



KENSINGTON SYMPHONY ORCHESTRA

57th SEASON

KSO²: Russell Keable returns to conduct in Kampala

Building Bridges Through Music is an enterprise set up in 2010 to connect Kensington Symphony Orchestra with music schemes in Uganda. Accompanied by KSO violin Helen Turnell, Russell returned to Kampala in September to conduct the Kampala Symphony Orchestra in two more classical music concerts.

Rehearsals were held in the new Kampala Music school (KMS) premises with more practice rooms and sufficient space for the full orchestra. The regular conductor, Kiggunde Fred Musoke, has continued to drive the school forward and has recently been appointed as its new executive director. For this week, Fred moved over to the role of piano soloist, ably demonstrating his breadth of skill as well as his passion for music.

The first concert was outdoors, marking the opening of a significant exhibition and attended by many politicians and diplomats. What was most striking wasn't the 'official' audience but the large crowds of locals standing around the edge of the exhibition area. They stood for the whole hour of playing and were obviously excited by the sound. Within two days of the event two ladies had signed up for music lessons at the Kampala Music School because 'we've never heard anything like that before and want to be part of it'.



The indoor concert was longer and included the Grieg Piano Concerto. The room was

filled to capacity, mostly with Ugandans. Their response to the music was quite exhilarating.

One participant commented on Facebook: 'Full house and all, and so many children, which was lovely!!! Great atmosphere, and Russell was great with audience and orchestra. He really transformed us, sound, rhythm, attack, phrasing and all!!! And did so in such subtle ways that worked ever so well.'



The Kampala Symphony Orchestra is made up of Ugandans from many different backgrounds. Currently the backbone of the brass section comes from the M-Lisada band (orphans who've been rescued, through music, from living on the streets of Kampala). The passionate commitment and enthusiasm for playing with an orchestra from these guys is astonishing and moving. As the orchestra's reputation grows, their performances will help to attract new players and gain more commitment from existing members.

Building Bridges Through Music is just one of several outreach programmes connected through valuable music networks. Through it, KSO in London continues to make a real difference to KMS and KSO in Uganda, so far contributing 6 million Ugandan shillings (£1500) towards the cost of the new KMS building. Thanks to all for your continued support.

For more information see kampalamusicschool.com, mlisada.com, and friendsofkms.org.uk



KENSINGTON SYMPHONY ORCHESTRA

Russell Keable *conductor*
Alan Tuckwood *leader*

Magnus Lindberg

Gran Duo

Prokofiev

Violin Concerto No. 2

Violin: Gina McCormack

Interval – 20 minutes

Schumann

Symphony No. 4

Monday 26 November 2012, 7.30pm
St. John's, Smith Square

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MAGNUS LINDBERG b. 1958

Gran Duo

Perhaps it is something to do with northern climates, but Finnish music seems to chime well with British audiences. Sibelius found some of the most enthusiastic reception of his music in the UK, and Magnus Lindberg, the leading composer of the current generation of Finnish composers, has also found his music become a regular staple of British concert life. The *Gran Duo* is a direct product of this; it was commissioned for the City of Birmingham Symphony Orchestra and Simon Rattle, who gave its first performance in London in 2000.

Lindberg happily describes himself as both a Romantic and a Modernist, without seeing any contradiction between the two. His music may be highly expressive, but there is nothing nostalgic about it, and its warmth is tempered by rigorous construction. "I don't ask people to understand music in any technical sense because

I don't understand music in the same sense that you understand a set phrase in a language. Music is much more complex and the semantics are not really about comprehension. What makes this serious music different from commercial music is that its function is not the same as dance music or music you have on in the background. The only thing you should ask is to sit down and concentrate on it—if you don't listen to it, it is merely a disturbance. It is the same as listening to a Beethoven symphony. You cannot listen to a Beethoven symphony in the background. It is a drama and you have to take it as it comes."

The *Gran Duo* is a dialogue between wind and brass, or at least begins that way. Lindberg has said that he wanted the work to sound "like an orchestra where the strings didn't arrive on time". Its instrumentation (which also dispenses with the percussion section) recalls Stravinsky's *Symphonies of Wind Instruments*, while its title alludes to an even earlier large-scale work for winds: Mozart's *Gran Partita*. At first the wind and brass are distinct: the wind tend to play higher and are led on by the brass, who are lower and more assertive. These roles conform to stereotypical notions of the masculine and feminine that permeate 19th-century music. However, as the music progresses, the two groups increasingly fragment into smaller groups and soloists, and these roles become less distinct and blur into one another.

