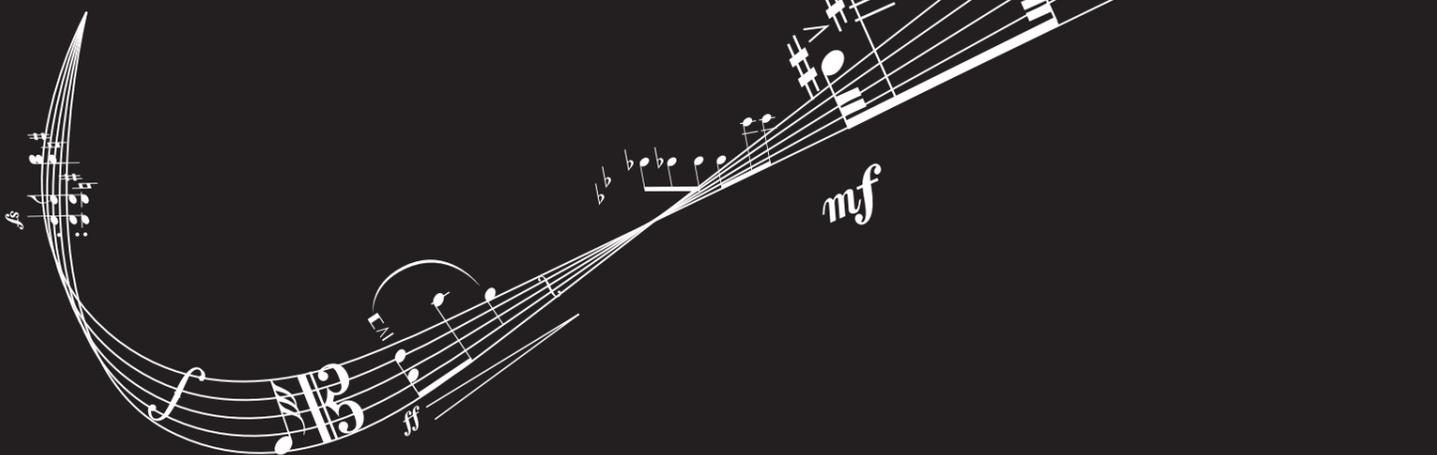
Annual Membership

£30 (£10 students)
call 020 7491 8110 for more details.

www.royalphilharmonicsociety.org.uk

Join today

The Royal Philharmonic Society is an independent charity working to create a future for classical music. We nurture young musicians, provide opportunities for today's composers and engage with audiences so that future generations will enjoy a rich and vibrant musical life.



Tuesday 10 July 6.00pm

St Bartholomew the Great, Cloth Fair, EC1

Quatuor Ebène

Pierre Colombet *violin*
Gabriel Le Magadure *violin*
Mathieu Herzog *alto*
Raphaël Merlin *violoncello*

Deirdre Gribbin Calum's Light (world première) *
Fauré String Quartet in E minor, Op 121
Allegro moderato – Andante – Allegro
Ravel String Quartet
Moderato très doux – Assez vif, très rythmé – Très lent – Vif et agité

*BBC/Royal Philharmonic Society commission

Of *Calum's Light*, commissioned for the Festival by BBC Radio 3 and the Royal Philharmonic Society, Deirdre Gribbin writes: 'Magic and folklore are still underlying important features of Hebridean culture and identity. On the Isle of Harris in late summer 2006 on a boat trip around the bays, we happened upon a semi-ruined cottage. The boatman told us a story of how before electricity, there appeared to be a strong light outside on the roof of the house which was a beacon for the fishermen sorting their nets and guiding them through the rocks. Knowledge of the light was widespread and many saw it, although the owner Calum had no control over its presence nor any explanation for it. As the traditional ways of island life began to fade in the latter part of the 20th century so too did the light.'

The 79-year-old Fauré was in the last summer of his life when, in 1924, he composed his only *String Quartet* – music whose strange harmonic progressions and concentrated technical workings find his style at its most exploratory. Twenty years earlier the young Ravel had dedicated his own *Quartet* to Fauré, his former teacher – who (low be it whispered) didn't much like it, describing its brilliant finale as 'stunted, badly balanced, in fact a failure.' It took a younger generation to appreciate the music's poised, scintillating sonorities – the flying *pizzicati*, for instance, that propel the second movement – with Debussy writing to Ravel: 'In the name of the Gods of music and in my own, do not touch a single note you have written in your quartet.'

Barbican or St Paul's
Tickets £10 unreserved



Nigel Osborne

Tuesday 10, Wednesday 11
and Thursday 12 July 7.30pm

Wilton's Music Hall, Graces Alley, off Ensign Street, E1

Differences in Demolition (UK première)

Nigel Osborne *composer*
Goran Simic *librettist*
Lenka Udovički *director*
Opera Circus

Susan Bisatt *Mila/Young bride*
Monica Brett-Crowther *Sevda*
Andy Morton *Mustafa/Balkan*
Robert Rice *Hassan*
Mladen Vasari *Zlatan/Policeman*

Rada Pešut *violin*
Aidan Burke *viola*
Belma Alic *cello*
Merima Ključo *accordion*
Neyire Ashworth *clarinet*
Toni Pešikan *Bosnian percussion*

Springing directly from composer Nigel Osborne's longstanding links with the people and music of Bosnia, *Differences in Demolition* is an opera based on a poem of that name by the Bosnian writer Goran Simic. It also draws on the traditional musical genre of Sevdah, which originated in the aftermath of the Ottoman invasion of Bosnia, and relates to the same Arabic word meaning passion or lovesickness. Reacting to the social barriers between men and women in an Islamic society, Sevdah songs were melancholy, even tragic in tone; yet they were also elaborate and emotionally charged, full of yearning for the fulfilment of thwarted dreams.

Differences in Demolition presents a powerful story of conflict, greed and desire in a world surrounded by destruction and demolition. Hassan, a building worker, thinks back to a time in the distant past in the family Han (an inn). A mythical woman embroiders love, life and fate into a scarf. The Han is cursed. Hassan yearns with a secret love for Sevda. A story unfolds of war, greed and desire; the scarf becomes torn; and Sevda begins her journey which, like the scarf, unravels a tale of love, longing, revenge and death.

These performances are made possible with the support of The Leche Trust and The Vernon J. Ellis Foundation. With thanks to Columbia Foundation, Scottish Arts Council, and Sir Alan Cox and Rosamund Shelley for helping Opera Circus to fund the commission of the opera.

Aldgate East or Tower Hill
Tickets £25 unreserved

Commissioned by Columbia Foundation



Book online at www.colf.org

City Inn Contemporary Hotels

City Inn Hotels is an established supporter of the arts including sponsorship of both visual and performing artists and a rolling programme of exhibitions in all its hotels.

With prime city centre locations in London, Birmingham, Bristol, Glasgow and Manchester, this privately owned hotel group consistently receives recognition for its innovation and design. Awarded 'Best Business Hotel Brand' 2007, 2006 at the annual Business Travel World Awards, City Inn provides contemporary luxury with an emphasis on style and personalised service. Each hotel features the critically acclaimed City Café restaurant with al fresco terrace, destination bar Millbank Lounge, an impressive Sky Lounge for private dining and flexible meeting and event facilities. To enjoy the flagship hotel in Westminster, ideally located next to Tate Britain, or to receive best rates guaranteed, visit our website www.cityinn.com

Wednesday 11 July 1.10pm

St Lawrence Jewry, EC2

Guildhall School of Music & Drama

Derek Welton *baritone*
Lucy Mervik *soprano*
Lara Dodds-Eden *piano*

The Art of French Song (3)

Poulenc *La grenouillère*
Parisiana
Jouer du bugle – Vous n'écrivez plus?
Rosemonde
La souris
Nuage
Chanson à boire
Dernier poème
Ravel *Cinq mélodies populaires grecques*
Poulenc *La courte paille*
Ravel *Don Quichotte à Dulcinée*

Barbican or Moorgate
Admission Free

Tuesday 10 July 8.00pm

St Bartholomew Hospital Great Hall, West Smithfield, EC1

Heinrich Schiff *cello*

Bach Cello Suite No 1 in G major, BWV 1007
Prelude – Allemande – Courante – Sarabande – Menuet I & II – Gigue
Cello Suite No 5 in C minor, BWV 1011
Prelude – Allemande – Courante – Sarabande – Gavotte I & II – Gigue
Cello Suite No 3 in C major, BWV 1009
Prelude – Allemande – Courante – Sarabande – Bourrée I & II – Gigue

As the modern violoncello developed from its ancestor, the bass viol, in the late 17th century, solo works were beginning to be written for the new instrument. But Bach's monumental cycle of six *Cello Suites* were something else. With their huge range of technical resource, plus expressive depth to match, this sequence of masterpieces was truly ground-breaking, and effectively defined the art of cello-playing for the classical and Romantic eras that were to follow.

Bach's own manuscripts for the six works have not survived, and nor is it certain for which formidable player or players he composed them. The *Suites* probably date from between 1717 and 1723, during his time as Kapellmeister (we would now say Director of Music) at the court of the music-loving Prince Leopold in the German town of Cöthen. In each work Bach achieves sustained feats of invention within the strict outlines of the baroque *Suite*, which is based on a sequence of courtly dance-forms: these include the *Allemande* (quick, flowing duple time), *Sarabande* (slow, dignified triple time), and *Gigue* (or jig: speedy compound time, blending both duple and triple), with a free-flowing *Prelude* as introduction. The bright-toned major keys of the first and third *Suites* determine their musical character, which is open-hearted and relatively sunny. The darker No 5 in C minor is more introspective, more unconventional (its *Prelude* alternates a slow introduction with a faster central section), and more demanding to play. An additional feature is its requirement of *scordatura*, where the cellist has to retune the instrument's strings to a different, non-standard configuration.

Barbican or St Paul's
Tickets £10 (students), £30 unreserved

Sponsored by



Heinrich Schiff

Barbican Box Office 0845 120 7502 (booking fee)

you can
Canon

Our digital print technologies help you
make the world look better.



www.canon-europe.com/wespeakimage

We Speak Image

WEDNESDAY 11 JULY

Wednesday 11 July 6.00pm

St Anne and St Agnes, Gresham Street, EC2

Danjulo Ishizaka *cello*

Martin Helmchen *piano*

- Stuart MacRae** Unity* (world première)
Messiaen Vingt regards sur l'enfant-Jésus (selection)
*Regard des anges (Gaze of the Angels) –
 La parole toute-puissante – (The Word All-
 Powerful) – Regard de la Vierge (Gaze of the
 Virgin) – Regard des hauteurs (Gaze of
 the Heights)*
- Franck** Cello Sonata in A major (arr. of Violin Sonata)
*Allegretto ben moderato – Allegro –
 Recitativo/Fantasia: ben moderato/Molto lento –
 Allegretto poco mosso*

*BBC/Royal Philharmonic Society commission

Stuart MacRae's new work has been designed particularly for the musical relationship between Danjulo Ishizaka and Martin Helmchen, who have performed together often. 'This has meant writing a piece,' says MacRae, 'that would require a high degree of communication between the players in performance, and to that end the piece uses elements intended to disrupt the regularity of the tempo, such as long streams of grace-notes and very slow tempi. The piece is also a duo of equal partners (rather than, for example, a cello piece with piano accompaniment), with the distribution of foreground and background material shifting between the two players.' Martin Helmchen then plays four extracts from the immense solo cycle, *Vingt regards sur*



Danjulo Ishizaka

l'enfant-Jésus, written by Olivier Messiaen in 1944 for his young wife-to-be, the brilliant pianist Yvonne Loriod. Each piece contemplates a different theological aspect of the nativity of Christ, ranging from the thunderous, trombone-like octaves of *La parole toute-puissante* to the gentle pathos of *Regard de la Vierge*. Finally comes an unfamiliar take on a familiar classic – a cello-and-piano arrangement of the sweepingly lyrical *Violin Sonata* that César Franck composed in 1886 as a wedding present for his fellow-Belgian, the great violinist Eugène Ysaÿe. The result was a *tour de force* of Franck's preoccupation with 'cyclic form': a single musical idea, skillfully varied and developed, occurs in each of the sonata's four movements. And throughout these, surging Romantic impulsiveness is convincingly counterbalanced by an overarching sense of classical proportion and design.

St Paul's
 Tickets £10 unreserved




At City Inn you never have to go far to find a moment of inspiration. In fact you don't even have to leave the hotel.

Every City Inn hotel is designed and purpose built especially for our guests' comfort and enjoyment, which is why we exhibit a rolling programme of contemporary art in all of our hotels. Whether it's a behind the scenes view of up-and-coming artists or jazz on our alfresco terrace, make the most of the arts with City Inn.

Some of the reasons we were voted 'Best Business Hotel Brand'* 2007, 2006.

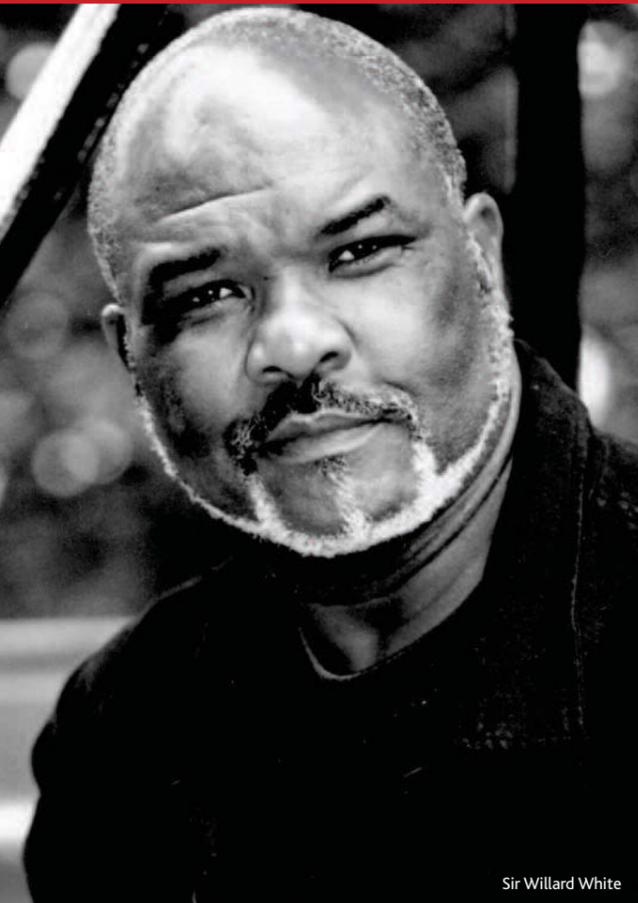
Proud sponsors of the City of London Festival 2007

Custom made hotels in London, Birmingham, Bristol, Glasgow and now Manchester.

