

ENGLISH
CHAMBER
ORCHESTRA



*A Tribute
to*

Raymond Leppard

11th August 1927

- 22nd October 2019

Wednesday, 7th October



CADOGAN HALL

Welcome back to Cadogan Hall and the first concert of the ECO's 60th anniversary celebrations.

Tonight's concert is a tribute to Raymond Leppard who was so closely associated with the orchestra from the very beginning. Especial thanks are due to Jack and Susan, Ray's niece, for their help in enabling this concert to take place, and to tonight's director James Sherlock for his considerable input and advice.

We are delighted to welcome Dame Janet who most graciously agreed to join us and introduce tonight's concert. Dame Janet worked so often with the orchestra and Raymond and features on many of the 78 recordings we have made together. Tonight becomes the perfect reunion.

These are challenging times for everyone, but the COVID 19 crisis has hit the arts particularly hard. With no state funding, orchestras such as the ECO rely totally on income from recordings, concerts, touring and donations - and our last public concert was on March 14!

To preserve our future we have sponsored not only tonight's concert but a most exciting new CD of string music. The ECO has also presented a live concert in conjunction with the Managing Director of Cadogan Hall which was streamed live; recorded a series of four teatime concerts and, as we were unable to travel to China, recorded a concert in London for the Nanjing Forest Festival where it was relayed at the venue last Sunday.

Regrettably, the remaining concerts for 2020 were cancelled. However, we are determined to present our annual performance of the Messiah, despite the maximum number of performers being reduced to 28, including conductor, soloists, continuo and chorus. With many thanks to the conductor, Nicholas Kraemer, the performance will go ahead with with an 80 minute version of the work, with VOCES 8 and soloists as detailed elsewhere in this programme.

All our London concerts will be relayed live and we hugely appreciate the support we have received from Scala Radio, VOCES8 Studios, Garf & Gill Collins, Spork Digital Ltd and Cadogan Hall.

I am delighted that you have made such an effort to support us tonight. It means so much to us all. Please consider joining our band of enthusiasts and become a friend of the orchestra. Details are in this programme. Your support and that of your personal friends is vital for our future.

I sincerely hope you all keep yourselves safe and well and we all hope you enjoy the concert and look forward to seeing you on December 6.

Michael Facey

The English Chamber Orchestra Charitable Trust

A Tribute to
RAYMOND LEPPARD

Arr. **Leppard** | *National Anthem*
Rameau | *Tristes Apprêts (Castor at Pollux)*
Monteverdi | *Chiome d'oro*
Bach | *Brandenburg Concerto No 2*
Vaughan Williams | *The Lark Ascending*
Mozart | *Exsultate, jubilate*
Arr. **Sherlock** | *Greensleeves*
Purcell | *Dido's Lament (Dido & Aeneas)*
Monteverdi arr. Leppard | *Pur Ti Miro*

with

Stephanie Gonley | violin
Harry Winstanley | flute
John Roberts | oboe
Neil Brough | trumpet
Lauren Lodge-Campbell | soprano
Bethany Horak-Hallett | mezzo soprano

directed by
James Sherlock

introduced by
Dame Janet Baker

Tonight's concert is being filmed and streamed live as part of the
VOCES 8 Live from London series
see <https://voces8.foundation/livefromlondon>

VOCES8

Jean-Philippe Rameau (1683–1764)
‘Tristes apprêts’ (*Castor et Pollux*)

The greatest French composer of the 18th century, Rameau had led an undistinguished life as a provincial organist until he came to Paris at the age of 39 and published an influential Treatise on Harmony and several keyboard collections. His first opera, *Hippolyte et Aricie* (1733), composed when he was 50, had a mixed reception, but it led to a string of more than 20 hugely successful stage works, all produced at the Paris Opéra.

His second opera, *Castor et Pollux* (1737), is based on the Greek myth of the loyal twin brothers who were eventually granted immortality by Zeus as the stars in the constellation of Gemini. In the opera, both brothers love the same woman, Têlaïre (Telaira), who is betrothed to Pollux but loves Castor; Pollux agrees to give her up in favour of his brother, but Castor is killed in battle. Pollux descends to the Underworld to bring him back from the dead in exchange for his own life.

