



KENSINGTON SYMPHONY ORCHESTRA



56th SEASON

## KSO<sup>2</sup>: Kensington and Kampala Symphony Orchestras

Here's an update on KSO<sup>2</sup>, the partnership connecting KSO with the Kampala Symphony Orchestra (also KSO) in Uganda, in association with Musequality ([www.musequality.org](http://www.musequality.org)). The aim of the project is to help them meet their goals through sharing our skills, knowledge and experience.

We were unable to organise a follow-up trip this year but expect to do so in 2012. Through the year, several orchestra members and friends have donated instruments to help the orchestra build its strength, thereby maintaining our connection. And the impact of the visit extended well beyond those 10 days in Kampala.

Fred Kiggundu Musoke, Orchestral Manager and Head of Keyboard: 'Russell Keable's visit created a lot more interest in the orchestra and was a real defining point of its existence. The orchestra went from existing for others to existing for itself. The members at the time of the visit were drawn closer together with a new belief in abilities of self amongst some of the members, and also for me as to what the orchestra could achieve. Russell got them to play at a level I didn't think they would get to, at least for another few years. Apart from technical things, I learnt by watching Russell how to extract so much more from a rehearsal setting.

'Not surprisingly, the orchestra is still going through teething problems but for sure there is a way ahead and the next visit is much anticipated with a big and hopefully exciting programme planned.'

The successes of the orchestra resonate with Simon Yiga, the Director of the Kampala Music School. He said: 'For the first time, the orchestra played "solo", not just to accompany. What had become a seasonal group coming in to accompany

Kampala Singers at their concerts is now practising weekly. Since then, we have delivered better quality concerts more frequently. In fact, it is difficult now to keep up with the pace of activities the orchestra is involved in.

'Very encouraging still, of the 30 or so members only about 5 are not students or staff of KMS! This growth of motivation once again goes back to the time Russell spent with the orchestra during the visit. This boosted morale and interest. It was actually easy for Fred Musoke to build on that and he resolved to have weekly rehearsals.'

It is amazing what has been achieved in a short time. It is marvellous how much serious improvement can result against all the odds. The school has found new premises and we at KSO in London have raised some money through the sale of hand-made cards and crafts (in collaboration with Friends of KMS, [www.friendsofkms.org.uk](http://www.friendsofkms.org.uk)) to help with the necessary refurbishment.

Thank you to all who have helped. The provision of wind and string coaches in Kampala is still an important target to further improve the skills across all sections of the orchestra.



Edward Elgar

In the South (Alassio)

William Walton

Symphony No. 2

*Interval – 20 minutes*

Leoš Janáček

Sinfonietta

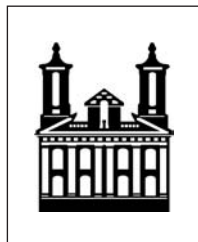
Saturday 10 March 2012, 7.30pm  
St. John's, Smith Square

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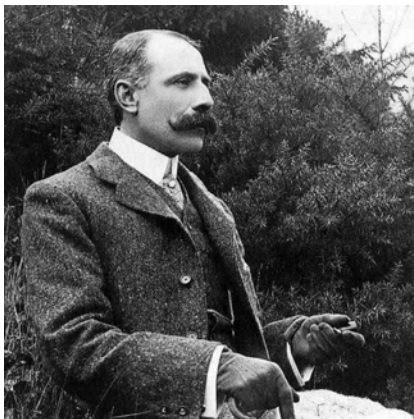
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## EDWARD ELGAR 1857–1934

## In the South (Alassio)

Elgar laboured in provincial obscurity for a long time before his *Enigma Variations* brought him fame at the age of 42. Once he had come to wider attention however, his star rose rapidly, and the première of his oratorio *The Dream of Gerontius* confirmed him as England's foremost composer. By 1903 plans were afoot for a festival in Covent Garden dedicated to his music—an event almost without precedent—and he was turning his mind seriously to composing a symphony. He decamped to Italy, where he hoped he would find suitable inspiration.