*Business Travel World Awards



www.cityinn.com



Sir Willard White

Wednesday 11 July 7.30pm

Fishmongers' Hall, London Bridge, EC4

Sir Willard White *bass*

Neal Thornton *piano*

A tribute to Paul Robeson

- | | |
|-------------------------------|--|
| Spirituals | Witness – Deep River – On my journey now – All God's children got a robe |
| Hoagy Carmichael | Lazy bones |
| Spirituals | Water boy – Ezekiel saw the wheel |
| English folk-song | Oh! No John! |
| Scottish folk-song | Eriskay Love-Lilt |
| Russian folk-song | Song of the Volga Boatmen |
| Traditional scout-song | Down by the Riverside |
| Spiritual | Every time I feel the spirit |
| Oscar Rasbach | Trees |
| Washington/Young | Got the South in my soul |
| Robinson/Hayes | Joe Hill |
| George Gershwin | I got plenty o' nothing |
| Spanish Civil War song | The Four Insurgent Generals |
| Welsh hymn | All Through The Night |
| Duke Ellington | Mood Indigo |
| Spirituals | Scandalise my name – Didn't my Lord deliver Daniel? |
| Jerome Kern | Old Man River |

A legend in his lifetime both for his huge, sumptuously magnificent bass voice and for his non-conformist left-wing politics, Paul Robeson continues to set a musical benchmark for today's singers. No-one has measured up to it more splendidly than the star of this evening's concert Sir Willard White.

Robeson's immortality as a singer has tended to overshadow the other achievements of this multi-talented man, the son of a former slave from North Carolina. An exceptional athlete when young, Robeson graduated in law from Columbia University. He became fluent, or nearly so, in at least 12 languages. His two-year, post-war run of performances in *Othello's* title-role is still the longest of any Shakespeare play on Broadway. His lifelong deployment of his fame as a singer in the cause of international human rights led to his widely expressed admiration for Soviet Russia and Communist China and, as a result, ceaseless difficulties with the US State Department. Before World War II he lived for several years in England, forming a close bond with the Welsh mining communities, and singing to commemorate its members who had died fighting in the Spanish Civil War. He was also one of the first to make the wider world aware of the power of the authentic hymn of black America, the spiritual. Willard White's programme encompasses all these areas of Robeson's life and work, including the great singer's affinities with jazz and American popular song. And it culminates, naturally, in Robeson's most famous party piece of all: *Old Man River* from Jerome Kern's classic musical, *Showboat*.

London Bridge or Monument
Tickets £20, £30, £40



Liberty International

Liberty International PLC is the UK's third largest listed property company quoted on the London and Johannesburg Stock Exchanges. It is a constituent of the FTSE 100 Index of the UK's leading listed companies. Liberty International owns Capital Shopping Centres, the premier UK regional shopping centre business, and Capital & Counties, a retail and commercial property investment and development company concentrating on Central London, non-shopping centre retail in the UK and California, USA.

Wednesday 11 July 8.00pm

St Bartholomew the Great, Cloth Fair, EC1

Heinrich Schiff *cello*

- | | |
|-------------|--|
| Bach | Cello Suite No 2 in D minor, BWV 1008
<i>Prelude – Allemande – Courante – Sarabande – Menuet I & II – Gigue</i> |
| | Cello Suite No 4 in E flat major, BWV 1010
<i>Prelude – Allemande – Courante – Sarabande – Bourrée I & II – Gigue</i> |
| | Cello Suite No 6 in D major, BWV 1012
<i>Prelude – Allemande – Courante – Sarabande – Gavotte I & II – Gigue</i> |

Heinrich Schiff begins the second and last concert of his cycle of Bach's solo *Cello Suites* (see Tuesday 10 July, 8.00pm) with No 2 in D minor – a work strikingly different in character from its major-key companions, Nos 1 and 3. Bach's manuscripts for all six *Suites* are lost, and we know neither when and where they were first played, nor who performed them. But modern scholarship has increasingly doubted that they were written as a single set for a single player. Two likely candidates must be Christian Abel and Christian Linigke – both cellists in Prince Leopold's court orchestra at Cöthen, at the probable time of the suites' creation between 1717 and 1723. Perhaps one of these players was a genial extravert, while the other was a moodier personality, more at home with the gentle melancholy of the second suite's *Prelude*, and its darkly introspective *Sarabande*.

The Fourth and sixth *Suites*, too, are as different from their D minor predecessor as they are from each other. No 4 in E flat has an unusually elaborate *Prelude*, exploring some strikingly remote harmonic regions; the *Sarabande* features much double- and triple-stopping; and the closing *Gigue* is relentlessly animated, with technical demands to match. These pale by comparison, however, with the difficulties presented by the formidable Sixth suite in D major. Bach composed this for a now extinct species of cello with an additional high, fifth string besides today's standard four. The result is a spectacular virtuoso challenge for the performer, ranging from the *Prelude's* high-altitude, gigue-like writing, to the ultimate firework-display of the concluding *Gigue* itself.

Barbican or St Paul's
Tickets £10 (students), £30 unreserved



Sharon Bezaly

Thursday 12 July 6.00pm

St Sepulchre-without-Newgate, 10 Giltspur Street, EC1

Alina Ibragimova *violin*

Danjulo Ishizaka *cello*

Sharon Bezaly *flute*

Cédric Tiberghien *piano*

- | | |
|-------------------------|---|
| Joseph Phibbs | Flex* (world première) |
| Philippe Hersant | In black* (world première) |
| Florent Schmitt | Quatuor pour presque tous les temps |
| Poulenc | Flute Sonata
<i>Allegro malinconico – Cantilena: Assez lent – Presto giocoso</i> |

*BBC/Royal Philharmonic Society commission

Taking its cue from the Festival's 'Trading Places' theme, this programme features a specially commissioned new work respectively from an English and French composer. Describing *Flex*, Joseph Phibbs (b. 1974) says that its music 'might be regarded as "movement depicted in sound" – perhaps slightly balletic in style, and at times evoking dance figures. It is also concerned with the gradual evolution of opposing types of material: a slow, crepuscular opening, perhaps suggesting the remnants of night merging with dawn, gradually leads to a more energetic sound-world, bathed in glittering sunlight.'

Philippe Hersant (b.1948) writes: '*In black* can be considered as an epilogue to my opera of 2005, *Le Moine Noir* (The Black Monk), based on the story by Chekhov. From the opera I have borrowed only a short chord-sequence, but I have developed this considerably, so that it becomes almost the entire musical material of *In black*... I feel that the memory of Franz Liszt – the Liszt of *Funérailles*, for instance – hovers over the piece, but in a subconscious way. Entirely deliberate, however, are the evocations of liturgical orthodox chant that punctuate the musical discourse two or three times. *In black*... is dedicated to Cédric Tiberghien.' The concert is then completed by Florent Schmitt's roguishly named *Quartet for Almost All Time* – a riposte to Messiaen's recently completed and already famous *Quartet for the End of Time* of 1941, substituting the clarinet of Messiaen's ensemble with a flute – and by the elegant phrasing and liquid sonorities of Poulenc's *Flute Sonata*.

Farringdon or Blackfriars
Tickets £10 unreserved



Thursday 12 July 6.00pm

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

David Cairns *lecturer*

Berlioz – Requiem

David Cairns is a leading authority on Berlioz. His monumental two-volume biography of Berlioz: *Berlioz: The Making of an Artist 1803-1832* and *Berlioz: Servitude and Greatness 1832-1869* has won a number of major awards, including the Samuel Johnson Prize for non-fiction. Prior to this evening's performance of the *Grande Messe des Morts* in St Paul's Cathedral, he introduces this epic work.

Chancery Lane
Admission Free

THURSDAY 12 JULY

Mizuho International plc

Mizuho International plc is the London-based investment banking arm of Mizuho Financial Group; one of the largest financial institutions in Japan.

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

The 2007 theme of 'Trading Places' is in keeping with Mizuho International's business model. Although the City is our home, we have been conducting business with France since our inception over thirty years ago. We have had relationships with French institutions not only in the business world, but also through our participation in cultural and artistic events. To stress our continued commitment to local cultural activities, we are proud to sponsor this evening's event performed in our home city and featuring both a French composer and a French conductor.

In the *Tuba mirum*, Berlioz unleashes the apocalyptic power of four brass ensembles surrounding the audience, with twelve timpani supplying a sonic earthquake of their own. Much of the music, however, as befits a memorial to the dead, is quiet, reflective, and poignant. In the *Sanctus*, Berlioz creates a rapturously calm song of praise, with a beautiful (and notoriously demanding) tenor solo soaring far above the hushed, awestruck pulsations of drums and cymbals.

St Paul's
Tickets £5, £10, £20, £30, £45

Sponsored by



Mizuho International plc

Thursday 12 July 8.00pm

St Paul's Cathedral, EC4

London Symphony Orchestra

London Symphony Chorus

Andrew Kennedy *tenor*

Yan Pascal Tortelier *conductor*

Berlioz Requiem (Grande Messe des Morts)
Requiem (Introitus) et Kyrie – Dies irae, Tuba mirum – Quid sum miser – Rex tremendae – Quarens me – Lacrymosa – Offertorium – Sanctus – Agnus Dei

In March 1837 the French Minister of the Interior, le Comte Adrien de Gasparin, was looking to commission a setting of the Requiem Mass to honour the memory of those killed in the Revolution of July 1830. This popular uprising – one of several in Paris' turbulent political history after the Bastille-storming Revolution of 1789 – is the one commemorated in Delacroix's famous painting *Liberty leading the People*, and it had brought about the overthrow of the Bourbon monarch Charles X. De Gasparin's surprise choice of composer fell not on Luigi Cherubini, but on the much more controversial Hector Berlioz. Cherubini's enraged intrigues meant that Berlioz missed his near-impossible July deadline. But the younger composer continued to work at white heat; and the *Grande Messe des Morts* was duly premiered in December 1837, in the vast Dôme des Invalides in Paris.

The result was a work whose immensity is a phenomenon in its own right: the cavernous acoustic of the interior of Les Invalides (not unlike that of St Paul's) is in effect composed into the music's solemnity and grandeur.

ESCORTED TOURS FOR DISCERNING TRAVELLERS



The Bay of Naples Music Festival

Ischia & Sorrento – 16-24 October 2007

The Sorrel Quartet, **Felicity Palmer**, mezzo-soprano, **Simon Lepper**, piano, **Andrew Ball**, piano and **Simon Rowland-Jones**, viola, perform in a series of seven private concerts.

Spend four nights on the enchanting island of Ischia & four nights in Sorrento with private concerts at La Mortella, home of Lady Walton, as well as a beautiful 19th Century villa overlooking the Bay of Naples.

Staying half board in five-star hotels throughout, with flights from Gatwick with British Airways.

£1,896 per person based on two people sharing a twin-bed room. Single room supplement £346 per person.

0870 421 1214
www.kirkerholidays.com

Please quote reference GLF



Kirker
FOR DISCERNING TRAVELLERS



Hotel Ibis London City

Europe's Leading Budget Brand
Full Service Hotel

There are ibis hotels in 20 countries in Europe, to make a reservation:

ibishotel.com or accorhotels.com

2007 brings to life a series of new education projects in connection with the Festival's French theme; dance, film, silhouette art, textiles, music, storytelling and literature. The programme includes primary and secondary students and teachers from more than twenty schools in the City and neighbouring boroughs of Southwark, Tower Hamlets, Hackney and Islington. Workshops take place throughout the year, resulting in many special events and showcases featured in the Festival's Free Events programme.

A series of arts education initiatives has also been created in commemoration of the bicentenary of the Abolition of the Slave Trade Act in Britain. See also EXHIBITIONS listing on pages 50 & 51.

BRIDGETOWER: A cultural heritage project commemorating the 200th anniversary of the Abolition of the Slave Trade Act

An exploration of Britain in 1807 and the cultural impact of the slave trade, as reflected in art, music and writing of the time and re-examined today, this education project focuses on the life of George Bridgetower, a musical prodigy whose father escaped the clutches of slavery, and a black virtuoso violinist for whom Beethoven wrote his famous 'Kreutzer' sonata.

The project complements the Festival's new jazz opera *Bridgetower – A Fable of 1807*, composed by Julian Joseph, and includes an exhibition in the walkways of Tower Bridge, storytelling, music and creative writing workshops in London secondary schools and creation of a new teaching resource pack for Key Stage 3.

Supported by



VISUAL ARTS

For Love of Sugar

A visual art installation by Satch Hoyt commemorates the Abolition of the Slave Trade Act in Britain. A compelling series of life-size portraits made from sugar and featuring groundbreaking black personalities of 18th and 19th century Britain will be displayed in St. Paul's Cathedral. Two slave ships sculpted from jaggery sugar will feature in the foyer of the Museum in Docklands – itself a former warehouse for cargos of sugar, molasses, coffee and rum. The works have been created with assistance from fine art and sculpture students of Central St. Martins College and London Metropolitan University, with Hackney secondary students producing a case study of the project as part of their GCSE Applied Art & Design coursework.

Natural Justice Literature Project

Shoe Lane Library's foyer plays host to a clever installation by primary students, resulting from storytelling and art workshops with the Company of Players & Tellers. Featuring life-size characters from the classic French tale of justice, *Les Misérables* by Victor Hugo, accompanied by soundscapes of the students' reflections on what is just or unjust.

Sponsored by



Streets of France Banners

In partnership with Cloth of Gold Arts, years 8 and 9 students from four schools have designed and crafted digital and screen printed banners inspired by Paris, Marseille, Bordeaux and Huguenot settlements of London. These feature in the Opening Procession on Friday 22 June at 12.45pm, with banners displayed in Bow Lane throughout the Festival.

La Belle Époque

Supported by professional artists, school students have designed and crafted three ranges of *Nouveau* inspired jewellery, while others have created French silhouette art. Come and see this impressive new exhibition in the beautiful surrounds of the Guildhall Art Gallery.

City in Motion

A short film and video event open to all further secondary and tertiary students premiered this year, in partnership with BFI Southbank, Institut Francais and Barbican Film. Student film-makers have responded to the theme 'Paris/London' to produce shorts up to 8 minutes in duration, with six finalists to be screened at Broadgate Arena as part of the Barbican Big Screen event. Bursaries will be awarded to two students for 'Creative use of theme' and 'Excellence in production' after a special screening on Friday 15 June, 6.30pm.

French Silhouettes

Silhouette artist, Mike Herbert, worked with classes from two secondary schools to create French silhouette art. The name 'silhouette' comes from Etienne de Silhouette (1709 – 67) the infamous Controller-General of France, who used to amuse himself at drawing-room gatherings by cutting profiles from paper. This student work provides an additional visual element to the Belle Époque jewellery exhibition and the surrounds of the HMS President Festival club.



City in Motion

still from film entry 'rendezvous'

DANCE

Étonne moi!

Guest Parisian choreographer, Lionel Hoche, an associate of the Centre National de la Danse, has created a new contemporary dance work for degree students of the Central School of Ballet. This première in a spectacular concert on the west steps of St. Paul's Cathedral on 26 June at 1.15pm. The Festival also worked with the Central School of Ballet's own Education programme to deliver dance workshops based on Hoche's repertoire in two Southwark secondary schools.



Étonne moi!