The aria ‘Tristes apprêts’ was much admired by the composer Hector Berlioz; writing in 1842, he called it ‘one of the most sublime conceptions in dramatic music’. Têlaïre sings this lament at Castor’s funeral.

Claudio Monteverdi (1567–1643)
‘Chiome d’oro’: canzonetta for two voices, two violins and continuo

Monteverdi expanded the concept of the ‘madrigal’ beyond its familiar English or Italian guise of a polyphonic part-song for four or more voices; the later volumes of the nine books of madrigals he produced during his long career also include solos and duets with instrumental accompaniment. ‘Chiome d’oro’ appears in his Seventh Book of Madrigals, which was published in 1619 (with the subtitle ‘Concerto’) and dedicated to Catherine de Medici. In this delightful duet for two closely matched voices plus two violins and continuo, the anonymous poet is enraptured in turn by the beloved’s hair, teeth, eyes and lips – all of which render him (or her) helplessly ensnared and mortally wounded.

Johann Sebastian Bach (1685–1750)
Brandenburg Concerto No. 2 in F, BWV 1047
for flute, oboe, trumpet, solo violin, strings and continuo

Allegro

Andante

Allegro assai

In 1721, in search of a new job, Johann Sebastian Bach remembered a visit he had made two years earlier to Christian Ludwig, the Margrave of Brandenburg, at his castle in Berlin. Bach had been impressed by the large private orchestra maintained by the Margrave, who had asked to see some of his scores. In March 1721, Bach sent him a fair copy of six instrumental concertos, with a

flowery dedication (in French) barely concealing a hope that there might be a job going. There wasn't; Bach apparently received no payment for the scores, nor even a note of thanks. The six concertos remained unknown until the middle of the 19th century.

For the second concerto in the set, Bach uses an apparently ill-matched assortment of soloists: flute (originally recorder), oboe, violin and trumpet, all competing in the same high treble range, and with one soloist – the trumpet – threatening to overpower the others. However, Bach does manage to allow the distinctive character of each of the solo instruments to make itself heard; in the rumbustious opening movement, the trumpet is given its dazzling 'solo spots', but not at the expense of the other soloists, who take turns with the thematic material in solo or duet. A few bars before the end of the movement, Bach manages to sneak his personal cipher into the bass line: B flat, A, C, B natural ('H' in German notation), spelling B-A-C-H.

For the slow movement, the trumpet is silent (as is the string orchestra), allowing the violin, oboe and flute to unfold a simple but beautiful melody answered by each in turn. The trumpet effortlessly takes centre stage again at the beginning of the final Allegro assai, a joyously uninhibited movement that appears to owe something to Bach's Italian antecedents, Torelli and Vivaldi. However, since this is Bach, the movement is in fact a tightly structured fugue.

Ralph Vaughan Williams (1872–1958)

The Lark Ascending: romance for violin and orchestra

Composed just before the outbreak of the First World War in August 1914, *The Lark Ascending* is a poignant evocation of the ageless rural tranquillity of the English landscape which was about to be shattered for ever. Vaughan Williams was beginning to achieve major recognition with his *London Symphony* and the *Fantasia on a Theme by Thomas Tallis*, but ceased composing in order to volunteer for Army service during the four years of the War. *The Lark Ascending* was written for Marie Hall, a pupil of Elgar; she first performed it in an arrangement for violin and piano at Shirehampton, Gloucestershire, in December 1920, and then gave the premiere of the orchestral version with Adrian Boult and the British Symphony Orchestra at the Queen's Hall in London on 14 June 1921.

Vaughan Williams takes his inspiration, and his title, from a poem by George Meredith (1828–909) celebrating the characteristic singing flight of the skylark:

*He rises and begins to round,
He drops the silver chain of sound
Of many links without a break,
In chirrup, whistle, slur and
shake...*

With soft opening chords in the orchestra evoking a drowsy summer's

day, the violin takes wing. Against a background of reminiscences of Vaughan Williams' beloved English folksongs, the skylark soars ecstatically ever higher –

*...Till lost on his aërial rings
In light – and then the fancy
sings.*

**Wolfgang Amadeus Mozart
(1756–1791)**

**‘Exsultate, jubilate’: motet for
soprano and orchestra, K165**

In 1772, the 16-year-old Mozart and his father Leopold obtained permission from their employer, the Archbishop of Salzburg, to travel to Milan, where Mozart's opera *Lucio Silla* was being performed. A leading member of the cast was the castrato (male soprano) Venanzio Rauzzini. Impressed by his voice, Mozart wrote the solo motet ‘Exsultate, jubilate’ for him; it was first performed in the Theatine Church in Milan on 17 January 1773.

