

New Board Members

A special thank you to two of our supporters for taking on extra responsibilities.

James Sherwood has become a trustee and **Joanna Foster** joins the Advisory Council.

James Sherwood is founder and director of Orient-Express Hotels Ltd which owns and manages some of the most famous hotels in the world together with the legendary Orient-Express train services. He is a founder and former CEO, President and Chairman of Sea Containers Ltd. James is an active supporter of arts and culture, including as a trustee of the Solomon R Guggenheim Foundation, a board member of Save Venice, Inc., a member of the Advisory Committees of Oxford's Museum of Modern Art and of the Saïd Business School. James, and his wife Dr Shirley Sherwood (an Oxford graduate), have been regular supporters of Oxford Philomusica.

Joanna Foster, who lives locally in Islip, has long been an enthusiastic supporter of OP. She chairs the Board of the Nuffield Orthopaedic Centre and the NHS Trust in Oxford, and greatly appreciates the occasions when members of the orchestra come to play for patients. Joanna also chairs the national Crafts Council and has recently become President of the Oxfordshire Craft Guild. Joanna is an Hon. Fellow of St. Hilda's and has an Honorary Doctorate from Oxford Brookes where she was Deputy Chair of the Governors and continues to be a member of Oxford Brookes' Court. Amongst her previous appointments, Joanna chaired the Equal Opportunities Commission, was President of Relate and sat on the Board of the Welsh National Opera.

Philomusica Friends Evening Friday 8th May

Join us for an enjoyable evening amid like minded company, comprising a two course dinner with a glass of wine and coffee, and musical entertainment from the Orchestra's Principal Oboe, Timothy Watts, accompanied by Adrienne Black at the harpsichord.

Drinks 7pm – Musical Interlude 7.45pm – Dinner 8.45pm
The Haldene Room, Wolfson College, Linton Road,
Oxford OX2 6UD (Parking available)

Tickets at £30 per person from Alice on 020 8450 1060
alice@oxfordphil.com

The next Friends Evening will take place on
Friday 2 October 2009

Grand Viennese May Ball

Waltz to the music of Strauss and discover other Viennese delights at what promises to be a spectacular evening.

Saturday 9 May 2009, Oxford Town Hall
6.30pm for diners – 8.15pm for concert

Full Evening - £90

Including champagne reception, three-course meal, concert and dancing.

Concert and Dance - £40

(starting at 8.15pm, seating in the balcony)

Concert Only - £20 (seating in the balcony)

Book on 020 8450 1060 or alice@oxfordphil.com

Maureen Christian 1926 - 2009



Many heartfelt tributes have already been paid to Councillor Maureen Christian but it is only fitting that we at the Oxford Philomusica should add our own. Family, friends and political colleagues have been unanimous in their acknowledgement of the former Lord Mayor's passionate commitment to the heritage of the City and the well-being of its citizens throughout her 19 year career as an Oxford City Councillor, and the Philomusica has been fortunate to benefit from that same passionate commitment. In their obituary for *The Guardian*, Maureen's surviving children, John and Louise, noted that their mother had held the City Council's portfolio for culture from 2002 to 2005, and that her close involvement with many arts organisations included membership of the Board of the Oxford Playhouse and the Advisory Council of the Oxford Philomusica. In that last capacity, in which she served from

2000 to the time of her death, she brought not only her knowledge of City arts policies but also her personal experience as the wife and widow of a former University Professor. This dual perspective enabled her to give much invaluable advice to the Orchestra in the formulation of its own strategies to serve both town and gown. She will be sadly missed.

PLAYER PROFILE *Ian Moffat* Trombone



Ian Moffat was born and brought up in Kent. After a chance encounter with a music teacher in the dinner queue at school 'Ian, you'd like to play the trombone wouldn't you?', 'Yes please Miss...what's a trombone?' Ian rapidly found himself addicted. He went on to

study music at London University gaining a B.Mus.(hons) degree and an A.R.C.M.(hons) performance diploma. His tutor during this time was Denis Wick, then principal trombonist of the London Symphony Orchestra. A year of post graduate study at the Guildhall School of Music and Drama followed before he finally joined the ranks of the freelance music profession.