**Sir Edward Elgar**

The holiday did not start well: the weather was atrocious, and Elgar found himself in low spirits, uninspired. In a letter of January 1904 he described his situation to his close friend A.J. Jaeger, known to concert-goers as “Nimrod”

from the *Enigma Variations* and to Elgar (in his letters at least) as “Mosshead”: “The Symphony will not be written in this sunny(?) land. You must understand that when a wind does come—and it is apparently *always* on—it is no bearable, kindly east wind of England—but a tearing, piercing, lacerating devil of a wind: one step outside the door & I am cut in two, numbed & speechless: I have never regretted anything more than this horribly disappointing journey: Wasting time, money & temper... I am trying to finish a Concert overture for Covent Garden instead of the sym but am writing definitely tomorrow to the authorities so don't say a word yet.”

Work on the overture proceeded rapidly, and within weeks Elgar had completed the score, although he had doubts about the title: “I am open to suggestions for a better title,” he wrote to the organiser of the festival, Alfred Littleton. No better idea was forthcoming, and so *In the South* duly received its première in May at the Covent Garden festival. A few months later Elgar's rapid ascent into the Establishment was confirmed when he was awarded a knighthood.

Elgar's official description of his inspiration is rather more romantic than what he wrote to Jaeger. He wrote of walking around the towns and villages of Alassio, drawing inspiration from the area: “Then in a flash, it all came to me—streams, flowers, hills; the distant snow mountains in one direction and the blue Mediterranean in the other; the conflict of the armies on that very spot long ago, where I now stood—the contrast of the ruin and the shepherd—and then, all of a sudden, I came back to reality. In that time I had composed the overture—the rest was merely writing it down.”

## WILLIAM WALTON 1902–1983

## Symphony No. 2

*I. Allegro molto*

*II. Lento assai*

*III. Passacaglia (Theme—Variations 1–10—  
Fugue—Coda)*

Walton first came to public attention in the 1920s when he fell in with the Sitwell family's circle, and his association with that notorious, eccentric clan of writers propelled him to early stardom. His oratorio *Belshazzar's Feast*, his *Viola Concerto* and his *First Symphony* established his reputation in the 1930s, and in 1937 his rise was cemented by his commission to provide a march for the coronation of George VI, a job which placed him at the top of the musical establishment in succession to Elgar. This, however, marked the turning point in his reputation. He could no longer claim to be the iconoclast he had started out as now that he was writing music for the King. Reviews of his *Violin Concerto* of 1940 demonstrated a cooling of critical approval. Walton commented, "Today's white hope is tomorrow's black sheep... I seriously advise all sensitive composers to die at the age of 37. I know: I've gone through the first halcyon period and am just about ripe for my critical damnation."



**Sir William Walton**

After the war he composed what he intended as his *magnum opus*, the opera *Troilus and Cressida*. It too was not well received. A new voice had emerged in English opera, and next to Benjamin Britten, Walton seemed yesterday's man. Walton was on friendly terms with Britten, but admitted that he was jealous of the younger composer's fluency: "It's hard work for me. Sometimes I get stuck over a couple of bars—can't see what to do. Eventually, of course, one works it out and then it seems so simple. The trouble is, I wasn't properly trained. I do envy Ben Britten his—not facility, but being able to do it all in his head, like Mozart or Rossini."

*Troilus* had been composed in the wake of a period of upheaval in Walton's life. In 1948 Lady Alice Wimborne, with whom Walton had conducted a long affair, died. Shortly afterwards he was introduced to Susana Gil Paso, daughter of an Argentinian lawyer and 24 years his junior. They were instantly attracted, and married within months. From the start of their marriage the couple spent half of the year on the Italian Island of Ischia. In the wake of the lukewarm reception given to *Troilus*, Walton clearly felt no great desire to remain in his homeland at all, and in 1956 they moved permanently to Ischia.