Rauzzini had trained in Rome, and was famous as a singer not only in Italy but also in Vienna and Mannheim; in 1774 he came to London, where he was employed as a soloist and opera composer at the King's Theatre. He then moved to Bath, where he was active as a concert promoter and teacher: his pupils included Nancy Storace, Mozart's first Susanna in *Le nozze di Figaro*. Rauzzini was notorious for his love affairs – so he may not actually have been a castrato at all.

‘Exsultate, jubilate’ uses a text in Latin, possibly written by Rauzzini himself; the work is in three movements, the first two linked by a recitative. The famous finale sets a single word – ‘Alleluia’.

**Traditional, arr. James Sherlock (b.
1983)**

‘Greensleeves’

‘Greensleeves’ is a traditional tune dating back at least to Elizabethan times; its earliest recorded publication was as a broadsheet in 1580, but it may be older. Shakespeare mentions it in *The Merry Wives of Windsor* (1597). The song is popularly (and erroneously) supposed to have been composed by Henry VIII for his doomed second wife Anne Boleyn, who initially resisted his ardent advances – hence the words ‘you do me wrong / to cast me off discourteously’. It has even been claimed that the ‘green sleeves’ were to hide Anne Boleyn's right hand, which was rumoured (also erroneously) to have an extra finger.

Tonight's conductor, James Sherlock, was commissioned by the ECO to make this arrangement of ‘Greensleeves’ for their forthcoming album of popular music for strings.

Henry Purcell (1659–1695)
Dido's Lament, (*Dido and Aeneas*)

Henry Purcell was probably the greatest native-born British composer before Elgar, and certainly one of the finest composers working in England before Handel. Born into a family of singers and composers employed in the service of the Royal Family, in his all-too-short life Purcell composed prolifically for church and stage (and tavern). Much of his stage work consisted of incidental music and hybrid 'semi-operas', but *Dido and Aeneas* is a genuine fully-composed opera; it is often hailed as 'the first English opera', although there had been distinguished precedents such as *Venus and Adonis* by John Blow (1683). The first performance of *Dido and Aeneas* is thought to have been at Josiah Priest's Girls' School in Chelsea, probably in 1688, although it may have had an earlier professional performance at Court.

The libretto, by Nahum Tate, is based on Virgil's Latin epic, the *Aeneid*. It tells the story of the Trojan hero Aeneas, who fled from the fall of Troy at the end of the Trojan War and landed in North Africa at Carthage, capital of the ancient Phoenician Republic. There he fell in love with Dido, the Queen of Carthage, but was tricked into abandoning her in order to travel to Italy, where the gods had commanded him to found the city of Rome. Heartbroken at his desertion, Dido commits suicide in her despair. Summoning her handmaid, Belinda, she sings this unforgettable Lament.

Claudio Monteverdi
'Pur ti miro' (*L'Incoronazione di Poppea*)

L'Incoronazione di Poppea (The Coronation of Poppea) was Monteverdi's last opera, first performed in Venice in 1643 – the last year of his life – when he was a very old man. The surviving sources are incomplete, and include music that is probably by Cavalli and other composers, so this is a problematic opera to reconstruct.

Poppea seems to have been the first opera based on genuine history as opposed to mythology – the story of Emperor Nero and his power-hungry mistress Poppea, set in Rome in AD 64. It must also be the first opera in which the 'baddies' win: having disposed of all rivals and enemies without a qualm (including Poppea's betrothed, Nero's wife, and the philosopher Seneca), Nero and Poppea sing this ecstatic duet as they celebrate her coronation. Rome is not yet burning, and love seems to have won the day.