Being one of the few Trombonists in the country equally at home in 'Symphonic' or 'Light' music, Ian's playing and

recording credits have been many and varied. Apart from freelance work with the London Symphony Orchestra, the Philharmonia Orchestra, the BBC Concert Orchestra, the Royal Ballet Sinfonia, the Royal Philharmonic Orchestra, the BBC Symphony Orchestra and many others, he is also a renowned Big Band trombonist known as much for his 'sweet' Dorseyish solos as his aggressively swinging lead playing.

Ian joined the Oxford Philomusica as Co Principal Trombone in 2000. He also currently occupies the Lead Trombone chair of the world famous Syd Lawrence Orchestra and plays regularly with the English Chamber Orchestra with whom he is about to embark on a month long residency for Grange Park Opera.

When not juggling his freelance commitments Ian divides his time between homes in London and Lincolnshire, filling any spare evenings with trips to the theatre and any spare weeks with trips to anywhere sunny!

Keynotes

The Newsletter of

Oxford Philomusica

Oxford's Professional Symphony Orchestra
in Residence at the University of Oxford



April 2009, Issue 11

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Dr Haydn, Friends, Forbearers and Followers

The Spring edition of Keynotes carried a preview of the Oxford Philomusica's tribute to Joseph Haydn in the 200th anniversary year of his death when the Orchestra's decision to 'celebrate the good Doctor in the context of his Friends, Forbearers and Followers,' was justified by 'his pivotal historical position'. The series of celebratory concerts will soon be upon us and readers may appreciate a closer look at the programmes, which touch upon virtually every aspect of Haydn's genius, and might like to be reminded of the historical events which linked Haydn's name to Oxford for all time.



Dr Haydn

Friends, Forbearers and Followers



Appropriately, all orchestral concerts take place at the Sheldonian Theatre and the piano recital at the Holywell Music Room – both buildings with which Haydn became acquainted when he paid his famous visit to Oxford in 1791 to receive the honorary degree of Doctor of Music from the University of Oxford. The significance of the doctorate was fully acknowledged by the composer himself, who recorded that 'I have that doctorate to thank for much, indeed I may say all my success in England'.

The series opens on Friday 15 May with a bang – both figuratively and literally. The figurative bang is the starting reference for Nimrod Borenstein's *The Big bang and Creation of the Universe*, receiving its world première on this occasion. This contemporary perspective of a subject which Haydn addressed in his own most famous work, *The Creation*, has been commissioned by the Meitar family in honour of the 75th birthday year of Zvi Meitar, whose Family Fund is one of the Philomusica's most generous supporters. The literal bang is the 'Surprise' timpani stroke which gave Haydn's 94th symphony its nickname. The concert is completed by excerpts from the teenage Mendelssohn's *Midsummer Night's Dream* and the most popular concerto by his contemporary, Max Bruch. The soloist will be Priya Mitchell, well-known to Oxford audiences and Marios Papadopoulos conducts.

Saturday 30 May is the eve of World Creation Day when performances of Haydn's most famous work will be taking place in centres, far and wide, from Tokyo to Toronto. At the Philomusica we have a special interest in joining this global homage as we recreate in concert the recorded performance, recently released on the Oxford Philomusica's own label and acclaimed Choral CD of the Month in the December 2008 edition of BBC Music Magazine. Soloists Mhairi Lawson, Rufus Muller and Giles Underwood, with the Choir of New College Oxford conducted by Edward Higginbottom can be confidently expected to release all the drama, humour and reverence of this enduring masterpiece. Keynote readers who have yet to acquire their own copy of the recording should contact alice@oxfordphil.com.