That same year, Walton received a commission from the Royal Liverpool Philharmonic Society for a symphony to celebrate the 750th anniversary of the granting of the charter of incorporation of the city in 1957. To ask Walton for such a piece was a calculated risk. His *First Symphony* had

fallen so far behind schedule that it had to be premiered without its finale. Nevertheless Walton set about his task happily, although distractions came up in the form of local politics. The Waltons had invested in a large property on Ischia, and found themselves subjected to unwanted official attention as anonymous accusations were brought that they had broken planning regulations. Lady Walton dealt with the matter forthrightly: she marched to the mayor's office, kicked down the door and announced that she would have everyone in the building sacked by complaining to the ministry if the obstructions continued. The police visits stopped thereafter. She observed that her husband "rather enjoyed this element of theatre invading everyday life, as long as he wasn't involved personally".

Inevitably, the Liverpool deadline passed unmet. In 1957 Walton wrote to his publisher, and confided that he had attended a seance and asked the spirits about his work: "My questions were these—Q. Shall I finish my new S. by April 1st 1958? A. No. Q. When will it be finished? A. June. Which seems to me a fairly accurate estimate. Q. Why can't I finish by April? A. Because of difficulty with the last movement (typical!) but you could finish by April if you cheat and so throw it away. Q. Will it be better than the 1st? A. Yes indeed."

The Second Symphony was finally unveiled at the Edinburgh Festival in 1960. Walton was unhappy with the first performance. There were several reasons for this, perhaps most significantly that in the wake of dismissive reviews ("the same old mixture," complained one critic) the planned recording of the work was cancelled. Fortunately the symphony had its admirers: George Szell and the Cleveland Orchestra gave it its New York premiere. This time the reception was far more positive, and a recording by those forces was produced in 1962. The recording caused some English critics to reconsider their original harsh verdicts, but Walton remained sensitive to the suggestion that the Second Symphony was not as good as the First. "I've got ideas for a Third, but I doubt I'll ever write it," he often said.

Paradoxically, with age the Second Symphony seems less conservative than it did to its first audiences, and retains a freshness that its better known sibling has lost. Its influence on a younger generation of composers is testified to by Oliver Knussen, who wrote, "It set standards of concision and craftsmanship for us all." However, it is still unjustly neglected. Perhaps this is because where Walton's First Symphony is epic and self-consciously heroic in tone, the Second is enigmatic and exquisite. Its concision extends to its having only three movements: Walton originally planned to include a Scherzo, but was persuaded by his friend and fellow expat Hans Werner Henze that this was unnecessary. After a fleet, furtive opening comes a slow movement as deeply felt as anything Walton ever wrote. The final movement is a Passacaglia, a set of variations on a bass line that is forcefully presented at the outset. As Walton observed to his publisher, it contains "all 12 notes—but we don't mention it!"

## LEOŠ JANÁČEK 1854–1928

## Sinfonietta

- I. Allegretto (Fanfares)*
- II. Andante (The Castle)*
- III. Moderato (The Queen's Monastery)*
- IV. Allegretto (The Street)*
- V. Andante con moto (The Town Hall)*

Some composers (such as Walton) enjoy early success; others (such as Elgar) become established only later. Few, however, can claim quite the extreme late flowering of Janáček. He was in his sixties before the success of his opera *Jenůfa* in 1916 catapulted him almost overnight from obscurity to the forefront of European music. The works he wrote in the subsequent decade stand as one of the most idiosyncratic and distinctive bodies of work in all music. Janáček developed a style of composition that derived its rhythms and melodic contours from the natural patterns of Czech speech, and a method of construction that involves the obsessive repetition of small motives. To a degree his music anticipates



Leoš Janáček

much later music, and certainly stands out against more mainstream musical trends of the time, but more than anything it sounds like nothing but itself. This late burst of creativity reflects not only his sudden success in old age, but also a late emotional surge. He became infatuated with Kamila Stösslová, a married woman 38 years his junior, whom he met in 1917. His passion for Kamila inspired him for the rest of his career. How much his feelings were reciprocated is uncertain; it took until 1927 for her to allow him to address her by her first name in their letters. If she did not encourage him, though, neither did she dissuade him. He never left his long-suffering wife, but in the year of his death was planning to make public his feelings for Kamila. It took a great deal of effort by his friends to dissuade him from what would have been a self-destructive, foolhardy and wilful courting of public scandal.