MUSIC

People Movement – A journey through time

Musicians from 'Music for Change' led workshops in two primary schools and two secondary schools to create a processional performance based on African dance rhythms for the Opening Procession of the Festival. The workshops touched on musical themes relating to the slave trade, with exploration of West African and Caribbean voice and instrumentation. A further performance is scheduled for Music in the Yard, Guildhall on 5 July 12.30pm.

Wings of Sevdah

Years 7 and 8 students from Tower Hamlets explored pan-European, Middle Eastern and North African music styles found in Sevdah, Bosnia's urban traditional music, which has intensified in the aftermath of the Balkan war and is the inspiration for the Festival's new opera by Nigel Osborne, *Differences in Demolition*, performed by Opera Circus. A student performance combined traditional Sevdah music with the students' own compositions, with a special in-school performance by artists of Opera Circus.

Songs of the City

An inter-generational community event by City of London Festival and Sing London and hosted at the Museum of London. The outstanding choirmaster, Gareth Malone, star of BBC Two series *The Choir*, leads a public singing of songs that celebrate the capital including old and modern classics, from *London Bridge* and *London Pride* to *Maybe it's because I'm a Londoner*. Bring your voices, London spirit and a thirst for music trivia as our compère presents some fascinating local facts about the repertoire. 1 July at 2.30pm.

Partners:

Heritage Lottery Fund, Tower Bridge Exhibition, Anoush Waddington-Bond, Chris Bond, Miranda Falkner, Petra Bishai, Guildhall Art Gallery, Merit Stephanos, Aidan Burke, Nigel Osborne, Opera Circus, Sing London, Cloth of Gold Arts, Tower Hamlets Arts and Music Education Service (T.H.A.M.E.S), BFI Southbank, Barbican Film, Institut Francais, Mike Herbert, Central School of Ballet, Centre National de la Danse, Lionel Hoche, Music for Change, Usifu Jalloh, H Patten, The Company of Players and Tellers, Anne Johnson, Stephen Novy, Nina Ayres, Shoe Lane Library, St. Paul's Cathedral, London Metropolitan University, Museum in Docklands

Participants:

Surrey Square Junior School, Gloucester Primary School, Virginia Primary School, Hugh Myddelton Primary School, Moreland Primary School, Clerkenwell Parochial Primary School, Central School of Ballet, London Metropolitan University, Skinners Company's School for Girls, Bow Boys' Secondary School, The Charter School, City of London Academy, City of London Girls' School, Harris Academy, St Paul's Way Community School, City of London Academy, Islington Arts and Media School, Hackney Free & Parochial School, Oaklands School, Morpeth School, Mount Carmel School, Peckam Academy, Petchey Academy



Streets of France Banners Project

Principal Sponsor Education



The Education & Community Programme has been supported by The Lord Mayor's Appeal 2004 'Music and the Arts for Everyone', City of London Corporation, Fidelity International and The Goldsmiths' Company.

SCOOP TUESDAYS at More London

PRE-FESTIVAL

All events 6.30 – 8.30pm
The Scoop at More London, SE1

City of London Festival presents an evening series of jazz south of the river in this splendid amphitheatre.

Tuesday 5 June

Cubana Bop

One of Europe's great Latin jazz bands, with original music penned by Terry Seabrook and played with Afro-Cuban panache.

Tuesday 12 June

Alex Garnett's Jazz Ambassadors

An energetic blend of hard-bop and mainstream jazz provides a good time spirit in the summer outdoors.

Tuesday 19 June

The Anjali Perin Quartet

Anjali Perin's hard-hitting improvisational skill combined with her exciting rhythm section makes for a truly great evening of jazz.

Tuesday 26 June

Alec Dankworth's 'Spanish Accents'

This acclaimed European quintet led by Dankworth presents an exciting Spanish accent to jazz standards, folksongs and originals.

Sponsored by

NORTON ROSE



Alec Dankworth



Le Trio Joubran



Corou de Berra

BARBICAN BIG SCREEN

All events Monday 11 – Friday 15 June
11.00am – late
Broadgate Arena, EC2

A week brimming with live jazz and world music, live concert relays from Barbican Hall, classic and blockbuster film screenings, plus a range of news, features and special programmes.

Daily programme overview:
11.00am - screens open; 12.30-2.00pm - LIVE music on stage; 2.15pm - classic film matinee; 5.45-7.15pm LIVE music on stage; 7.15pm - main evening event; 9.45pm - late night LIVE music on stage.

For full programme information visit www.barbicanbigscreen.co.uk
Principal Sponsor UBS

SCREEN HIGHLIGHTS

Monday 11 – Thursday 14 June
5.30 – 5.45pm

Friday 15 June 6.30 – 7.30pm

Special screenings and awards

City in Motion

A City of London Festival Education project, in partnership with BFI Southbank, Barbican Film and the Institut Français.

Short films with a 'Paris/London' theme are showcased each day on the big screen, created by the six student finalists of the City in Motion short film competition. Special screening and awards on Friday.

Wednesday 13 June 7.15 – 9.45pm

London Symphony Orchestra live concert relay

Conducted by Valery Gergiev. With violinist Vadim Repin, Stravinsky's *Ballet Petruska* plus Prokofiev's *Violin Concerto No 1*, Debussy's *Preludes* and Stravinsky's *Symphony in Three Movements*.

Thursday 14 June 7.15 – 9.45pm

London Symphony Orchestra live concert relay

Conducted by Valery Gergiev. Prokofiev's *October Cantata*, Debussy's *First Rhapsody for Clarinet* and Stravinsky's *Les Noces*.

STAGE HIGHLIGHTS

Broadgate Arena, EC2

Monday 11 June 12.30 – 2.00pm

Atongo Zimba

Gifted Ghanaian koloko player, Atongo, leads a dynamic onstage performance of modern African music at its finest to open the Barbican Big Screen week.

Monday 11 June 5.45 – 7.15pm

Sylvain Kassap Quartet

French clarinetist, Kassap, leads improvised music to selected episodes from silent film classic *Les Vampires* by Louis Feuillade.

Tuesday 12 June 12.30 – 2.00pm

Sylvain Kassap Quartet

Acclaimed jazz artist Kassap returns to the stage to lead this exciting international quartet with unpredictable imagination and finesse.

Tuesday 12 June 5.45 – 7.15pm

Lotus Trio

Cello and classical voice accompany silent films of 20s Paris by René Clair. Presented by students of the Guildhall School of Music & Drama.

Tuesday 12 June 9.45 – 11.15pm

Nicolas Cerezuelle Sextet

A special late night presentation by musicians from the undergraduate jazz course of the Guildhall School of Music & Drama.

Wednesday 13 June 1.30 – 2.00pm

London Symphony Orchestra Brass Ensemble

The world famous LSO Brass fills the stage with a special presentation including extracts from legendary John Williams' film scores.

Wednesday 13 June 5.45 – 7.15pm

Corou de Berra

Take a musical promenade in the Southern Alps, as this exquisite polyphonic choir from Berre les Alpes sings ancient a cappella music.

Wednesday 13 June 9.45 – 11.15pm

Porpoise Corpus

Talented students of the Guildhall School present improvised jazz accompanied by stunning onscreen animation by Dandelion & Burdock. Featuring winner of the Peter Whittingham Jazz Award 2006, pianist David O'Brien.

Thursday 14 June 12.30 – 2.00pm

Le Trio Joubran

Sons of a master oud craftsman from Nazareth, the virtuosic Samir Joubran leads a magnificent concert of improvised, classical and traditional oud with his brothers Wissam and Adnan.

Thursday 14 June 5.45 – 7.15pm

Doudou Cissoko

Celebrated kora player and Senegalese 'griot', Doudou Cissoko, brings the uplifting sound of this ancient instrument to a 21st century stage, featuring a special line up of guest musicians not to be missed.

Thursday 14 June 9.45 – 11.15pm

Le Trio Joubran

The brothers Joubran return to the stage with improvised oud, for a compelling interpretation of silent film by Jean Renoir, including *La petite marchande d'allumettes*; the story of the Little Match Girl by Hans Christian Andersen.

Friday 15 June 12.30 – 2.00pm

Guildhall Jazz Singers

Some of the most accomplished vocalists from the Guildhall School of Music & Drama explore a broad jazz repertoire led by the inimitable Pete Churchill.

Friday 15 June 5.30 – 6.30pm

Ma Valise

Two chances to see brassy Balkan and Latin music from this exciting band on the road from Nantes. A festive 'bon voyage' featuring accordion, snorkel and upright bass, to close the Barbican Big Screen week.

Principal Sponsor UBS, Media Partner The London Paper. In partnership with Barbican, BBC, British Land, Broadgate Arena, City of London, London Symphony Orchestra



MIDSUMMER STREETS

Tuesday 5 June

12.00 & 1.00pm Queen Street, EC4
5.00 & 6.00pm Paternoster Square, EC4

Black Eagles

Big smiles all round as this lively Tanzanian trio presents dance and acrobatics set to African music in a high impact performance.

Thursday 7 June 12.00,

12.45 & 1.30pm

Queen Street, EC4

The Gandini Jugglers

Virtuoso juggling from some of the most versatile technical jugglers in Europe. Elaborate patterns of objects fly through the air whilst the Gandini gracefully weave, leap and run beneath them.

Tuesday 12 June 12.00 & 1.00pm

Paternoster Square, EC4

Mimbre

A beautifully choreographed acrobatic story emerges from an elastic screen. This magnificent trio enacts a fast game of tangled and untangled dance with prowess.

Thursday 14 June 12.00 & 1.15pm

Devonshire Square, East, EC2

Circo Rum Ba Ba's 'Dress Circle'

A huge dress on the move, worn by a Grande Dame, whose skirts open to reveal a full theatre and a series of amazing vignettes: china plate spinning, 18th century acrobatics and operatic interludes.

Tuesday 19 June 12.00,

12.45 & 1.30pm

Queen Street, EC4

Pluck

A string trio meets the Marx Brothers, combining madcap comedy with superb musicianship.

Thursday 21 June 5.00 & 6.00pm

Queen Street, EC4

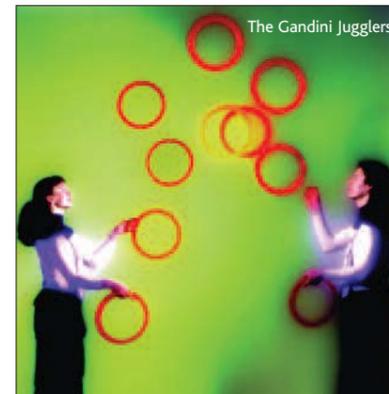
Oyster Opera Duo

It's not everyday you are invited to waltz along to Verdi's Brindisi, pounced on by a man-mad mezzo, or serenaded at close range by a beautiful soprano!

In the event of adverse weather conditions, all performances will be relocated to the Museum of London, London Wall, EC2.

Queen Street performances supported by City of London Street Scene Challenge.

Paternoster Square performances supported by Broadgate Estates.



The Gandini Jugglers

LES ARTS DE LA RUE

FESTIVAL

Friday 22 June –
Thursday 12 July

Friday 22 June 12.00 – 12.30pm

St Mary-le-Bow, EC2i

Bell Ringing

Traditional bell-ringing heralds the official start of the City of London Festival 2007.

Friday 22 June 12.45 – 2.00pm

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

Opening Procession

Music, dance, visual art and theatre flow through the streets, with skilful jongleurs of the Circus Space, boulangers cyclists, majestic flowers of La Cie des Quatre Saisons and a grand performance by Music for Change on St Paul's steps.

Streets of France Banners

In partnership with Cloth of Gold Arts, the Festival's banner-making project continues with a French theme, involving four secondary schools and beautifully crafted designs depicting Paris, Marseille, Bordeaux and Huguenot settlements of London. Banners will be suspended in Watling Street and Bow Lane throughout the Festival.

Friday 22 June 5.00 & 6.00pm

Queen Street, EC4

La Cie des Quatre Saisons

Presenting 'Les Fées Fleurs' - three dreamlike fairies assigned with a special summer mission in the City: to boost human spirits and lighten up gloom and doom days.

Monday 25 June 6.00pm

St Mary-Le-Bow, EC2

Two Cities: The buildings of London and Paris in Music and Film

Musicians and composers of the Guildhall School of Music & Drama and the Paris Conservatoire

Supported by Gresham College.

Tuesday 26 & Wednesday 27 June

12.00, 1.30 & 5.00pm

Walkabout, Queen Street and

Paternoster Square

Macadam Piano

Chopin, Brassens and Trenet fill the streets with this electrically charged concert piano from Angers.

Thursday 5 July 1.00 – 1.45pm

Monument, EC3

Les Petits Bras

Witness the misadventures of burlesque flying acrobatics from an 8 metre high trapeze, with these seasoned circus performers and aerial addicts from Champagne sur Loue.



La Cie Des Quatre Saisons

JAZZ IN THE GARDEN

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

Hear some of the finest UK jazz musicians in the leafy surroundings of these popular City gardens.

Monday 25 June

Jim Hart's Gemini

This dynamic quartet is led by the 2006 Young Jazz Musician's Medal winner Jim Hart, on vibraphone, with Ivo Neame on saxophone, Mick Coady on bass and drummer Dave Smith.

Tuesday 26 June

Tony Kinsey Quartet

A key figure in the British modern jazz scene since the 1950s, drummer/composer Tony Kinsey has recently been awarded the Worshipful Company's Senior Jazz Medal for his contribution to music.

Wednesday 27 June

Tina May Quartet

One of the most gifted singers on the international jazz scene, Tina May's exquisite talent is showcased in the fellow female company of pianist Nikki Iles, saxophonist Karen Sharp, and bassist Julie Walkington.

Thursday 28 June

Christian Garrick/

John Etheridge Quartet

An infectious evocation of the enduringly popular music created by Django Reinhardt and Stephane Grappelli with the 'Hot Club de France'.

Friday 29 June

Andy Panayi All-Stars

Saxophonist Andy Panayi leads a quintet featuring previous Worshipful Company Medal Winners including trombonist Mark Nightingale and drummer Steve Brown.

Series in association with the Worshipful Company of Musicians

Monday 2 July 6.00 – 7.00pm

Bishopsgate Singers

The community choir of Bishopsgate Institute presents a lively repertoire of popular gospel songs for this special evening performance. www.bishopsgate.org.uk

Monday 2 – Friday 6 July

Connect in the City

A series of lunchtime concerts featuring Connect creative music ensembles alongside appearances by current and former Guildhall School students. There will be a mix of repertoire from newly created work to classical and jazz – something for everyone to enjoy!

Connect is a Guildhall School of Music & Drama project providing hundreds of young people from Newham, Lewisham and Tower Hamlets with opportunities to create and perform their own music.

For more information please contact Lucy Hunt on 020 7382 7199 or by email on lucy.hunt@gsm.ac.uk

Friday 6 July 12.00 – 2.00pm

St. Bride Street Piazza, EC4

Anita Wardell Trio

A special concert to launch this newly developed City space, featuring BBC's Best of Jazz 2006 winner, Anita Wardell.