A rather different choral package will be opened on Friday 19 June in a concert which marks the Orchestra's first collaboration with the much-travelled Copenhagen Royal Chapel Choir under their distinguished Director, Ebbe Munk. Haydn's acquaintance with and admiration for Admiral Nelson is reflected in two works – *Lines on the Battle of the Nile*, a miniature scena for soprano, dedicated to Nelson's close friend, Lady Hamilton, and the great *Mass in D minor*, formerly known as 'The Imperial', but re-named *The Nelson* after the Admiral attended a performance in Eisenstadt in 1800. Settings of My Heart is Inditing by two of Haydn's anniversary-sharing forbearers, Purcell and Handel written, respectively, for the Coronations of James II and George II complete this programme of Imperial Echoes.

Handel is further celebrated – but now from the admiring 19th century perspective of Mendelssohn – on Friday 3 July, when the Philomusica's newly commissioned performing edition of Handel's *Acis and Galatea*, as arranged by Mendelssohn, will be unveiled. This charming pastorale, a tale of young love thwarted by divine jealousy, has special associations with Oxford in both its original and revised formats. Christ Church was the Oxford setting where Handel himself directed the 1733 performance of his original version, and the manuscript of Mendelssohn's revision rests in the Bodleian Library. Appropriately, for this first UK performance in modern times, the Philomusica will be joined by the Christ Church Cathedral Choir, under its conductor Stephen Darlington. The title roles of *Acis and Galatea* are sung by James Oxley and Jeni Bern.

The degree-conferring ceremony and three days of celebratory concerts at the Sheldonian Theatre on 6th, 7th and 8th July marked the high point of Haydn's first visit to England in 1791, and the Philomusica's concert on Wednesday 8 July sets out to recapture the air of excitement of those days.

So, the 'Oxford' Symphony, which famously received its English premiere at that time, is juxtaposed with representative works by two of Haydn's close associates. Ignace Pleyel's personal loyalty and professional accomplishment – as demonstrated by the *Symphonie Periodique* in D minor – were both highly esteemed by Haydn, and he counted the Cramers, father and son, amongst his 'old friends'. For this occasion Marios Papadopoulos will assume the role of father Cramer as he directs from the keyboard his second Piano Concerto. This festive concert is completed by the sparkling Trumpet Concerto, played by the brilliant British virtuoso, Alison Balsom.

Two further celebratory concerts, on 28th and 30th July, are incorporated into the Oxford Philomusica International Festival and Summer Academy programme, previewed below.

Dr Haydn, Friends, Forbearers and Followers represents the Oxford Philomusica's third major tribute to the great figures of the classical era, following the Orchestra's monumental Mainly Mozart Festival in 2006 and our more recent survey of the Symphonies and Piano Concertos of Beethoven. We are confident that Keynotes readers and music lovers everywhere will find these latest concerts educative and entertaining in equal measure.



Oxford Philomusica International Piano Festival and Summer Academy – The Second Decade

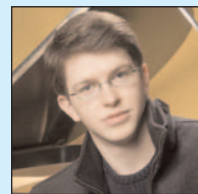
As the Founder and Director, Marios Papadopoulos, has rightly observed, it is indeed hard to believe that the Oxford Philomusica International Piano Festival and Summer Academy is embarking upon its second decade.



A key feature in the Festival's success in its first ten years has been its highly effective structure, built around two resident artists with support from other distinguished visitors. For 2009, the Festival is delighted to welcome two outstanding musicians from the United States. Gary Graffman, long time Director of the Curtis Institute, will be partnered by Yoheved Kaplinsky, the current occupant of the Susan Rose Chair in Piano at the Juilliard School in New York.



Professor Graffman's legendary standing will no doubt be confirmed in his Jacqueline du Pre Music Building recital of works for the left hand on Wednesday 29th July, including music by Scriabin, Reger and Korngold. Other not-to-be missed recitals will be given by the Russian born pianist, Alexis Golovine, playing, amongst other items, sonatas by Beethoven and Ginastera at the Holywell Music Room on 27th July, and by the towering figure of Peter Donohoe, who performs a tour-de-force programme of Bach, Beethoven Schubert and Brahms at Christ Church Cathedral on Friday, 31st July. However, for many concert goers the highlight of this year's Festival concerts may well be the appearance, in an all Haydn programme at the Holywell Music Room on Tuesday 28th July, of Fou Ts'ong, once described by Time Magazine as 'the greatest Chinese musician alive today'.