In 1923 Janáček had begun work on a symphony inspired by the Danube. However, other projects got in the way, such as his revision of his opera *The Makropulos Case* and a trip to Vienna in 1925, not to mention an attack of shingles. By 1926, when he had finally finished with *Makropulos*, the *Danube* project had apparently gone cold. Instead, the 72-year old composer had a new orchestral work in mind. He wrote the *Sinfonietta* “with a hot pen” in about three weeks in 1926. It had, however, been gestating in his mind considerably longer than that.

He had been inspired a year earlier hearing military bandmen playing fanfares at a garden festival in the small town of Pisek. When he was approached to compose his own fanfare for the Sokol Gymnastic Festival he therefore wrote quickly; but he realised swiftly that the fanfares

contained the seeds of a new, larger work. Within weeks this small commission had grown into a five-movement orchestral composition. Janáček himself described it as a portrait of “a man of today, free, fair and joyful, with a strength and will to fight for this day”. There is more to it than this, though. It is clear from Janáček’s later comments on the work that he was also heavily influenced by recollections from his own life of events pertaining to Brno, the capital of Moravia where he lived.

The most immediately striking thing about the *Sinfonietta* is its highly individual use of the orchestra. This is evident immediately in the massed trumpets and drums (including two bass trumpets) heard in the opening Fanfares, but it extends throughout all five movements. By this stage in his career Janáček had stopped writing on pre-printed manuscript paper and instead wrote on blank paper, drawing the lines of the staves as he went. By composing this way he ensured he was able to resist the temptation to fill in blank staves, so that only those instruments that were necessary at any point would be used. This method yields a lean, focused texture, which, combined with the ecstatically reiterated rhythmic cells from which the music is built, creates an extraordinarily vigorous, energetic impression that belies the age of its creator.

Janáček originally suggested subtitles for each movement of the *Sinfonietta*. After the Fanfares, the second movement is styled after Veveří Castle. This fortress was built in the 12th century as a hunting lodge. It served variously as prison and fortress throughout Czechoslovakia’s turbulent medieval history, until it was ransacked by the Prussian army in 1742. It was later bought and rebuilt by an industrial magnate in the 19th century, and eventually sold to the state when Czechoslovakia became independent.

The third movement depicts the Queen’s Monastery in Brno where Janáček spent his childhood as a chorister and ward. Here, he recalled, he felt “sacred peace... nocturnal shadows and the breath of the green hill”. In contrast, the fourth movement takes its inspiration from “The Street”—the sights and sounds of everyday people on the streets of Brno.

The finale reflects on the place the town hall has in the history of Brno, and hence of all Czechoslovakia: from a place symbolising the oppression and subjugation of the Czech people, it becomes a focus for the transformation of the Czech land from imperial domain to sovereign state. At the climax, the trumpet fanfares blaze forth once more, recalling Janáček’s experience of the moment of liberation: “The splendour of freedom of the rebirth of the 28th of October 1918 glorified my native town. Now I looked up to it, I belonged to it. And the blaring of my triumphal trumpets, the solemn silence hovering over the hollow lane, leading to the Queen’s Monastery, night shadows and the breath of the verdant mount, and the vision of the certain rise and of the greatness of the town—it is from this knowledge that my *Sinfonietta* was born, from my town of Brno.”

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## BIOGRAPHIES

William Carslake *conductor*

William Carslake is a conductor and composer. He composes music that captures the northernness and wildness of Great Britain and the Republic of Ireland. His ballet score, *The Stoning of Thomas of Winesbury*, will be published by Shorter House. His conducting work includes assisting at the Royal Ballet, Covent Garden on *Sylvia*, *Giselle*, *Tryst*, *Onegin*, *Swan Lake*, *Manon* and (in May 2012) *Prince of the Pagodas*. He worked with the Royal Orchestra of Oman in 2009 and 2010 and at home he directs the London Charity Orchestra and the Nonesuch Orchestra. He also guest conducts Covent Garden Chamber Orchestra, The Royal Orchestral Society and Wolsey Symphony Orchestra. He is a trustee of the Elgar Foundation.