James Sherlock is an Irish/British conductor and keyboardist, whose passionate and fearless approach to both Contemporary music and historically-informed performance place him at the forefront of emerging conductors. He is a regular guest conductor with the English Chamber Orchestra, and with other European ensembles such as the Finnish Radio Symphony, Lahti Symphony and BBC Concert Orchestras, and the contemporary-music focussed Ensemble Nyky. He was recently selected by the London Symphony and Berlin Philharmonic Orchestras as the British participant taking part in their International Artists Academy.

A pianist, harpsichordist and organist by training, with a special interest in historical keyboard instruments, James regularly performs alongside some of today's most important vocal artists including Dame Felicity Lott, Angelika Kirchschrager, Sir Thomas Allen, Toby Spence, Dame Sarah Connolly and Dame Shirley Bassey.

At home in the opera pit, he has led productions of Donizetti and Offenbach with Opera Rara, and with the Opéra National de Paris and Royal Danish Opera he has collaborated on operas by

Adés, Abrahamsen, Boesmans, Rossini, Puccini and Wagner.

James won top prizes at the Royal Overseas League Competition, Das Lied International Song Competition, BBC Performing Arts Trust, the Award for Young Concert Artists, and Gold Medal and the Marcello Galanti International Organ Competition. He studied conducting at the Sibelius Academy, piano and vocal coaching at the Guildhall School of Music & Drama, Georg Solti Accademia and Samling Institute, and music at Trinity College Cambridge.

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British / Australian soprano **Lauren Lodge-Campbell** is based in London, where she was awarded both 2nd Prize and Audience Prize at the 2018 Handel Singing Competition. Lauren was a member of the 9th edition of Le Jardin des Voix, the young artist programme of William Christie's Les Arts Florissants.

Her awards include the Susan Longfield Prize, the Franz Schubert Institute Lieder Competition, the Schubert Society Song Prize at the London Song

Festival, and a Semi Finalist at the Wigmore Hall / Kohn Foundation International Song Competition with duo partner, Michael Sikich.

Opera roles include Serpetta *La finta giardiniera* (Les Arts Florissants cond. William Christie); Minerva *Il ritorno d'Ulisse in patria* (Pinchgut Opera cond. Erin Helyard); Princess The Hogboon (London Symphony Orchestra, cond. Simon Rattle); Venus Venus and Adonis, *Amore Il ballo delle ingrate* (Brighton Early Music Festival cond. Deborah Roberts); Gretel Hansel and Gretel (Iford Arts cond. Michael Waldron).

Recent concert engagements include Handel Brockes Passion (Arcangelo, Wigmore Hall); a recital of Handel arias (Southbank Sinfonia, London Handel Festival); Handel Messiah (London Handel Orchestra); Bach St Matthew Passion (Dartington International Festival); Bach Christmas Oratorio; Schubert Mass in G; Rutter Magnificat. Lauren performed as a soloist with the Queensland Conservatorium Chamber Orchestra and was a member of the Guildhall Consort, most recently performing Vivaldi Juditha Triumphans with the Venice Baroque Orchestra at the Barbican Hall. A keen recitalist, Lauren has performed in recital at Wigmore Hall, Barbican Hall, Leicester International Music Festival, Foundling Museum, London Song Festival, LSO St Luke's and the Holywell Music Room, Oxford.



British mezzo-soprano **Bethany Horak-Hallet** read music at Leeds University where she went on to gain a Masters in Music Performance followed by a masters in Vocal Studies at Trinity Laban Conservatoire of Music and Dance. Competition successes include the Concours International de Musique Baroque de Normandie, the Linda Hirst Contemporary Vocal prize and the Elizabeth Schumann Duo Lieder Competition with pianist Paolo Rinaldo. She is a Rising Star of the Enlightenment and was a finalist in the 2020 Cesti Competition at the Innsbruck Festival of Early Music.

Bethany's opera engagements have included Kitchen Boy *Rusalke* for Glyndebourne Festival Opera and the Deutsches Symphonie-Orchester / Robin Ticciati; Cupid *Venus and Adonis*, *Venera Il Ballo delle Ingrate* and *Enchanted Lady* in Caccini *La Liberazione di Ruggiero* at the Brighton Early Music Festival.