GLOBAL GARDEN

All events 12.00 – 2.00pm
Finsbury Circus Gardens, EC2

Monday 9 July

Zigzag

A lively mix of Cajun French vocals and Louisiana Creole.

Tuesday 10 July

Branco Stoysin

A collection of traditional Yugoslav folk classics and much loved tunes, alongside acclaimed originals by the lyrical guitarist Branco Stoysin.

Wednesday 11 July

Oh la la!

Fifi la Mer presents Parisian folk music with unforgettable jazz standards. The evocative sound of the accordion blended with violin, guitar, double bass and Fifi's vocals will take you back to that little café by the Eiffel Tower.

Thursday 12 July

Koko Kanyinda's Congo acoustic

Outstanding Congolese drummer and vocalist, Koko, promises a set to get you dancing.



Branco Stoysin



Oh La La!

STEPS OF ST PAUL'S

West steps of St Paul's Cathedral, EC4

Friday 22 June 1.15 – 2.00pm

People movement –

A journey through time

Artists from Music for Change lead primary and secondary students in a vibrant interactive performance of percussion, dance and voice. Part of the Festival's People Movement music education project and a grand conclusion to the Opening Procession.

Principal Sponsor Education



Tuesday 26 June 1.15 – 2.00pm

Étonne moi!

City of London Festival's education programme presents the world première of new contemporary dance work by guest Parisian choreographer, Lionel Hoche. Performed by students of the Central School of Ballet in a spectacular concert of both classical and contemporary dance.

Tuesday 3 July 6.30 – 7.15pm

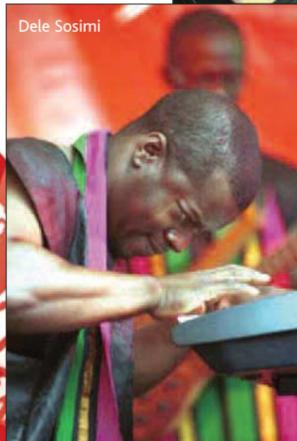
LSO St Luke's

Community Choir

An uplifting choral concert by LSO St Luke's Community Choir, featuring excerpts from the Festival's new jazz opera *Bridgetower: a Fable of 1807*.



Papa Noel and Bana Congo



Dele Sosimi



Soothsayers

MUSIC IN THE YARD

All events 12.30 – 2.00pm

unless otherwise stated

Guildhall Yard, Gresham Street, EC2

Bask in the Festival atmosphere at the big stage in Guildhall Yard, as we present some exceptional African and jazz music highlights.

Monday 2 July

Papa Noel and Bana Congo

One of the greats of African music, Papa Noel, joins with the Cuban Masters in the return of this groundbreaking eleven-piece, Bana Congo.

Tuesday 3 July

Soothsayers

This London-based collective present their special blend of township jazz, reggae and urban funk, accompanied by a powerful horn section.

Wednesday 4 July 5.30 – 7.00pm

Dele Sosimi and Gbedu

Afrobeat Legend Dele Sosimi and his group Gbedu bring their groove to the Guildhall, with highly danceable funk, hi-life, African percussion and rhythmic singing.

Thursday 5 July

Home Now

Artists from Music for Change present an invigorating performance of West African and Caribbean rhythms with London secondary students from the Festival's People Movement music education project. Followed by special guests Maambena.

Friday 6 July

Daniel John Martin Quartet

Jazz guitar and violin close the week with acoustic gypsy style from an exciting French quartet.

Sunday 1 July 2.30 – 4.00pm

Museum of London

Songs of the City

Join us for a public singing of songs to celebrate the capital! Award-winning choirmaster, Gareth Malone, of BBC Two series *The Choir*, leads a community songfest of old and modern classics such as *London Bridge* and *Oranges & Lemons* to *Maybe it's because I'm a Londoner*. Bring your voices, London spirit and a thirst for music trivia as a special guest compère presents some fascinating local facts about the repertoire.

In partnership with



COMMUTER MUSIC

All events 5.00 – 7.00pm

Liverpool Street Station, Piazza, EC2

Monday 25 June

Africa Jambo

Musicians from Rwanda, Tanzania, Kenya and Burundi join bandleader Kawale Mutimanwa to make the inspirational music of Africa Jambo.

Tuesday 26 June

Rythme Futur

Gypsy jazz inspired by 'Hot Club de France' and played with quick improvisation and fiery energy.

Wednesday 27 June

Zuzana Novak & Mbira

Mbira music from Zimbabwe played by gifted Anglo-Czech musician, Zuzana Novak.

Thursday 28 June

Swing Thing

If you want to be King of the Swingers then let the Good Times Roll with this tribute to the swing bands of the 30s and 40s.

Friday 29 June

Kadialy Kouyate & Kike Pedersen

Senegalese Kora duets with the Paraguayan harp for a unique musical encounter.

Monday 2 July

Julie McKee Quartet

Versatile vocalist Julie McKee joins Rythme Futur for a set combining the sounds of Parisian cafes and Spanish torch songs.

Tuesday 3 July

Harare

Zimbabwean dance music featuring 'Jit jive' and traditional hypnotic rhythms of the Mbira.

Wednesday 4 July

The Allodi Band

Transporting you to the banks of the Seine with songs by Piaf, Trenet, Delyle and more.

Thursday 5 July

Grupo Lokito

Congolese and Latin music come together for an exuberant and uplifting set.

Friday 6 July

Jazz Moods Hot Club Quartet

Sophisticated café jazz inspired by 'The Hot Club of France' of the 30s and 40s.

Monday 9 July

Ayetero

Afrobeat and jazz with Yoruba rhythms fill the station with this gifted group of musicians.

Tuesday 10 July

Tubalaté

Fine tuba playing, musical wit and sparkling performance make this one of the busiest brass ensembles in Britain.

Wednesday 11 July

Cubana Bop

Sensational Afro-Cuban jazz with originals penned by Terry Seabrook.

Thursday 12 July

Bikini Beach Band

The boys return with their unique brand of 'Surf Noir', made even more glamorous by the lovely Hula Honeys.

FINALE

POST-FESTIVAL

All events 12.00 – 2.00pm

Finsbury Circus Gardens, EC2

City of London Festival presents its last of the summer wine for 2007, with a hint of the sub-continent for next year's Indian theme.

Wednesday 18 July

Zongo

Afrobeat blends with traditional Ghanaian music, as Zongo's high energy delivery brings people to their feet.

Wednesday 25 July

1224 Project

Twisted blues to avant-jazz in a programme of original compositions. Guitarist Dylan Kay brings together Leslee Booth, Paco Read, Helen Sherrah-Davies and David Bouet.

Wednesday 1 August

DHà

A dynamic musical collaboration between classically trained Indian musicians from Bombay and jazz musicians from London and New Zealand.

Wednesday 8 August

Arun Ghosh Trio

Gifted clarinetist, Arun Ghosh, combines the spirit and language of jazz with Indian classical and folk music.

Wednesday 15 August

Kiranpal Singh Deoroa

Reminiscent of a mountain waterfall, this trio's meditative traditional music features Kiranpal playing the Santoor, a 100-string harp from the Himalayan valley of Kashmir.



Julie McKee



Swing Thing



Bikini Beach Band

EXHIBITIONS

2007 marks the 200th anniversary of the Abolition of the Slave Trade Act in Britain. A series of new visual artworks and exhibitions have been created for the Festival to recognise and commemorate this bicentenary.

Friday 1 June – Friday 31 August

Monday – Sunday 10.00am – 6.30pm
(last admission 5.30pm)

Walkways of Tower Bridge, SE1

1807: The Life and Times of George Polgreen Bridgetower

Against the breathtaking backdrop of the River, the City and the Docks, this new exhibition explores the extraordinary life of George Bridgetower, a black virtuoso violinist living in London in 1807. A child prodigy, Bridgetower was adopted by the Prince Regent and became an internationally renowned violinist for whom Beethoven wrote his famous 'Kreutzer' Sonata. He performed the Sonata for the first time in an electrifying concert, accompanied by Beethoven himself. So why isn't it called the 'Bridgetower' Sonata?

Curated by Mike Phillips, with assistance from Arts & Heritage management students, Emily Hall, Katya Sapozhnikava and Jocelyn Chuang of London Metropolitan University.

This exhibition is part of a broader education project, BRIDGETOWER, which includes workshops in London secondary schools and creation of a new resource for Key Stage Three. Visit www.colf.org for further information. It also complements the Festival's newly commissioned jazz opera, *Bridgetower – A Fable of 1807*, by acclaimed composer Julian Joseph and writer Mike Phillips.

Tower Bridge admission charges apply

Supported by



Principal Sponsor Education



Monday 25 June – Thursday 12 July

Monday – Saturday 8.30am – 4.00pm

St Paul's Cathedral, EC4

For Love of Sugar Portraits

Satch Hoyt artist

A compelling series of life-size portraits made from thousands of sugar cubes and depicting groundbreaking black personalities of 18th and 19th century Britain, including Olaudah Equiano, Ignatius Sancho, George Bridgetower, John Archer and Mary Seacole.

With blurred vision, the forms of these enormous pixellated portraits become clearer. Presented as free-standing ovals, like towering sugar cameos, the strength and nobility of each subject has been woven with respect and precision.

Cathedral admission charges apply

Monday 25 June – Thursday 12 July

Monday – Sunday 10.00am – 6.00pm

Museum in Docklands, E14

For Love of Sugar Slave Ships

Satch Hoyt artist

Two slave ships sculpted from boiled jaggery sugar have been created by artist Satch Hoyt, and are displayed in the foyer of the Museum in Docklands throughout the Festival.

Museum in Docklands is a former warehouse, erected on the North Quay by the West India Dock Company to store sugar, rum and coffee – the produce of the slave plantations of the Caribbean. Between the opening of the West India Dock in 1802 and the British abolition of the slave trade in 1807, records show that 77 ships sailed from the Dock to west Africa where they purchased 24,962 enslaved Africans who were transported to the Americas and sold to work on the plantations.

The ships signify a moment to reflect and commemorate as people enter the Museum.

Free entry

Wednesday 27 June – Wednesday 18 July

Monday – Friday 12.00 – 6.00pm

Thursday 12.00 – 7.00pm

Saturday 10.00am – 4.00pm

Thursday 5 July 12.00 – 9.00pm

All Hallows on the Wall, EC2

The World is Richer

Sokari Douglas Camp CBE artist



Sokari Douglas Camp

A series of sculptures and maquettes exhibited at All Hallows on the Wall provide fascinating insight into the thought process and practice of this exciting Nigerian born artist, as she works towards a major commission to mark the Abolition of the Slave Trade Act in Britain.

*To make a few rich
We were sold
We were strong
We were brave
We survived
The world is richer*

Steele Ship, Rack of People and We Were Brave..., are some of the works on display, each has been wrought in steel. They reveal a strength and vision that is defiant, passionate and admirable. Douglas Camp's interpretation of history is moving and powerful

Admission Free

Curated by Meryl Doney
Presented by



For Love of Sugar... work in progress

Monday 25 June – Thursday 12 July

Monday – Saturday 12.00 – 4.00pm

Guildhall Art Gallery, Guildhall Yard, EC2

La Belle Époque

A Young Artists Exhibition

Supported by professional jewellers, school students have worked with silver, copper and enamel to craft three ranges of *Nouveau* inspired jewellery, each with their own distinctive take on this prominent period of design history.

A series of French silhouette art and portraiture accompanies the jewellery works. The arrival of photography in the late 19th century brought an overnight halt to the fortunes of many silhouettes artists and this exhibition provides a rare opportunity to see examples of this charming, minimalist craft revived.

Visit this impressive new exhibition in the beautiful surrounds of the Guildhall Art Gallery.

Free entry 2 - 6 July

Gallery admission charges apply at other times

Sponsored by



THE GOLDSMITHS' COMPANY

Monday 25 June – Thursday 12 July

Monday, Wednesday – Friday 9.00am – 5.30pm,

Tuesday 9.00am – 6.30pm

Shoe Lane Library, Little New Street, EC4

Natural Justice Literature

A Young Artists Exhibition

Shoe Lane Library's foyer plays host to a clever installation by primary students, resulting from storytelling and art workshops with the Company of Players & Tellers.

The students have created life-size characters of aristocrats and revolutionaries, inspired by the classic French tale of justice, *Les Misérables*, by Victor Hugo. These are accompanied by a soundscape of the students' reflections on what they believe is just or unjust.

Admission Free

This exhibition is connected to the walk of 'Natural Justice' on Sunday 8 July

Sponsored by



Supported by Arts & Business New Partners



La Belle Époque 2007



La Belle Époque 2007

ASPECTS OF FRENCH CINEMA

Friday 29 June – Sunday 8 July

Barbican Centre, Silk Street, EC2

Barbican Film presents three areas of French cinema as part of the City of London Festival. Opening with Paris at the Movies, a week of films featuring the French capital in association with the Ciné Lumière, and followed by a weekend of films by the great French clown Jacques Tati, our season closes with a weekend of films by Marseille based cinéaste Robert Guédiguian who will attend a ScreenTalk at the Barbican on Thursday 5 July.

France, a unique rendez-vous



Barbican Film

FRENCH CINEMA AT BARBICAN FILM:

Ticket prices (excluding ScreenTalk): £7 (£6 concessions)
Book any two films in the French Cinema season: £12 (£10 concessions)
Guédiguian ScreenTalk ticket price: £9 (£8 concessions)

PARIS AT THE MOVIES

The capital as presented by some of France's most celebrated directors



www.cestparis.com

Friday 29 June 6.15pm

Les 400 coups (PG)
(The 400 Blows)

A teenager cuts loose from his oppressive home and school to roam the streets of the French capital. This autobiographical feature marked Truffaut's transition from critic to film maker and with it his membership of a 'new wave' of French cinema. 1959 Dir. François Truffaut 93 mins

Sat 30 June 6.15pm

Amélie (15)

An irresistible confection of dreams, hopes and kindness in which true love blossoms for our delightful Good Samaritan Amélie, the waitress from a Montmartre café played by a charming Audrey Tautou. 2001 Dir. Jean-Pierre Jeunet 120 mins

Sun 1 July 6.15pm

Ascenseur pour l'Echafaud (PG)
(Lift to the Scaffold)

This chic noir thriller was the young Louis Malle's first feature which catapulted the supposedly unphotogenic Jeanne Moreau (Florence) from stage and B movie actress to film icon and arguably launched the French 'New Wave'. 1958 Dir. Louis Malle 90 mins



Mon 2 July 6.15pm

Cléo de 5 à 7 (PG)

Two hours in the life of singer Cléo and the people she meets as she wanders the capital's streets awaiting the results of critical medical tests. 1961 Dir. Agnès Varda 90 mins

Tue 3 July 6.15pm

La Haine (15)

Mathieu Kassovitz' sensational breakthrough feature shocked international audiences revealing the dark underside of French society. 1995 Dir. Mathieu Kassovitz 98 mins

Wed 4 July 6.15pm

A Bout de Souffle (PG)
(Breathless)

Godard's dazzling debut as a director follows the Bogart-obsessed hoodlum Michel (Jean-Paul Belmondo), on the run after killing a policeman, as he tracks down his old flame Patricia (Jean Seberg). 1959 Dir. Jean-Luc Godard 89 mins

THE COMICAL WORLD OF JACQUES TATI

The French vaudeville comedian turned film star took twenty years to produce these four comedy classics. Tati's subtle observations on human nature provide us with a gentle insight into French society while fabulous gags executed with exquisite comic timing reveal his enduring genius.