William trained at Cambridge University, the Royal Scottish Academy of Music and Drama with Martyn Brabbins, and the St Petersburg Conservatory with Ilya Musin. He studied further with Jorma Panula in Finland and Benjamin Zander in London.



Photo © Barney Jones

## Kensington Symphony Orchestra

In its 56th year Kensington Symphony Orchestra enjoys an enviable reputation as one of the finest amateur orchestras in the UK. Its founding premise—to provide students and amateurs with an opportunity to perform concerts at the highest possible level—continues to be at the heart of its mission. It regularly attracts the best non-professional players from around London.

It seems extraordinary that KSO has had only two principal conductors—the founder, Leslie Head, and the current incumbent, Russell Keable. The dedication, enthusiasm and passion of these two musicians has indelibly shaped KSO's image, giving it a distinctive repertoire which undoubtedly sets it apart from other groups. Its continued commitment to the performance of the most challenging works in the canon is allied to a hunger for new music, lost masterpieces, overlooked film scores and those quirky corners of the repertoire that few others dare touch.

Revivals and premières, in particular, have peppered the programming from the very beginning. In the early days there were world premières of works by Arnold Bax and Havergal Brian, and British premières of works by Nielsen, Schoenberg, Sibelius and Bruckner (the original version of the Ninth Symphony). When Russell Keable arrived in 1983, he promised to maintain the distinctive flavour of KSO. As well as the major works of Mahler, Strauss, Stravinsky and Shostakovich, Keable has aired a number of unusual works as well as delivering some significant musical landmarks—the London première of Dvořák's opera *Dimitrij* and the British première of Korngold's operatic masterpiece, *Die tote Stadt* (which the *Evening Standard* praised as “a feast of brilliant playing”). In January 2004, KSO, along with the London Oriana Choir, performed a revival of Walford Davies's oratorio *Everyman*, which is now available on the Dutton label.



Photo © Sim Canetty-Clarke

New music has continued to be the life-blood of KSO. An impressive roster of contemporary composers has been represented in KSO's progressive programmes, including Judith Weir, Benedict Mason, John Woolrich, Joby Talbot and Peter Maxwell Davies. Two exciting collaborations with the BBC Concert Orchestra have been highlights: Bob Chilcott's *Tandem* and the première of Errollyn Wallen's lively romp around the subject of speed dating, *Spirit Symphony*, at the Royal Festival Hall, both of which were broadcast on BBC Radio 3. In December 2005, *Spirit Symphony* was awarded the Radio 3 Listeners' Award at the British Composer Awards. Russell Keable has also written music for the orchestra, particularly for its education projects, which have seen members of the orchestra working with schools from the inner London area.

In 2006 KSO marked its 50th anniversary. The celebrations started with a ball at the Radisson Hotel, Portman Square in honour of the occasion, attended by many of those involved with the orchestra over the previous 50 years. The public celebration took the form of a concert at London's Barbican in October. A packed house saw the orchestra perform an extended suite from Korngold's score *The Sea Hawk*, Rachmaninov's Piano Concerto No. 2, with established KSO collaborator Nikolai Demidenko, and Prokofiev's cantata *Alexander Nevsky*, with the London Oriana Choir.

KSO has an honourable pedigree in raising funds for charitable concerns. Its very first concert was given in aid of the Hungarian Relief Fund, and since then the orchestra has supported the Jacqueline du Pré Memorial Fund, the Royal Brompton Hospital Paediatric Unit, Trinity Hospice, Field Lane, Shape London and the IPOP music school. In recent years, it has developed links with the Kampala Symphony Orchestra and Music School under its KSO<sup>2</sup> programme, providing training, fundraising and instruments in partnership with charity Musequality.

The reputation of the orchestra is reflected in the quality of international artists who regularly appear with KSO. In recent seasons, soloists have included Nikolai Demidenko, Leon McCawley, Jack Liebeck and Richard Warkins, and the orchestra has worked with guest conductors including Andrew Gourlay and Nicholas Collon. All have enjoyed the immediate, enthusiastic but thoroughly professional approach of these amateur musicians.