Haydn is one of four composers with anniversaries marked in the 2009 Piano Festival, the others being Martinu, Mendelssohn and Bloch. Under the headline 'The last of his Bohemian lineage' the fiftieth anniversary of the death of Czech composer Bohuslav Martinu is celebrated in Professor Malcolm Troup's customary annual lecture-recital, on 26th July at the Jacqueline du Pre Music Building. This year's lecture-recital is devoted to Martinu's only Piano Sonata. Martinu also figures in the Festival's orchestral concert by the Oxford Philomusica, at the Sheldonian Theatre on Thursday 30th July, when his Sinfonietta 'La Jolla' shares the billing with Bloch's Suite Modale for Flute and Orchestra, and Mendelssohn's First Piano Concerto. For the latter, the Orchestra will be joined by the remarkably gifted Stephen Beus, 'an artist of supreme musicianship and technical prowess'.



Notwithstanding the undoubted brilliance of all these concerts, at the core of the Oxford Philomusica International Piano Festival and Summer Academy is what Marios Papadopoulos has identified as 'those most intricate exchanges taking place between master and pupil during the public masterclasses. If you have yet to witness one of these encounters, please come along: I promise you it will be a wonderful and stimulating experience!'

Darwin, Dawkins and Dinosaurs

12th February was the 200th anniversary of Darwin's birthday, and Oxford Philomusica had a key role in the celebrations organised by Oxford University and the Institute of Biology, thanks to supporter Professor Raymond Dwek who initiated the day. Professor Dwek is internationally renowned as the founder of the science of glycobiology, and is both Director of the Oxford Glycobiology Institute, and President of the Institute of Biology.

Oxford Philomusica and New College Choir, formed a kind of 'Reduced Creation Company' to perform skilfully selected extracts from *The Creation* to an audience including two Nobel prize winners (Gunter Blobel and Baruch Blumberg), Richard Lerner (President of the Scripps Institute), celebrated atheist Richard Dawkins, and former Bishop of Oxford, Lord Harries. We are very grateful for the sponsorship of the Zvi and Ofra Meitar Family Fund and The Dwek Family Charitable Trust, which enabled us to contribute to this unique celebration, and to offer seats free to local schools and community.

Following the award of honorary Fellowships to the celebrity guests, the party then moved on to the Natural History Museum for a conversation between Richard Dawkins and Lord Harries, echoing the historical debate between Wilberforce and Huxley. Jeremy Paxman chaired the proceedings, which nonetheless remained good humoured. Given that both parties were happy to acknowledge apes in the furthest reaches of their family tree, and none of the audience fainted, the debate may have lacked some of the drama of the original encounter, but nonetheless whetted the audience's appetite for a champagne reception amidst the dinosaurs!

Vanessa Davis

Big Bang at the Cadogan Hall

The London premiere of Nimrod Borenstein's *The Big Bang and the Creation of the Universe* explodes on to the London stage on Thursday, June 4th, in tandem with Beethoven's Ninth Symphony. Two weighty issues, the origins of life and the aspirations of humanity, are considered in this intriguing pairing. Nimrod Borenstein's new work holds up a twenty-first century mirror to Haydn's famous account of 'Light, Peace and Adam and Eve', while Beethoven's sublime 'Choral' Symphony unblinkingly looks to a future of universal brotherhood. The Philomusica and the London Symphony Chorus will be conducted by Marios Papadopoulos. This concert, which marks the Orchestra's fourth appearance at the Cadogan Hall, has been made possible by the generous sponsorship of Independent Power Corporation plc and their Chief Executive Peter Earl, an esteemed member of the Oxford Philomusica Trust.

Pegasus Planets – OP's latest music in schools project

*I'm so alone – in the dark sky
Waiting, waiting, waiting for something to happen
The stars are the only friends I have
I will devour, devour my planets
Nothing will remain*

Lyrics about the sun written by Year 5 children at Pegasus School, Blackbird Leys, Oxford Philomusica Project, March 2009.