Sat 30 June 1.30pm

Jour de Fête (U)

Bastille Day celebrations in the village of Sainte Sève form the backdrop to Tati's exploits as the postman who, enthused by a documentary on American postal mechanisation, decides to speed up his deliveries. 1949 Dir. Jacques Tati 87 mins

+ Cours du Soir (U)

Shot in 1967 while preparing to make Playtime, the comedy genius gives a masterclass on the art of mimicry. 1967 Dir. Jacques Tati 28 mins

Sat 30 June 3.45pm

Les vacances de M. Hulot (U)
(Monsieur Hulot's Holiday)

This delectable comedy introduces Tati's most famous character, the endearing but accident prone M. Hulot. 1953 Dir. Jacques Tati 91 mins

Sun 1 July 1.30pm

Mon oncle (U)

The hapless Hulot is given a job in a plastics factory where delightful havoc ensues. 1958 Dir. Jacques Tati 114 mins

Sun 1 July 3.45pm

Playtime (U)

A raft of visual gags accompanies M. Hulot who is challenged by the complexities of the French capital's new modernist architecture. 1967 Dir. Jacques Tati 126 mins

Le Voyage en Arménie



THE FILMS OF ROBERT GUÉDIGUIAN

One of France's most distinctive directors, his early work was entirely shot in his home town of Marseille focusing on the fictional inhabitants of this multi-cultural city and drawing on a small ensemble of close associates as cast and crew. His recent films have taken him outside his beloved home town examining the wider France and beyond.



Thursday 5 July 7pm ScreenTalk

Le Voyage en Arménie (PG)
(Armenia)

Robert Guédiguian will be in conversation following the screening

Set in Armenia, Guédiguian's warm and witty travelogue reunites him with his long time collaborators Ariane Ascaride, Gérard Meylan and Jean-Pierre Darroussin. 2006 Dir. Robert Guédiguian 125 mins

Saturday 7 July 1.30pm

Marius et Jeannette (15)

This unashamedly sentimental comedy was a huge hit in France earning Guédiguian an armful of awards. 1997 Dir. Robert Guédiguian 102 mins

Sat 7 July 3.45pm

A la Place du Cœur (15)
(Where the Heart is)

Guédiguian exchanges Harlem for Marseille for his poignant adaptation of James Baldwin's novel *If Beale Street Could Talk*. 1999 Dir. Robert Guédiguian 112 mins

Sun 8 July 1.15pm

La Ville est Tranquille (18)
(The Town is Quiet)

An ambitious weaving of Marseille lives which interlock across class, cultural and generational boundaries against a backdrop of industrial decline. 2001 Dir. Robert Guédiguian 132 mins

Sun 8 July 3.45pm

Le Promeneur du Champ De Mars (PG)
(The Last Mitterrand)

A moving biographical piece in which we witness the decline of a political giant set amidst the faded grandeur of the Elysée Palace. 2005 Dir. Robert Guédiguian 116 mins

The City of London Festival is delighted to be able to celebrate not only the beautiful interior spaces of the Square Mile but also the journeys between these magnificent buildings, with a programme of walks and tours. Explore the built environment, open spaces and unique heritage of this fascinating area with expert guides, in events specially programmed to link with the Festival themes. Take the Liberty Walk, in the footsteps of the great Abolitionists, or see what the future holds for the architecture of this great City as innovative new buildings are designed in our thriving Capital.

Tuesday 26 June 6.00 – 8.30pm

Deutsche Bank Art Tour

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

Tickets £10 **B**

Friday 29 June 3.00 – 4.30pm

Mansion House Art Tour

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

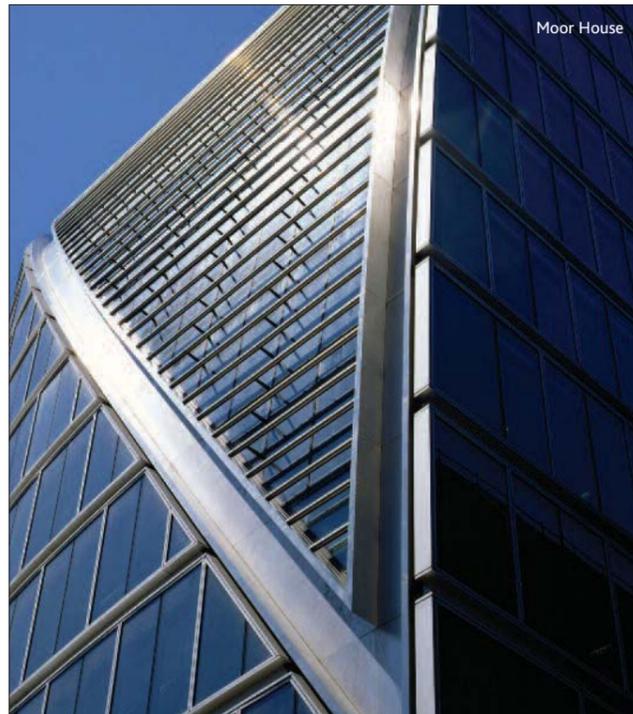
Tickets £10 **B**

Thursday 28 June 6.00pm

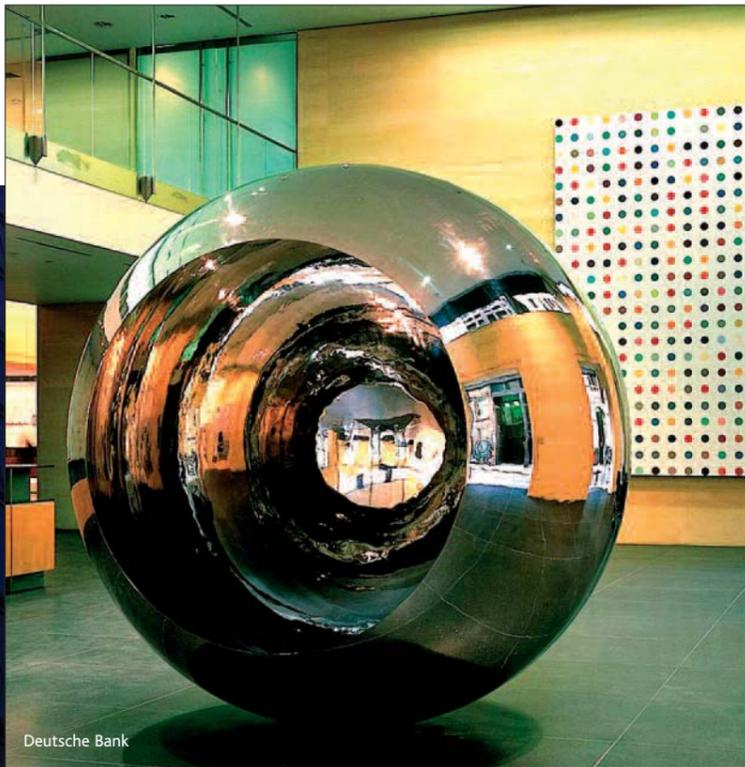
Moor House

Foster + Partners' Moor House, which opened in 2005, turns the corner with a highly original and dramatic curve; part facade and part roof, that sweeps down towards Moorfields. Stepped back at the ground and first floor levels, the facade creates a covered walkway that relates to the height of the low-level buildings opposite, and to the human scale of the immediate environment. Grant Brooker is the guide of this landmark new office development.

Tickets £10 **B**



Moor House



Deutsche Bank

Saturday 30 June 11.00am and 4.00pm; Sunday 1 July 2.00pm

The Liberty Walk with John Constable

The author of *The Southwark Mysteries* conducts a walk inspired by the personal testimonies of two abolitionists. Olaudah Equiano's account of his deliverance from slavery is intercut with John Newton's journey, from crewing a slave-ship to writing *Amazing Grace* and preaching against slavery at his St. Mary Woolnoth church. This walk takes in other sites associated with slavery and its abolition.

Tickets £10 **B**

Meet at Bank by the steps to the Royal Exchange



London Skyline

Saturday 30 June and Sunday 1 July 2.30pm

Future City with Peter Murray

From Norton Folgate to Aldgate, from Ludgate to Bishopsgate, the City is going to change rapidly over the next few years. As the financial sector continues to expand, the City fathers are keen to ensure that there is the office space available to meet the needs of global institutions and are giving permission to a range of innovative new buildings. These include New Change by French architect Jean Nouvel, Walbrook Square by Nouvel and Norman Foster, Bishopsgate Tower and Heron Tower both by KPF, the Willis Building by Foster and Partners, the Leadenhall Building by Richard Rogers, 100 Bishopsgate by Allies and Morrison, the Broadgate Tower by SOM, St Botolphs by Grimshaw and the Minories by FOA. The walk takes in the sites for these new projects and look at the architects' proposals.

Tickets £10 **B**

Meet at the City Marketing Suite, Basinghall Street

Saturday 7 July 10.00am – 4.00pm

Bank of England Tour

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

Admission Free **B**



Bank of England

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

**Saturday 7 July 11.00am
and 8 July 2.30pm**

Historic Smithfield with Peter Martinelli

Smithfield has long been a place for public gathering, and its three great institutions – the meat market, St Bart's hospital and the Priory Church of St Bartholomew the Great – have all been in existence since the twelfth century. Bartholomew Fair brought chaotic revelry, William Wallace was hung, drawn and quartered, and revolutionary Wat Tyler stabbed on its ancient streets, but the modern day life of livery companies, traders, churches and residents belies this gruesome past. Peter Martinelli will lead us on this walk around the area.

Tickets £10 **B**

Meet at the Old Bailey

Saturday 7 July 2.00pm

John Betjeman in the City with John Brushe

John Betjeman was one of the great poets of architecture. He was passionate about buildings both good and bad. Churches were a special love, and his guide to the churches of the City of London is still indispensable. John Brushe explores where he lived in the City and seeks out some of the best City churches in a tribute to the poetry, campaigning writing and scholarship of the well beloved Betjeman.

Tickets £10 **B**

Meet at the Gatehouse of St Bartholomew the Great



St Lawrence Jewry

Sunday 8 July 4.00pm

The walk of 'Natural Justice' with Anne Johnson

Led by Anne Johnson, co-ordinator and storyteller of The Company of Players and Tellers, this walk takes the common theme of the triumph of moral qualities over injustice, hypocrisy and degeneracy in the works of Charles Dickens. Learn how Olaudah Equiano, the author of The Interesting Narrative of Olaudah Equiano, or Gustavus Vassa, the African, who died 15 years before Dickens was born, helped to abolish the slave trade. Separated in time, united by an abhorrence of social evil and injustice, they both knew the streets of London.

Tickets £10 **B**

Meet at the New Globe Walk, by Bankside Pier

A&B

Arts & Business *New Partners*

Fidelity International and the City of London Festival have received an investment from Arts & Business New Partners further to develop their creative partnership. Arts & Business New Partners is funded by Arts Council England and the Department for Culture, Media and Sport.



Smithfield Market

Ideas on where to eat and drink in and around the City

ADDENDUM RESTAURANT & BAR

Cool and contemporary in design, Addendum offers a sophisticated setting for chef Darren Thomas's modern European menu, with a dedicated fine-dining restaurant as well as a vibrant bar serving an all-day menu of brasserie-style dishes. Alfresco dining is available and Summer Jazz commences Thursday nights from 17th May.

1 Seething Lane, EC3
T:020 7977 9500 • www.apexhotels.co.uk

BARCELONA TAPAS BAR Y RESTAURANTE: 15 ST BOTOLPH STREET

Lively and friendly, an excellent spot for a night out with friends or colleagues. Offering an impressive menu of over 50 tapas and an extensive award winning Spanish wine list. Able to cater for large groups. Large plasma screens for viewing various sporting events. Take away/delivery service available (all branches).

15 St Botolph Street EC3
(entrance at 1 Middlesex Street)
T:020 7377 5111 • www.barcelona-tapas.com

13 WELL COURT

Family run chain providing the authentic taste of Spain, directly importing wine and food from Spain ensuring the quality of their products. This branch offers the same impressive menu and extensive wine list with the added bonus of a separate ground level Cava Bar. Late night opening on Thursdays with DJ Javier.

13 Well Court (off Bow Lane) EC4
T:020 7329 5111 • www.barcelona-tapas.com

24 LIME STREET

Brightly-painted basement restaurant near Leadenhall Market. Burnt orange walls, decorated with colourful, swirling mosaic tile work featuring the trademark lizard. Feast on an aromatic wealth of mouth-watering tapas and award winning Spanish wines. Tapas 'n' Jazz (live music) on alternate Wednesday nights (also at St Botolph Street). Real Spanish vibe.

24 Lime Street, EC3
T:020 7929 2389 • www.barcelona-tapas.com

CELLAR GASCON

Voted as one of the top London wine bars, Cellar Gascon has a stylish atmosphere & appetising selection of small bites! Its award winning wine list from South West of France appeal to everyone from the novice to the top connoisseur! Open Monday to Friday 12 to midnight; Saturday 6pm to midnight.

59 West Smithfield, EC1 • T:020 7600 7561
E:info@cellargascon.com • www.cellargascon.com

CITY CAFÉ

City Café is a critically acclaimed restaurant specialising in modern British and European cuisine. This destination restaurant has a fabulous alfresco terrace and summer barbeque with an exciting and extensive wine list. With a Kitchen Menu that changes twice throughout the week, City Café is committed to sourcing the freshest seasonal ingredients to produce innovative dishes and sumptuous menus. Enjoy a delicious 2 course pre-concert dinner from our Kitchen Menu for just £14.95.

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

CLUB GASCON

Mouth-watering selection of small dishes, elegant and stylish surroundings, Michelin starred Club Gascon offers the finest food and wines from South West of France. An ideal venue for a perfect treat! Open Monday to Friday: lunch and dinner; Saturday dinner.

57 West Smithfield, EC1 • T:020 7796 0600
E:info@clubgascon.com • www.clubgascon.com

COMPTOIR GASCON

The original products and generous portions bring an authentic feeling of South West of France in the heart of Smithfield. This Bistro – Deli is full of charm with a relaxed atmosphere. You can also buy all your favourites from the food hall (fresh bread, wines, charcuterie...). Open Tuesday to Saturday: lunch and dinner.

61-63 Charterhouse Street, EC1 • T:020 7608 0851
E:info@comptoirgascon.com
www.comptoirgascon.com

FUEGO

Renowned for serving what locals consider to be the best tapas in the City this venue takes pride in its authentic food and great wine list, with something to suit all budgets. Fuego has cornered the market in relaxed lunches and lively late night dancing and dining.