On the concert platform Bethany has appeared with the Orchestra of the Age of Enlightenment singing Bach cantatas directed by Steven Devine and *Elijah* with Masaaki Suzuki. She has performed Cupid in John Eccles *Semele* with the Academy of Ancient Music /

Julian Perkins, Terry Riley *In C* with the London Contemporary Orchestra / Robert Ames and film music by Brian Tyler with The Philharmonia conducted by the composer.

As a recitalist Bethany has performed a wide range of repertoire including first-performances of works by Jeffrey Joseph, Thomas Hewitt Jones and Tim Hamilton.

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Stephanie Gonley studied with David Takeno at the Guildhall School of Music and Drama and with Dorothy DeLay at the Julliard School in New York, and is now professor of violin at the Guildhall and at Trinity College of Music. She has been leader of the English Chamber Orchestra since 1991 and has both directed and appeared as soloist with them throughout the world. She is also leader of the Scottish Chamber Orchestra and she appears regularly as first violin with the Nash Ensemble.

Stephanie has performed as soloist with most of the forerunning British orchestras and several worldwide. Recordings include the Sibelius Concert on BMG and the Dvorak Romance with the ECO and Sir Charles Mackerras.



Harry Winstanley is a busy freelance player based in London, invited to play guest principle flute with major orchestras at home and abroad, including the Royal Philharmonic Orchestra, Philharmonia, Academy of St Martin in the Fields, London Philharmonic Orchestra, Royal Scottish National Orchestra, Royal Northern Sinfonia, London Symphony Orchestra, Sydney Symphony orchestra, Britten Sinfonia and the BBC Symphony Orchestra, and is the principle flute of the English Chamber Orchestra. He is often seen and heard on television and radio broadcasts and film soundtracks, and has recorded and performed with a wide range of artists, from Joshua Bell and José Carreras to the Pet Shop Boys, Rufus Wainwright and Rod Stewart.

Born and raised in Kent, Harry studied the flute with Celia Chamber, and was a woodwind finalist in the BBC Young Musician of the Year. He went on to graduate from the University of Cambridge with a first class degree in Music, and then took up post-graduate study at the Royal Academy of Music in London with Michael Cox. William Bennet, Karen Jones and Patricia Morris, supported by the generous help of the Countess of Munster Musical Trust and the Leverhulme Trust.

In his spare time, Harry is a keen composer and songwriter, climber, roller-skater, runner, swing-dancer, reader and cook, and can perform a small number of magic tricks.

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Born in Glasgow, **John Roberts** took up the oboe at aged 10, and dabbled in composition and piano before taking up studies at the Royal College of Music. Since 2011, he has performed worldwide, specialising as an orchestral principal oboe, and since 2013 he has held the position of principle Oboe in the Royal Philharmonic Orchestra. John first played with the English Chamber orchestra in summer 2015, joining them for a memorable tour of China, and since then has enjoyed regular appearances, including several as a Concerto Grosso soloist.

As well as orchestral concerts, John likes to participate in music making on a smaller scale as much as possible. He regularly performs in Classical Pop Ups, a series of one-off gatherings featuring chamber music in eclectic venues around the capital, and has performed for Nonclassical, who present classical, contemporary and crossover music in spaces normally

associated with the pop music scene. Recent chamber performances in London have also included appearances with London Winds and London Sinfonietta. As a concerto soloist John has played in diverse venues from London's Cadogan Hall to the Presidential Palace in Libreville, Gabon.

John is a lover of the great outdoors and in particular is a keen rider of bikes - most recently, after two highly enjoyable concerts with the ECO in the Murten Classics series, Switzerland, he embarked on a solo bicycle tour of the Swiss and French alps. He enjoys eating and drinking well, and is an enthusiastic, if not wholly successful, amateur chef.

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Principle Trumpet with the English Chamber orchestra **Neil Brough** has appeared as a soloist and orchestral member playing throughout the UK, Europe and America.

A regular performer at the BBC Proms, Neil's performance of Bach's second brandenburgh Concerto under the baton of Sir John Elliott Gardiner was hailed by The Independent as '*Absolutely*

astounding; high, accurate, effortless, awe inspiring'. An exponent of the lyrical clarino style of Baroque playing, Neil's interpretation of solo works by Bach, Handel and Purcell has led to extensive CD recordings with the English Baroque Soloists and performances at the Sydney Opera House, Vienna Musikverein and the Concertgebouw Amsterdam. Recently appointed Principle Trumpet by Paul McCreech to *Gabrieli*, Neil led a large team of trumpeters in a triumphant recording of Music for an English Coronation.