Without the support of its sponsors, its Friends scheme and especially its audiences, KSO could not continue to go from strength to strength and maintain its traditions of challenging programmes and exceptionally high standards of performance. Thank you for your support.

**If you would like to receive news of our forthcoming concerts by email, please join our mailing list. Just send a message to [jo.johnson@kso.org.uk](mailto:jo.johnson@kso.org.uk) and we'll do our best to keep you informed.**

## FRIENDS OF KSO

To support KSO you might consider joining our very popular Friends Scheme. There are three levels of membership and attendant benefits:

### Friend

Unlimited concession rate tickets per concert; priority bookings, free interval drinks and concert programmes.

### Premium friend

A free ticket for each concert, unlimited guest tickets at concessionary rates, priority bookings, free interval drinks and concert programmes.

### Patron

Two free tickets for each concert, unlimited guest tickets at concessionary rates, priority bookings, free interval drinks and concert programmes.

All Friends and Patrons can be listed in concert programmes under either single or joint names.

We can also offer tailored Corporate Sponsorships for companies and groups. Please ask for details.

Cost of membership for the 56th Season is:

Friend . . . . .	£50
Premium friend. . . . .	£110
Patron . . . . .	£200

To contribute to KSO through joining the Friends please contact David Baxendale on 020 8653 5091 or by email at [friends@kso.org.uk](mailto:friends@kso.org.uk).

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### Sponsorship

One way in which you, our audience, can help us very effectively is through sponsorship. Anyone can be a sponsor, and any level of support—from corporate sponsorship of a whole concert to individual backing of a particular section or musician—is enormously valuable to us. We offer a variety of benefits to sponsors tailored especially to their needs, such as programme and website advertising, guest tickets, and assistance with entertaining.

For further details about sponsoring KSO, please speak to any member of the orchestra, email [sponsorship@kso.org.uk](mailto:sponsorship@kso.org.uk) or call James Wheeler on 07808 590176.

### The KSO Endowment Trust

An Endowment Trust has been established by Kensington Symphony Orchestra in order to enhance the orchestra's ability to achieve its charitable objectives in the long term.

The Trust will manage a capital fund derived from donations and legacies. Each year, the Trustees will make grants from its income to assist important KSO projects and activities, such as commissioning new music, which would be impossible to finance relying on concert funds alone.

Our aim is to raise at least £100,000 over the first ten years. We would be pleased to hear from individuals or organisations who would like to donate any sum, large or small, and would also be keen to talk to anyone who might consider recognising KSO's work in their will.

For further information, please email [trust@kso.org.uk](mailto:trust@kso.org.uk) or telephone Neil Ritson on 07887 987711.



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### The KSO Website

An easy way to make small contributions to KSO at no cost to yourself is via our newly revised website. A number of online retailers, including Amazon, Tesco Direct, Jessops and Dell, will pay a small percentage of the value of your purchase to KSO when you go via our website to make it. To learn more, please visit our website at:

[www.kso.org.uk/shop](http://www.kso.org.uk/shop)

## ORCHESTRA

**First Violin**

Alan Tuckwood  
 Louise Ringrose  
 Jason Weir  
 Suzanne Doyle  
 Liezl Colditz  
 Adrian Gordon  
 Susan Knight  
 Claire Dovey  
 Matthew Hickman  
 Helen Turnell  
 Chris Roberts  
 Heather Bingham  
 Sarah Crick  
 Sarah Hackett  
 Sabina Wagstyl  
 Bronwen Fisher

**Second Violin**

David Pievsky  
 Juliette Barker  
 Rufus Rottenberg  
 Claire Maugham  
 Jo Johnson  
 Emma Nabavian  
 Richard Sheahan  
 David Nagle  
 Clare Simmonds  
 Danielle Dawson  
 Antonio De Stefano  
 Kathleen Rule  
 Jeremy Bradshaw  
 Jill Ives