1a Pudding Lane, EC3
T:020 7929 3366 • www.fuego.co.uk

NINETEENBELOW

A city favourite, the newly refurbished Nineteenbelow has established itself as a cool new venue on the City's social scene. A place to relax and unwind with your colleagues after hours. You can enjoy exploring Nineteenbelow's extended range of champagnes, malt whiskeys, smart martinis and contemporary take on classic cocktails.

19 New Bridge Street, Crowne Plaza, EC4
T:020 7438 8052
www.crowneplaza.com/londonthecity

PAUL

The quintessential French family bakery and patisserie brings l'Amour du Pain to the City of London. PAUL offers something tempting for every time of the day; mouth-watering freshly baked authentic bread, patisserie, viennoiserie. Our rustic sandwiches and fresh salads are a must at lunchtime and this can all be delivered directly to your door.

Visit us in the City at Leadenhall Market, EC4; Bow Lane, EC4; Fleet Street, EC4; or Paternoster Square, St Paul's, EC4

T:0845 6120401 • www.paul-uk.com

PRISM RESTAURANT & BAR

The main Restaurant with its classic columns is a perfect venue for entertaining to impress while The Lower Ground Bar, set amid the vaults, is intimate and fun. The bar serves excellent bar food and bar 'bites' throughout the day. During the summer months enjoy 'Life is a Beach' at Prism.

147 Leadenhall Street, EC3
T:020 7256 3888 • www.harveynichols.com

REFETTORIO RESTAURANT

Refettorio has brought the best and freshest style in Italian dining to the City. Diners attracted by real Italian cuisine are discovering a new eatery in the Crowne Plaza Hotel at the City end of Blackfriars Bridge. Refettorio, directed by Michelin-starred chef Giorgio Locatelli, is a showcase for traditional, regional Italian foods. This great restaurant challenges the best of City eateries.

19 New Bridge Street, Crowne Plaza, EC4
T:020 7438 8052
www.crowneplaza.com/londonthecity

Eleanor Alberga (b.1949)

Eleanor Alberga is established in the mainstream of British and international contemporary music, her compositions performed worldwide by leading orchestras and ensembles. Born in Kingston, Jamaica, she became a piano scholar at the Royal Academy of Music, London, only later moving to composition. She draws from a richly diverse musical background. Her oboe quintet receives its world Première on 9 July.

Jonathan Bell (b. 1982)

After studying piano, harpsichord and continuo, Jonathan now studies composition and writing at the Paris Conservatoire. He has studied with Emmanel Nunes, Eric Tanguy and Alain Gaussin, and during his course has met with Brian Ferneyhough, Michaël Lévinas and Hosokawa Toshio.

Kathryn Butler (b.1982)

Kathryn Butler was born in Devon and raised in London. She completed her undergraduate studies at Middlesex University in 2005 studying with Dr. Francois Evans, winning the university's Turton Composition Prize. Kathryn is currently completing a Masters in Composition at the Guildhall School of Music and Drama with Dr. Paul Newland.

Mathieu Costecalde (b.1980)

Mathieu Costecalde was born in Paris and raised in Belfast. He studied Clarinet with David Campbell in Canterbury and is now pursuing composition with Dr Richard Baker at the Guildhall. Mathieu finds inspiration in modern physics and evolutionary psychology.

Deirdre Gribbin (b.1967)

Deirdre Gribbin is a multi-award winning Belfast born composer. Key works include her opera *Hey Persephone!* (Aldeburgh/Almeida and winner of the Arts Foundation Award); *Goliath* (BBC/ULster Hall); *Venus Blazing* (Queen Elizabeth Hall and national tour); the film score *My Kingdom* (Sky); and *What the Whaleship Saw* (City of London Festival première). Her string quintet is premiered on 10 July by Quatour Ebène.

Thierry Escaich (b. 1965)

Thierry Escaich carried out his musical studies at the National Conservatory in Paris, winning earned first prizes, including those for organ and composition. He was appointed organist at the church of St-Etienne-du-Mont in Paris in 1997, succeeding Maurice Duruflé. In 2003 and 2006, he won the Victoires de la Musique award in the "Composer of the Year" category. Escaich's *Evocation I* will be performed by organist Stephen Disley.

Edmund Finnis (b.1984)

Edmund Finnis received his earliest musical education as a chorister in New College Choir, Oxford. He completed a BMus (Hons) at King's College London under the supervision of Jonathon Cole and Robert Keeley. Edmund now studies composition with Paul Newland.

Naji Hakim (b. 1955)

One of the most important representatives of the great French tradition of organist-composer-improvisers of the 20th century, Hakim studied at the Paris Conservatory where he obtained first prizes in harmony, organ, improvisation and orchestration. In 2004 he became composer in residence at Trinity College of Music, London. Hakim has two compositions in this year's Festival, *Messe Solennelle* and *Variations on Two Themes*.

Phillippe Hersant (b. 1948)

Hersant studied composition at the Paris Conservatory. In 1970 he won the Prix Nadia Boulanger. His catalogue comprises around thirty works, and he has also written a dozen film and incidental music scores. He was a Laureate of the Prix Georges Enesco in 1982, and won the Sacem Prize for the best contemporary composition in 1986 for his *String Quartet No 1*. His new work for piano is premiered by Cédric Tiberghien.

Ophir Ilzetzki (b.1978)

Ophir Ilzetzki was born in Washington D.C to an Israeli mother and Polish father and emigrated to Israel at the age of 3. He gained a BA in composition from The Royal Conservatory in The Hague and is currently on the MMus programme at the Guildhall School of Music & Drama.

Julian Joseph (b. 1966)

Virtuoso pianist, bandleader, composer, arranger and broadcaster, Julian Joseph's passion for music is palpable, and his desire to communicate that passion compelling. He has established himself as a jazz pioneer in the classical world and was the first jazz musician to be invited to give a series of all-acoustic concerts at the Wigmore Hall. He is the composer of *Bridgetower: A Fable of 1807*, premiered on 5 July.

Stuart MacRae (b. 1976)

MacRae was Composer in Association with the BBC Scottish Symphony Orchestra from 1999-2003. His works include a *Violin Concerto* (2001), the chamber opera *The Assassin Tree* (2006) to a libretto by Simon Armitage, and the dance piece *Echo and Narcissus* (2007), choreographed by Cathy Marston. The premiere of MacRae's new work for piano and cello is performed by Danjulo Ishizaka and Martin Helmchen on 11 July.

Philippe Manoury (b. 1952)

Manoury began his musical studies at the age of nine at the Ecole Normale de Musique and went on to study at the Paris Conservatoire. His works have been played in major cities around the world. In 1988 he was awarded the Composition Prize of the City of Paris. From 1995-2001 he was Composer in Residence at the Orchestre de Paris. The Accentus chamber choir perform his *Trackl Gedichte* and Les Siècles his *Streets*.

Bruno Mantovani (b. 1974)

As one of the most distinguished young French composers, Bruno Mantovani works with celebrated soloists, conductors and ensembles, including the Orchestre de Paris, the Bamberg Symphony Orchestra and the Ensemble Intercontemporain. Accentus perform the UK première of his *Geistliche Gedichte* on 9 July.

Florent Motsch-Etienne (b.1980)

Florent Motsch-Etienne was born in Paris and studies at the Paris Conservatoire, where he has obtained several prizes in Harmony, Counterpoint, Orchestration, Analysis and Musical Culture. He is currently in his third year of Composition studies with Frédéric Durieux.

Nigel Osborne (b. 1948)

Nigel Osborne studied composition with Kenneth Leighton, his predecessor as Reid Professor of Music at Edinburgh, with Egon Wellesz, the first pupil of Arnold Schoenberg and with Witold Rudzinski. Osborne also studied at the Polish Radio Experimental Studio, Warsaw. His works have been featured in most major international festivals and performed by many leading orchestras and ensembles around the world, ranging from the Moscow to the Berlin Symphony Orchestras, and from the Philharmonia Orchestra to the Los Angeles Philharmonic.

Joseph Phibbs (b. 1974)

Phibbs's works have been performed internationally by groups including the BBC Symphony Orchestra, London Sinfonietta, and Britten Sinfonia. *Lumina*, one of several pieces commissioned by the BBC, was featured at the 2003 Last Night of the Proms, under Leonard Slatkin. The world première of his new piece, *Flux*, is performed by a collective of talented young soloists, all New Generation artists on 12 July.

Daniel Roth (b.1942)

Daniel Roth, widely acclaimed as one of the leading French organ virtuosos, has held several prestigious positions as both performer and teacher. At the age of twenty he made his debut at the organ of the Basilique du Sacré-Coeur in Montmartre-Paris. In 1985 he was appointed titular organist at Saint-Sulpice, the famous Paris church where his predecessors included Charles-Marie Widor, Marcel Dupré and Jean-Jacques Grunenwald. His music is performed by organist Stephen Disley on 9 July.

Januibe Tejera (b. 1979)

Januibe was born in Brazil and has studied with several Brazilian composers including Almeida Prado and Noble Marlos. He has received diverse prizes, among them the Brazilian government's first prize in the XV Biennial of Brazilian Contemporary Music. He has been Artistic Director of the festival CONTEMPORÂNEO-RS, in Porto Alegre since 2004. Currently he lives in Paris, where he studies with Gerard Pesson at the Paris Conservatoire.

Jason Yarde (b. 1970)

Composer and saxophonist Jason Yarde works across a variety of styles, encompassing progressive jazz, classical, hip-hop fusion, free improvisation, broken beats, R&B, reggae and soul. In 2005 he was nominated for the Jazz on 3 Innovation Award and in 2006 for the BBC Jazz Awards.

Accentus

This professional choir of 32 singers, brought together in 1991 by Laurence Equilbey, is devoted to interpreting the rich repertoire of a cappella songs in chamber choir formation. In reviving this tradition, Accentus mainly interprets masterpieces of the last two centuries in their original formation.

Malcolm Archer

An organ scholar at both Jesus College Cambridge and the Royal College of Music, Malcolm Archer was Organist and Master of the Choristers at Wells Cathedral, until his appointment in 2004 as Director of Music at St Paul's Cathedral where he directs and trains the choir for its daily services. As an organist, he has performed at most principal venues in the UK and has recorded CDs in repertoire as varied as J.S. Bach and Olivier Messiaen.

Aronowitz Ensemble

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

The Aronowitz Ensemble was formed when seven brilliant young soloists decided to perform chamber music together in the highly adaptable combination of string sextet and piano. It made its debut at St John's Smith Square in November 2004. As a member of the BBC New Generation Artists scheme the ensemble recently made its debut recording at the Wigmore Hall.

Baâziz and his trio

Abdelazziz Bekhti, aka Baâziz, was born in 1963 in Chercell, 100 km west of Algiers. He developed a passion for local rhythms and was also inspired by Bob Dylan, American rock'n'roll and French-language singing poets Georges Brassens and Jacques Brel. Baaziz now lives in France where he continues to create tongue-in-cheek yet powerful rants against military, religious and administrative oppression.

BBC Singers

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

Sharon Bezaly

Sharon Bezaly is one of the very rare 'full time' international flute soloists. At 14, she gave her debut concert with the Israel Philharmonic conducted by Zubin Mehta and was subsequently invited by Sandor Vegh to play as principal flautist in his Camerata Academica Salzburg, a position she held until his death in 1997. She has had seven concertos dedicated to her, including works by Gubaidulina, Aho and Beamish.

David Cairns

David Cairns was co-founder of Chelsea Opera Group and is founder-conductor of the Thorington Players. He was senior music critic of the *Sunday Times* between 1983-92. His books include a two-volume biography of Berlioz (the second of which won the Samuel Johnson Non-Fiction Prize) and *Mozart and His Operas* (2006).

Andrew Carwood

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

Choir of St Bride's

St Bride's Church is celebrating the 50th Anniversary of its rededication following its earlier destruction in the Blitz. The Choir in its present form dates from that time. It broadcasts frequently and recordings include motets by Bruckner and Brahms, Christmas Carols and the St Bride's Collection.

Jonathan Cole

Jonathan Cole was born in Hertfordshire in 1970. Recent performances and commissions include the BBCPO, Chicago Symphony Orchestra, Italian Radio Orchestra, LPO, London Sinfonietta and Nash Ensemble. Having taught at King's College, London he is currently a professor of composition at the Royal College of Music. His pieces are published exclusively by Ricordi.

Ronan Collett

Ronan Collett made his Edinburgh Festival debut in 2004 in Der Freischutz with Sir Charles Mackerras and was the first musician to be appointed Young Artist at the Wigmore Hall. In 2006 he was awarded the Priz Thierry Mermod at the Verbier Festival and joined the BBC's New Generation Artists scheme.

Michael Collins

Michael Collins' dazzling virtuosity and sensitive musicianship have made him one of today's most sought-after soloists and chamber musicians. His commitment to the expansion of the clarinet repertoire has led to recent premières of works by Lindberg, Turnage and Carter and was particularly commended in May 2007 when he won the Royal Philharmonic Society's Instrumentalist of the Year Award.

John Constable

John Constable has been principal pianist of the London Sinfonietta since its formation and is also principal harpsichordist of the Academy of St. Martin in the Fields. He is a professor at the Royal College of Music London. In 2005, he performed a concerto written for him by Jonny Greenwood of Radiohead at the Royal Festival Hall and in 2006 played the Elliott Carter Double Concerto in the BBC's Get Carter festival.

Simon Crawford-Phillips

Simon Crawford-Phillips was awarded a scholarship in 1994 to study piano at the Royal Academy of Music. Selected, with the Kungsbacka Piano Trio, as a BBC New Generation Artist in 2000 he has since recorded extensively for Radio 3. He performs frequently at many of the major European festivals.

Dante Quartet

Krysia Osostowicz - *violin*
Matthew Truscott - *violin*
Judith Busbridge - *viola*
Pierre Doumenage - *cello*

The Dante Quartet was founded in 1995, based on friendships made at the International Musicians' Seminar in Cornwall, under the artistic influence of Sandor Vegh. The Quartet chose its name to reflect the idea of a great and challenging journey. It has recently been awarded a 5 year residency at King's College, Cambridge and is an Associate Ensemble at the Guildhall School of Music & Drama.

Stéphanie-Marie Degand

Born in Caen in 1974, Stéphanie-Marie Degand studied at the Conservatoire National Supérieur de Paris. Her repertoire covers three centuries of music and Eric Tanguy dedicated his sonata for violin solo *Sonata Brève* to her, which she premiered on Radio France in 2000.

Stephen Disley

Stephen Disley studied organ at Liverpool Cathedral before winning a joint Foundation Scholarship to the Royal College of Music and London's Temple Church. He is currently Assistant Organist at Southwark Cathedral and Founding Director of its Girls' Choir. As an organist, he has toured the USA and has featured on broadcasts and recordings.

Sokari Douglas Camp

Sokari Douglas Camp was born in Buguma, Nigeria, and studied Sculpture in London at Central School of Art and Design and the Royal College of Art. Although based in the UK her work, predominately sculpted in steel, is strongly influenced by African culture and inspired by her Kalabari heritage. She has exhibited internationally and her work is to be found in collections around the world. In 2005 Douglas Camp was awarded a CBE.