In his performance of 19th and 20th Century work, Neil's technical brilliance shines through, and he has completed critically-acclaimed cycles of Berlioz and Beethoven with the Orchestre Révolutionnaire et Romantique with residences in Europe and in Carnegie Hall, New York. Neil was personally selected by Sir András Schiff to play in international chamber ensemble *Cappella Andrea Barca* and recently toured Europe and the Far East performing the complete Beethoven piano concerti.

Neil has appeared as guest Principle Trumpet with the London Symphony Orchestra, the Orchestra of the Royal Opera House and the Orchestra of the Age of Enlightenment.

ENGLISH CHAMBER ORCHESTRA

Patron: The Prince of Wales

Leader: Stephanie Gonley

The **English Chamber Orchestra** is the most recorded chamber orchestra in the world, its discography containing 891 recordings of over 1,500 works by more than 400 composers.

The ECO performed with many of the world's greatest musicians and has been selected by the American radio network, CPRN, as one of the world's greatest 'living' orchestras. The illustrious history of the orchestra features many major musical figures. Benjamin Britten was the orchestra's first Patron and a significant musical influence. The ECO's long relationship with such great musicians as Slava Rostropovich, Pinchas Zukerman, and earlier with Daniel Barenboim led to an acclaimed complete cycle of Mozart piano concertos as live performances and recordings, followed later by two further recordings of the complete cycle, with Murray Perahia and Mitsuko Uchida.

The Orchestra has been chosen to record many successful film soundtracks including Dario Marianelli's prizewinning scores for *Atonement* and *Pride and Prejudice*, and several James Bond soundtracks, and has taken part in a variety of other film and television projects.

The ECO is proud of its outreach programme, *Close Encounters*, which is run by the musicians in the orchestra and takes music into many settings within communities and schools around the UK and abroad.

Find out more at www.englishchamberorchestra.co.uk and follow and engage with the ECO on Facebook, Twitter (@ECOOrchestra) and Instagram



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"Not only was Raymond Leppard CBE a great personal friend, he also was one of the main protagonists of the twentieth century baroque revival in Europe. In addition he was highly regarded as a friend and colleague of all those who played under his direction.

It therefore gives me great pleasure to be involved, with others, in this special ECO concert in honour of his memory."

Quin Ballardie OBE FRAM
Managing Director (rtd)

ORCHESTRA LIST

FIRST VIOLIN

Stephanie Gonley
Ofer Falk
Katerina Nazarova
Lucy Jeal
David Juritz
Bridget O'Donnell

SECOND VIOLIN

Marcus Barcham-Stevens
Daniel Meszoly
Tom Aldren
Jonathan Storer

VIOLA

Roger Chase
Lydia Lowndes-Northcott
Cara Coetzee

CELLO

Robin Michael
Bozidar Vukotic
Dietrich Bethge

BASS

Stephen Williams
Paul Sherman

FLUTE

Harry Winstanley

OBOE

John Roberts
Phil Harmer

CLARINET

Anthony Pike

BASSOON

Claire Webster

HORN

John Thurgood
Andrew Sutton

TRUMPET

Neil Brough

PERCUSSION

David Corkhill

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Future Concerts

Sunday 6th Dec - Cadogan Hall

15:00 & 18:00

ECO60

VOCES8



Handel *The Messiah*



CADOGAN HALL

Handel - *The Messiah*

Carolyn Sampson Soprano
Iestyn Davies Counter Tenor
Andy Staples Tenor
Matthew Brook Bass

English Chamber Orchestra
Leader - *Stephanie Gonley*
VOCES8

Nicholas Kramer Director
Artists subject to change

Wednesday, 3rd Feb
Royal Festival Hall

Pinchas Zukerman and Amanda Forsyth
Programme to include
Mozart Violin Concerto No.5



Wednesday, 16th June
Cadogan Hall

Kit Armstrong and Joseph Wolfe
Programme to include
Mozart Piano Concerto No.12



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