**Viola**

Beccy Spencer  
 Guy Raybould  
 Alison Evans  
 Tom Philpott  
 Sophie Zaaijar  
 Jane Spencer-Davis  
 Toby Deller  
 Liz Lavercombe  
 Phil Cooper  
 Alison Nethsingha

**Cello**

Joseph Spooner  
 Anna Hamilton  
 Annie Marr-Johnson  
 Rosie Goddard  
 Becca Walker  
 Peter Nagle  
 David Baxendale  
 Alex Breedon  
 Lois Mattson  
 Alexandra Dinwiddie  
 Natasha Briant

**Double Bass**

Andrew Lang  
 Oliver Bates  
 Lauren Baker

**Flute**

Mike Copperwhite  
 Claire Pillmoor  
 Caroline Welsh  
 Dan Dixon

**Piccolo**

Dan Dixon

**Oboe**

Charles Brenan  
 Emily Good  
 Chris Astles

**Cor Anglais**

Chris Astles

**Clarinet**

Chris Horril  
 Graham Elliott

**E-flat Clarinet**

Graham Elliott

**Bass Clarinet**

John Cook

**Bassoon**

Nick Rampley  
 Sheila Wallace  
 Robin Thompson

**Contrabassoon**

Robin Thompson

**French Horn**

Jim Moffat  
 Heather Pawson  
 Ed Corn  
 Emily Bier  
 Lauren Reeve-Rawlings

**Trumpet**

John Hackett  
 Leanne Thompson  
 Michael Collins

**Trombone**

Phil Cambridge  
 Dave Carnac

**Bass Trombone**

David Musgrove

**Tuba**

Neil Wharmby

**Timpani**

Richard Souper

**Percussion**

Tim Alden

Joe Kearney

Simon Willcox

**Piano**

Peter Archontides

**Celeste**

Robert Hunter

**Harp**

Vicky Lester

Fontaine Liang

**Trumpet**

Jonathan Spencer

Richard Knights

Chris Atchley

Dave Williams

Evan Champion

Vicky Boyle

Nick Walkley

Laura Kitson

Mark Lewis

**Bass Trumpet**

Chris Tanton

David Lalljee

**Tenor Tuba**

Nick Armstrong

Nathan Hamer

**Music Director**

Russell Keable

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David Baxendale

Zen Edwards

Heather Pawson

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Richard Sheahan

James Wheeler

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Chris Astles

Zen Edwards

Peter Nagle

Beccy Spencer

Sabina Wagstyl

**Marketing Team**

Jeremy Bradshaw

Phil Chandler

Jo Johnson

David Musgrove

Louise Ringrose

**Membership Team**

Juliette Barker

David Baxendale

Phil Cambridge

Cat Muge

**Programmes**

David Musgrove



## KENSINGTON SYMPHONY ORCHESTRA

### **Monday, 17 October 2011**

STEPHEN GOSS *The Shard (World première)*

PETER MAXWELL DAVIES *Symphony No. 5*

RACHMANINOV *Symphony No. 2*

### **Monday, 28 November 2011**

ARVO PÄRT *Cantus in memoriam Benjamin Britten*

SHOSTAKOVICH *Symphony No. 9*

VAUGHAN WILLIAMS *Symphony No. 6*

### **Tuesday, 24 January 2012**

(At Cadogan Hall, with soloist Philip Higham)

HINDEMITH *Concert Music for Strings and Brass*

BRAHMS *Variations on a Theme of Haydn*

DVOŘÁK *Cello Concerto*

### **Saturday, 10 March 2012**

(With guest conductor William Carslake)

ELGAR *In the South*

WALTON *Symphony No. 2*

JANÁČEK *Sinfonietta*

### **Monday, 14 May 2012**

PUCCINI *Tosca*

### **Monday, 11 June 2012**

PETER NAGLE *The Gull Catchers (World première)*

SIBELIUS *Symphony No. 7*

BRAHMS *Symphony No. 1*

All concerts at 7.30pm, St. John's, Smith Square  
unless otherwise stated