Helen Eastman

Helen trained at LAMDA after graduating from Oxford University. Directing credits include *Dido and Aeneas* (English Touring Opera), *Fair* (Trafalgar Studios, UK tour), *Hansel and Gretel* (Cork Opera House), *Bug Off* (Opera Theatre Company, Dublin), *Wild Raspberries* (Glasgow Citizens Theatre). She is Producer of the Onassis Programme at Oxford University.

English Touring Opera

English Touring Opera is one of the leading opera companies in the UK. For over 26 years, ETO has made opera accessible to as wide an audience as possible. Its aim is to present vibrant, innovative high-quality opera to existing and new audiences in communities across England. Every year ETO gives about 100 performances to nearly 50,000 people across the country. It visits 22 regional venues - more than any other national opera company in Britain - where arts provision is limited.

Laurence Equilbey

French conductor Laurence Equilbey trained in Sweden, Paris and Vienna and with Nikolaus Harnoncourt. She formed the Accentus Chamber Choir in 1991 to perform modern and traditional a capella choir music. In 1997-1998 she was named Musical Personality of the Year by the Syndicat Professionnel de la Critique Dramatique et Musicale.

Carole Farley

Grammy-nominated American soprano Carole Farley made her Metropolitan Opera debut at 19 in *Lulu*, and has since performed in the world's foremost theatres. Her best-seller BBC DVD of Poulenc's *La Voix Humaine* and Menotti's *The Telephone* received the Deutsche Schallplatten Award, Grand Prix du Disque and Diapason d'Or.

Iain Farrington

Iain Farrington has an exceptionally busy career as a pianist, organist, composer and arranger. He has performed at all the major UK venues and abroad in Japan, South Africa, Malaysia and across Europe. He works with many of the country's leading musicians, including Lesley Garrett and Sir Simon Rattle.

Robert Guédiguian

Born in 1953 to an Armenian father and German mother, Guédiguian has become one of France's most distinctive directors. His early work was entirely shot in his home town of Marseille and draws on a small ensemble of close associates as cast and crew. His recent films have taken him outside his beloved home town examining the wider France and beyond.

Guildhall School of Music & Drama

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

Charlotte Heal

Having graduated from Communication Art and Design, RCA, this summer, Charlotte enjoys working with a variety of media. Her graphics are largely print-based with a photography bias.

Martin Helmchen

A BBC New Generation Artist, Martin Helmchen was born in Berlin in 1982 and made his recital debut at the Wigmore Hall in December 2006. In September 2006 he was the recipient of the Credit Suisse Young Artist Award, marked by his debut with the Vienna Philharmonic under Valery Gergiev at the Lucerne Festival. He was recently named Artist in Residence by the Konzerthaus Orchester Berlin in 2008/9 in collaboration with its new chief conductor Lothar Zagrosek.

Lionel Hoche

Born in 1964 in Paris, Lionel Hoche, studied at the Paris Opera Ballet School. He began his career at the Nederlands Dans Theater in 1983 and was honoured in 2002 with the title of Chevalier des Arts et des Lettres by the French Minister of Culture for his contribution to choreographic art and its promotion in France and abroad.

Satch Hoyt

Satch Hoyt was born in London to a white British mother and a father of African-Jamaican ancestry. He makes sculptures and installations accompanied by sound as well as paintings and drawings. The sculptural works reflect his black experience, whilst his drawings tap into a spirit of fantasy, refuge, and transcendence. Hoyt, formerly a professional musician and composer, has made musicality and aurality a base chord of his visual practice. He has exhibited internationally, including the Tate Liverpool, London's Barbican, London and New York.

Alina Ibragimova

Born in Russia in 1985, Alina Ibragimova currently studies with Gordan Nikolitch and Christian Tetzlaff. She was the youngest ever winner of the 1999 Royal Philharmonic Society Emily Anderson Prize and the winner of the 2002 LSO Music Scholarship. Recent engagements have included concerts with several major British orchestras, Kremerata Baltica with Gidon Kremer, and her Wigmore Hall debut. Alina is a member of BBC Radio 3's New Generation Artists scheme and performs on a 1738 Pietro Guarneri violin kindly provided by Georg von Opel.

Danjulo Ishizaka

BBC New Generation Artist Danjulo Ishizaka was born in 1979 and studied at the Hanns Eisler Conservatory in Berlin. He made his debut CD on the Sony label, playing sonatas by Britten, Franck and Mendelssohn with pianist Martin Helmchen, a recording which won the 2006 "Echo Klassik" award from the German Phono Academy.

Robert Jones

Robert attended the Junior Department of the Royal College of Music as a pianist. He now pursues a busy career as a consort singer and was a founder member of the Tallis Scholars. He works regularly with the Orlando Consort and the Gabrieli Consort and has been Director of Music at St Bride's since 1988.

Julian Joseph

See Living Composers.

Julian Joseph Big Band

The Julian Joseph Big Band is an 18 to 20 piece band, comprising the best of Britain's jazz talent. It has a substantial repertoire encompassing a range of jazz styles, old and new, as well as many Joseph originals.

Andrew Kennedy

Andrew studied at King's College, Cambridge, and the Royal College of Music. He was on the Young Artists Programme at Covent Garden, won the BBC Singer of the World Rosenblatt Recital Prize in 2005, and is currently a member of BBC Radio 3's New Generation Artists scheme and a Borletti-Buitoni Trust Award winner. He also won the 2006 Royal Philharmonic Society's Young Artists' Award.

Eduard Kunz

Eduard Kunz made his debut with the Omsk Philharmonic Orchestra at the age of 10. In 1994 he entered the Moscow Gnessen Special Music School and in 2003 graduated from the Tchaikovsky Conservatoire. He has been a major prize-winner in a succession of international piano competitions including, in 2004, the Dame Myra Hess Award. He recently made his Wigmore Hall debut and is a BBC Radio 3 New Generation Artist.

François Le Roux

François Le Roux began his vocal studies with François Loup at the age of 19. From 1980 to 1985 he was a member of the Lyon Opera Company and has since appeared at most of the world's leading opera houses, working with such distinguished conductors as Nikolaus Harnoncourt, Sir Colin Davis and Claudio Abbado. He has made numerous recordings and in 2007 was chosen as Musical Personality of the Year by the Syndicat Professionnel de la Critique Dramatique et Musicale.

Simon Lepper

Simon Lepper works with the UK's leading singers including Karen Cargill, Sally Matthews, Mark Padmore, Kate Royal, Ailish Tynan and Roderick Williams. Recordings include Warlock Songs with Andrew Kennedy and Debussy Songs with Gillian Keith. He is an official accompanist for BBC Singer of the World and Verbier Festival vocal masterclasses.

Les Siècles

Formed in 2003 by François-Xavier Roth, this chamber orchestra brings together talented young musicians from the finest French ensembles. It aims to bring a new approach to chamber music through its vast repertoire of styles and instruments covering baroque, classical, romantic and modern periods.

London Symphony Orchestra

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

LSO St Luke's Community Choir

The LSO St Luke's Community Choir is for adults who live or work in the EC1 area of London and enjoy singing. The choir is run by singer/animateur Gareth Malone, and repertoire includes show tunes, opera choruses, folk-songs and much more. Each term the choir performs to a large audience at LSO St Luke's.

London Symphony Chorus

The London Symphony Chorus was formed in 1966. It has a broad repertoire and has commissioned works from Sir John Tavener, Sir Peter Maxwell Davies, Michael Berkeley and Jonathan Dove. The Chorus tours extensively throughout Europe and has visited Israel, Australia, the Far East and the USA.

Charles Metcalfe

Charles Metcalfe is one of Britain's best-known wine critics, presenting wine on television and in print. With his wife, Kathryn McWhirter, he has written books about the wines of Spain and Portugal, matching wine with food. Their next book, 'The Wine & Food Lover's Guide to Portugal' will be published in September 2007.

Modigliani Quartet

Loïc Rio – *violinist*
François Kieffer – *cellist*
Philippe Bernhard – *violinist*
Laurent Marfaing – *violist*

The Modigliani Quartet was formed in 2003 by four young musicians studying at the Conservatoire National Supérieur de Musique de Paris. In 2006 they won the Young Concert Artists International Auditions in New York and the 2005 Young Concert Artists European Auditions in Paris.

Matthew Morley

Matthew Morely studied organ, harpsichord and piano accompaniment at the Royal Academy of Music and since 1993 has been first Assistant Director of Music at St Bride's. He has enjoyed parallel careers as recitalist, accompanist and teacher: he has made a number of broadcasts and recordings with St Bride's Choir, worked as accompanist to many of London's choirs and teaches at Gonbridge School and the Junior Royal Academy of Music.

Simon Mundy

Simon Mundy has been writing and broadcasting about music for 30 years. He has published biographies of Elgar, Glazunov, Purcell and Tchaikovsky. He is also a poet and novelist. He has been President of European Forum for the Arts and Heritage and is a Permanent Fellow at the Felix Meritis Foundation, Amsterdam.

Benjamin Moussay Trio

Benjamin Moussay – *piano*
Arnault Cuisinier – *doube bass*
Eric Echampard – *drums*

Formed in 1991 under the name of Triloka, the Benjamin Moussay Trio adopted its current name and membership composition in 1997. Virtuoso pianist Benjamin performs jazz that is modern and dynamic, fresh and melodic.

Nash Ensemble

Philippa Davies – *flute*
Michael Collins – *clarinet*
Marianne Thorsen – *violin*
Malin Bronan – *violin*
Lawrence Power – *viola*
Paul Watkins – *cello*
Ian Brown – *piano*

The Nash Ensemble has established a world-wide reputation for its virtuoso performances and adventurous programming, presenting works from Haydn to the avant-garde, and is a major contributor towards the recognition and promotion of contemporary composers The Nash has won two RPS awards for the 'excellence of its performances and imaginative programming'.

Alexei Ogrintchouk

Aged 26, Alexei Ogrintchouk is one of today's outstanding oboists. A graduate of the Gnessen School of Music and the Paris Conservatoire, at the age of 20 he became principal oboe of the Rotterdam Philharmonic under Valery Gergiev and five years later was appointed to the same position in the Royal Concertgebouw Orchestra under Mariss Jansons. He manages to combine orchestral playing with his ever-increasing solo engagements.

Opera Circus

Founded by singers in 1990, Opera Circus (Artistic Director: Tina Ellen Lee) is known for its accessible approach to opera and music theatre. Their work embraces contemporary music, physical theatre, comedy, devising and improvisation. Based in the South West of England. Opera Circus performs, collaborates and teaches internationally. The work connects to a varied audience and also with those who would not normally choose or have a chance to see opera.

Steven Osborne

Steven Osborne has emerged at the forefront of young British pianists. He embraces a wide range of style and repertoire from the mainstream works of Beethoven, Mozart and Brahms to the rarefied worlds of Messiaen, Tippett and Alkan. He records regularly on the Hyperion label. He has received considerable acclaim for his interpretation of the Debussy *Préludes*.

Mike Phillips

Mike Phillips is probably best known as writer of a distinctive body of fiction focused around urban life and cultural processes. His latest book, *London Crossings, A Biography of Black Britain*, is a portrait of the city seen from locations as diverse as New York and Nairobi, London and Lodz, Washington and Warsaw. He writes for The Guardian, is a trustee of the National Heritage Memorial Fund and the Heritage Lottery Fund and is Cross-Cultural Consultant at the Tate.

Psophos Quartet

Lisa Schatzman – *violin*
Bleuenn le Maitre – *violin*
Cécile Grassi – *viola*
Eve-Marie Caravassilis – *cello*

The Psophos Quartet, whose name is derived from the Greek for sonic event, was founded in 1997. In less than three years it won several prizes at international competitions in London, Osaka, Florence and Salzburg. It was recently selected by BBC Radio 3 to be the first French quartet to join the prestigious New Generation Artists scheme and in 2005 was named 'meilleur ensemble de l'année' in the 'Victoires de la Musique Classique.'

David Rees-Williams Trio

David Rees-Williams – *piano*
Neil Francis – *bass guitar*
Phil Laslett – *drum*

The David Rees-Williams Trio, formed in 1988 and based in Canterbury, have performed in England and Spain, specialising in a programme uniting the best of classical and jazz. Their latest CD *Thinking Allowed* was released in February 2007.

Daniel Roth

See Living Composers.

François-Xavier Roth

Born in 1971, the French conductor François-Xavier Roth was joint prize winner of the Donatella Flick Conducting Competition in 2000 and became assistant-conductor of the London Symphony Orchestra between 2000 and 2002. In 2003 he founded the orchestra Les Siècles, of which he is both the Musical Director and conductor and with whom he performs baroque, classical and modern repertoires.

Quatuor Ebène

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

Quatuor Ebène was formed in 1999 by four young Frenchmen whilst they were still students and who continued their studies with the Ysaye Quartet at the Paris Conservatoire. In 2008-9 the quartet will take part in a Haydn cycle at London's Wigmore Hall with the Emerson, Hagen and Arcanto Quartets. In June 2006, Quatuor Ebène joined to the BBC New Generation Artists scheme.

Heinrich Schiff

Heinrich Schiff studied with Tobias Kuhne and Andre Navarra and made his debut as a cellist in 1971. He has performed with most of today's leading conductors including Abbado, Barenboim, Davis, Dohnanyi, Eschenbach, Haitink, Harnoncourt, Jansons, Masur, Mehta and Salonen, He is a highly respected chamber musician and has appeared regularly with the Alban Berg Quartet and in duo recitals with Till Felner and Oli Mustonen. He now divides his career between cello performances and conducting.

Schubert Ensemble

William Howard – *piano*
Simon Blendis – *violin*
Jan Schmolck – *violin*
Douglas Paterson – *viola*
Jane Salmon – *cello*

Celebrating 24 years at the forefront of British chamber music, the Schubert Ensemble is firmly established as one of Britain's leading exponents of music for piano and strings. Familiar to audiences across the world through an extensive performing schedule and a large discography, the Ensemble has been hailed for its dedication and commitment to both traditional and contemporary repertoire.

John Sessions

John Sessions is a highly versatile actor and comedian with many film roles to his credit, including *The Merchant of Venice*, *Gangs of New York*, *Henry V* and *Rag Tale*. His television work includes *Stella Street*, *Inspector Lynley Mysteries*, *Judge John Deed*, *Gormenghast*, *Porterhouse Blues* and *Whose Line is it Anyway?* He has appeared extensively in the West End including such plays as *Tartuffe*, *Common Pursuit* and *My Night with Reg*, soon to be released as a feature film.

Nigel Short

Nigel Short studied singing and piano at the Royal College of Music and began his career working for special vocal ensembles including The Tallis Scholars. When he was 27, he joined the King's Singers, working with them for 7 years. After a short break in the Swiss Alps, he founded Tenebrae, with the objective of combining the passionate sounds of large Cathedral choirs and the precision of smaller ensembles.