During March, children at Pegasus School in Blackbird Leys participated in a four day music project with a small team of Oxford Philomusica musicians led by Sam Glazer, cellist and amateur. Based on a theme about the planets, the project culminated in a special concert of music performed and composed by school children, with the support of the Oxford Philomusica musicians.

Initial sessions explored sound through responsive games that were engaging and fun. This put the children at ease and allowed them freedom to be expressive. They were treated to lively demonstrations from the OP on the cello (Sam Glazer), violin (Beth Reed), clarinet (Lorraine Schulman) and trombone (Tim Smart). Lyrics about the sun, the moon and the planets were created by individual classes in a group brainstorming session. The composing of music took place in smaller groups and involved singing their lyrics and teaching them to the rest of the class. Each class then taught their respective songs to the other class.

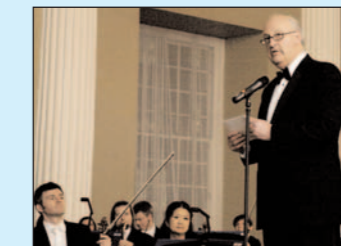
Under Sam Glazer's captivating and skilled leadership, the team's rapport with lively children with short attention spans never wavered. Throughout the project all children were given an opportunity to make an individual contribution. These singular moments gave impetus to the final product and gave every child a sense of ownership. The unforgettable final performance, of a sound journey through space was a vivid testament to each child's creativity.

Our thanks to Sheila Oliver whose generosity make these projects possible.

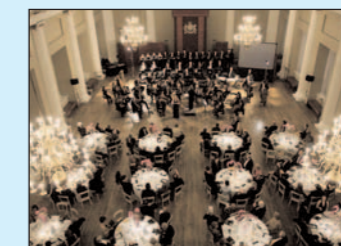
Elisabeth Reed

High Bids at the Banqueting House

The Oxford Philomusica's major 2009 fundraising event coincided with the Orchestra's 10th Anniversary, and it was appropriate that it should take the form of a particularly lavish evening in the sumptuous setting of the Banqueting House, Whitehall. Amongst the glittering array of guests drawn from both long-established and newly recruited supporters were such notable figures as Raymond Blanc, Dame Vivien Duffield, Lord Dennis Stevenson, Sir David Davies and the Blades Formation Team.



The event was hosted by the Philomusica's Vice President, Sir Victor Blank. In his welcome speech, following the candlelit champagne reception in the Undercroft, Sir Victor took the opportunity to review some highlights of the Orchestra's work during the preceding decade. He thanked warmly those whose generosity had made that work possible, and encouraged enthusiastically new friends and acquaintances to help that work to continue and grow.



The evening unfolded in three parts, beginning, fittingly, with a short concert by the Orchestra, conducted by Marios Papadopoulos. Beginning with Mozart's sparkling Overture to *The Marriage of Figaro* and ending with a Lloyd Webber medley, its centrepiece was Mendelssohn's ever popular Violin Concerto in which the soloist was the captivating Ruth Palmer.



The dinner was 'accompanied' by the first of the evening's two auctions, a silent affair run by ladies from the orchestra and the Philomusica administration. Prizes included a drawing by Philip Pullman for a chapter heading in *The Amber Spyglass*, lunch at Ditchley Park with Sir Jeremy Greenstock, and a violin lesson on a Stradivarius.

The second – all audible – auction was conducted with his trademark combination of bonhomie and persuasiveness by Jeffrey Archer, and featured such eminently biddable and varied prizes as



a Tennis Lesson with Tim Henman, a Flight with the Blades Formation Team, a cruise on a Luxury Yacht and a week for twelve in a luxury villa in Barbados. However, the 'prix de résistance' turned out to be the last minute spontaneous offer of a recital by Ruth Palmer and Marios Papadopoulos with dinner cooked by Raymond Blanc which attracted a tripartite bid of £30,000. The two auctions raised an astonishing total of £127,000 – an invaluable first step towards coping with these recessionary times. The Orchestra takes the opportunity through these pages to express publicly our enormous gratitude to donors and attendees alike.