Goran Simic

Goran Simic, playwright and author of poems and prose, was born in Sarajevo, Bosnia, and now lives in Toronto, Canada. Goran has published 13 books of poems and stories which have been translated into several other languages. His plays have been staged in Canada and Bosnia and his work has been included in several world poetry anthologies. *Differences in Demolition* is his third opera libretto and the previous works were written with Nigel Osborne and David Wilde.

Edna Stern

Edna Stern has studied with some of the most prestigious masters of the keyboard, including Martha Argerich, Krystian Zimmernan and Leon Fleisher. In 2003, she settled in Paris where she discovered the fortepiano, an instrument which transformed her approach to music. Among her awards are the Antwerp's Lyons Club, the International Competition Senigallia in 2000 and the Juventus Award in 2001.

Mo Stoebe

Mo Stoebe is a director and animator working in London; he holds a master's degree in Communication Art and Design from The Royal College of Art.

St Paul's Cathedral Chorus

The Cathedral Chorus is an amateur choir which meets to augment the Cathedral Choir. The Chorus was formed by Sir John Stainer and has enjoyed many years of supporting the music of St Paul's.

Soweto Gospel Choir

Since its emergence in 2002, the 24 strong Soweto Gospel Choir has come to represent the essence of the new South Africa, presenting a sharp, powerful and vibrant exposition of their nation. The choir members come from churches and communities in and around South Africa's most famous township, and their unique style draws on Zulu, Xhosa and Sotho gospel songs alongside western classics and contemporary African hip-hop.

Tenebrae

Nigel Short founded Tenebrae five years ago, drawing together singers from outstanding choral and operatic backgrounds to create a unique vocal mix with an extraordinary range of vocal power and colour. Tenebrae has an exceptionally wide repertoire, from renaissance, baroque and classical music, to romantic and twentieth century works, plus a range of specially commissioned pieces including Joby Talbot's *Path of Miracles* premiered at the City of London Festival in 2005.

Neal Thornton

Neal Thornton studied Physics at Balliol College, Oxford before coming to London to study at the Guildhall School of Music. An interest in jazz music gradually gave way to a full time commitment to it and he now plays with many top musicians in London's jazz venues as well as teaching. He has appeared in concert with Paul McCartney, has toured with Indian jazz singer Najma and performed with Griff Rhys Jones and Janie Dee.

Cédric Tiberghien

30-year old Cédric Tiberghien is one of the most exciting pianists to emerge from France in recent years. He studied at the Paris Conservatoire where he was awarded the premier Prix in 1992, aged 17. His concerto appearances include performances with Myung-Whun Chung, Christoph Eschenbach, Kurt Masur, Ivan Fisher and Simone Young and his first concerto recording, of Brahms first piano concerto with the BBC Symphony Orchestra and Jiri Belohlavek, will be released in September 2007.

Yan Pascal Tortelier

Born into an intensely musical family, son of the late Paul Tortelier, he studied piano and violin from the age of four and at fourteen won first prize for violin at the Paris Conservatoire. Yan Pascal Tortelier's career has included engagements with leading orchestras throughout Europe, North America, Japan and Australia. He was Chief Conductor of the BBC Philharmonic between 1992 and 2003 and continues working with the Orchestra regularly as Conductor Laureate.

Lenka Udovički

Lenka Udovički graduated from the Academy of Dramatic Arts, University of Belgrade, and started her professional career directing at the regional and major Belgrade Theatres. Lenka has also worked with English National Opera and at the Globe Theatre. She is founder and director of the International Ulysses Theatre Company, drawing together the finest artists of ex-Yugoslavia.

Roger Vignoles

The British pianist Roger Vignoles is one of the foremost accompanists of our time. In a distinguished worldwide career he has partnered a long list of eminent artists, including Sir Thomas Allen, Dame Felicity Lott and Frederica von Stade. He has recorded several collections of songs. In 2006, the first CD in a complete cycle of songs by Richard Strauss, with the singer Christine Brewer, was released on the Hyperion label.

Colin Walsh

Colin Walsh is one of the UK's most distinguished organists. He studied for three years in France with Jean Langlais at St Clotilde, inspiring him to specialise in French symphonic and modern music, in particular the works of Franck, Vierne and Langlais. Since 2003 he has been Organist Laureate of Lincoln Cathedral and is a Council Member of the Royal College of Organists.

Willard White

Willard White was born in Jamaica, beginning his musical training at the Jamaican School of Music followed by the Juilliard School in New York. His huge repertoire includes bass-baritone roles in operas by John Adams, Bartok, Monteverdi, Handel, Mozart, Rossini, Verdi, Puccini, Wagner, Debussy, Shostakovich, Mussorgsky, Prokofiev, Messiaen and Gershwin. Willard White was awarded the CBE in 1995 and was knighted in the Queen's Birthday Honours in 2004.

Tony Williams

From 1999 to 2006 Dr Tony Williams was Joint Secretary of the International Dickens Fellowship and a Trustee of the Charles Dickens Museum in London. He organises the Fellowship's London Programme and is Associate Editor of 'The Dickensian'. Dr Williams is a frequent speaker on Dickens, both in the UK and overseas.

Tom Winpenny

Since September 2006, Tom Winpenny has been assistant Sub-Organist at St Paul's Cathedral, accompanying many of the daily choral services and assisting in the training of the cathedral choristers. An Organ Scholar at King's College, Cambridge, he currently studies with Thomas Trotter. He has performed in the USA, Hong Kong and throughout Europe.

Peter Wright

Peter Wright was Organ Exhibitioner at the Royal College of Music and then Organ Scholar at Emmanuel College Cambridge, where he studied with Dame Gillian Weir. In March 1989 he became Organist and Director of Music at Southwark Cathedral. Under his direction, the Choir has recorded three CDs, undertaken tours to the USA and the continent and broadcast regularly on television and radio, including recording the signature-tune for Mr Bean.

Jason Yarde

See Living Composers.

Carluccio's



We are delighted to offer a choice of three delicious picnic boxes, and also a picnic box for the little one - perfect for a day out in the park or to make an open air concert even more interesting.

For details or to view our menu selection, visit any of our Caffès or our website www.carluccios.com

CARLUCCIO'S, 12 GREAT PORTLAND STREET, LONDON W1W 8QN

SPITALFIELDS FESTIVAL

Artistic Director Diana Burrell

"Absolutely wonderful, as always! Thank you!"

Audience member, December 2006

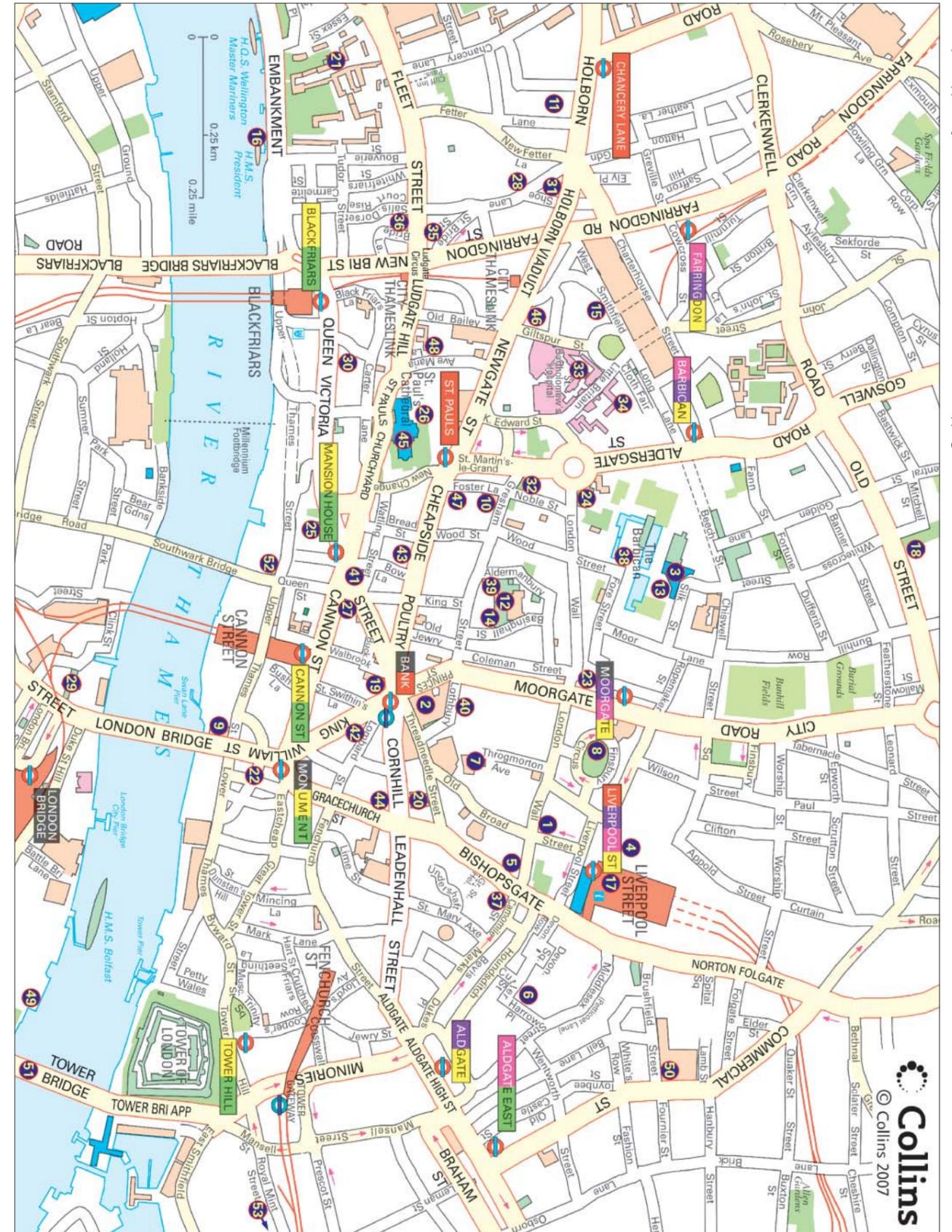
For information on upcoming events or to join our mailing list visit www.spitalfieldsfestival.org.uk

"...an outstanding example of a festival for the 21st century"

Royal Philharmonic Society, May 2007

Coming up: **Spitalfields Winter Festival 2007**
12-21 December

1. All Hallows on the Wall, London Wall, EC2
2. Bank of England, Threadneedle Street, EC2
3. Barbican Cinema, Silk Street, EC2
4. Broadgate Arena, EC2
5. Deutsche Bank, Winchester House, Great Winchester Street, EC2
6. Devonshire Gardens, E1
7. Drapers' Hall, Draper's Hall, Throgmorton Avenue, EC2
8. Finsbury Circus Gardens, EC2
9. Fishmongers' Hall, London Bridge, EC4
10. Goldsmiths' Hall, Foster Lane, EC2
11. Gresham College, Barnard's Inn Hall, EC1
12. Guildhall Art Gallery, Guildhall Yard, EC2
13. Guildhall School of Music & Drama, Silk Street, EC2
14. Guildhall Yard, Gresham Street, EC2
15. Haberdashers' Hall, 18 West Smithfield, EC1
16. HMS President (1918), Victoria Embankment
17. Liverpool Street Station, Main Exit, Liverpool Street, EC2
18. LSO St Luke's, 161 Old Street, EC1
19. Mansion House, Walbrook EC4
20. Merchant Taylors' Hall, 30 Threadneedle Street, EC2
21. Middle Temple Hall, Middle Temple Lane, London, EC4
22. Monument, EC3
23. Moor House, 120 London Wall, EC2
24. Museum of London, 150 London Wall, EC4
25. Painters' Hall, 9 Little Trinity Lane, EC4
26. Paternoster Square, EC4
27. Queen Street, pedestrianised area, EC4
28. Shoe Lane Library, New Little Street, EC4
29. Southwark Cathedral, London Bridge, SE1
30. St Andrew by the Wardrobe, Queen Victoria Street, EC4
31. St Andrew Holborn, 5 St. Andrew Street, EC4
32. St Anne & St Agnes, Gresham Street, EC2
33. St Bartholomew Hospital Great Hall, North Wing, EC1
34. St Bartholomew the Great, Cloth Fair, EC1
35. St Bride Street, Piazza, EC4
36. St Bride's, Fleet Street, EC4
37. St Ethelburga's Centre for Reconciliation and Peace, 78 Bishopsgate, EC2
38. St Giles Cripplegate, Fore Street, EC2
39. St Lawrence Jewry, Gresham Street, EC2
40. St Margaret Lothbury, EC2
41. St Mary Aldermary, Watling Street, EC4
42. St Mary Woolnoth, Lombard Street, EC3
43. St Mary-le-Bow, Cheapside, EC2
44. St Michael Cornhill, EC3
45. St Paul's Cathedral, EC4
46. St Sepulchre without Newgate, 10 Giltspur Street, EC1
47. St Vedast Alias Foster, Foster Lane, EC2
48. Stationers' Hall, Ave Maria Lane, EC4
49. The Scoop at More London, The Queen's Walk, SE1
50. The Spitz, 109 Commercial Street, E1
51. Tower Bridge, SE1
52. Vintners' Hall, 68 Upper Thames Street, EC4
53. Wilton's Music Hall, Graces Alley, Off Ensign Street, E1



This map is supplied by Collins Publishers. For the most detailed UK mapping visit www.collins.co.uk

BOOKING INFORMATION

How to Book

On-line

at www.colf.org links into the Barbican on-line booking system offering the facility to select your exact seating location and reduced booking fee 24 hours a day.

By Telephone (booking fee)

From within the UK please call 0845 120 7502. International calls + 44 (0)20 7638 8891. Open 9.00am – 8.00pm daily. Minicom facility for hearing-impaired patrons: T +44 (0)20 7382 7297. Mastercard, Visa, American Express and Switch accepted for all bookings.

Booking Fee: please note that there is a £2 booking fee for each telephone transaction which includes the return of your tickets by first class post, if time permits.

In Person

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

Tickets on the Door

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

Information for Disabled Patrons

For disabled patrons wanting access information about the concerts in this leaflet, please telephone the City of London Festival office 020 7796 4949 (Mon-Fri, 9.30am-5.30pm; answering machine outside office hours).



Ticket Re-sales

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

Photo credits:

Frédéric de la Mure – MAE, Camilla Panufnik, Susie Ahlburg, John Reddihough, Sjaak Verboom, Charles Dolphi Michel, Russ Escritt, Edward Webb, Jay Town, Eric Manas, Eric Richmond, Andreas Neumann, Hélène Biensa, Julien Mignot, Robert Golden, Klaus Rudolph, Johannes Ifkovits, BBC/Imgartists, Anders Krison, Harriet Cauthery, BST, Tumi Music, Nigel Young/Foster + Partners, City of London Festival, Sal Idriss.

All information correct at time of printing



Students from The Skinners Company's School for Girls in Stamford Hill, London

CREATING TOMORROW TODAY

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

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

BHP Billiton supports educational and community projects in many countries in which we operate, from schools in South Africa to classrooms in the boroughs of London. We are proud to be Principal Sponsor Education as part of the City of London Festival.

bhpbilliton.com