The *Gran Duo* is nominally split into five sections, but these grow out of each other organically so that the impression is of a seamless whole. There is a precedent for this sort of approach to composition, and Lindberg acknowledges his forbear at the end with a brief allusion to Sibelius's *Tapiola*.



Magnus Lindberg

SERGEI PROKOFIEV 1891–1953

Violin Concerto No. 2 in G minor

I. Allegro moderato

II. Andante assai

III. Allegro, ben marcato

In 1918, as the revolution reached its climax, Prokofiev decided that for the sake of his family's safety they must leave Russia. The departure was intended to be temporary, until things calmed down again. In fact it was to be 18 years until he returned permanently to his homeland. Basing himself in Paris, he lived a semi-itinerant life, constantly travelling across the globe on concert tours.

In the newly established Soviet Union, meanwhile, the arts became an important focus for the new regime. Artists, writers and musicians were now expected to produce work that reflected the revolutionary ideals of the Communist Party. In the early 1920s this actually led to a flourishing avant-garde, as the Party encouraged work that would show the new Russia as a modern, forward-thinking country.

After the death of Lenin in 1924 however, Stalin took control of the party. Stalin was a man of conservative taste, and so as he tightened his grip on the reins of power the state began to exert a more overt influence on its artists. By the 1930s the cult of the Leader was developing rapidly, and the regime became more introspective. The aim of global revolution was rejected in favour of the idea of "Socialism in One Country". What was wanted in music now was not bourgeois innovations, but simple, optimistic tunes such as might be sung by the workers on the collective farms that were springing up as part of Stalin's series of Five Year Plans.

When he left in 1918, Prokofiev was a certified *enfant terrible* of Russian music, but as his extended sojourn in the west continued he became more preoccupied with a simpler, more melodic and direct style of music than he had hitherto composed. It seemed therefore that the conditions in Soviet culture were becoming more suited to his art, and vice versa. Moreover, Prokofiev was homesick, and longed to return to Russia. This overwhelming desire perhaps blinded him to the true situation in his homeland.

In 1934, Prokofiev returned to Russia for the first time since the revolution for a concert tour. Some of his more complex works were less well received by the authorities, but he felt nevertheless a rapprochement between himself and his country. He even gave an interview to the journal *Izvestiya* in which he expounded on his idea that a "new simplicity" was needed in music. His growing links to his homeland were strengthened when a long cherished project,



Sergei Prokofiev

a ballet on *Romeo and Juliet*, was taken on by the Bolshoi ballet. Prokofiev made arrangements to stay on the Bolshoi Theatre Estate while writing the ballet. Having made this decision, he took the further step: he and his family would return to Russia permanently. Prospects seemed better than America, where his popularity was waning, and he received assurances that his international travels would not be curtailed (promises which turned out to be worthless).

The Second Violin Concerto was composed in 1935, as Prokofiev made these life-changing decisions. It is generally held up as an example of Prokofiev's "new simplicity", but it is rather more complicated than that. It is true that there is a surface straightforwardness to its folk-like themes and clean orchestration. But ambiguities abound: the initial theme is lopsided in its phrasing and the music constantly strays from its ostensible simplicity into more tense moods. The middle movement presents the façade of a sweet cantilena, but the lyricism is interrupted by nervier passages. The finale's Spanish-tinged dance, complete with castanets, is undercut by irregular rhythms that suggest an unease behind the dance.

It was composed for the violinist Robert Soetens, who had championed Prokofiev's Sonata for Two Violins. Prokofiev's initial conception was modest. In May 1935 writing to Soetens he referred to "sketches for the concertino", but the work he completed in the summer was altogether more substantial. Prokofiev remarked, "The number of places in which I wrote the Concerto shows the kind of nomadic concert-tour life I led then. The main theme of the 1st movement was written in Paris, the first theme of the 2nd movement at Voronezh, the orchestration was finished in Baku and the premiere was given in Madrid."

The Madrid premiere was given on 1 December 1935, after which Prokofiev embarked on a whirlwind tour of North Africa with Soetens. From there, he wrote to a friend, his next objective was "to join Mrs Prokofiev in Moscow for New Year's Eve". In January 1936 the final preparations were made for this family to move permanently to Russia, and Prokofiev embarked on yet another international tour. He was therefore unaware of the storm that broke on 28 January, when an article titled "Chaos instead of Music" appeared in *Pravda* condemning his compatriot Shostakovich. This was the opening salvo in a protracted war on the arts in the Soviet Union that would form part of Stalin's Great Terror. Prokofiev initially managed to keep some of his privileges, but after he returned from a tour in 1938 the door slammed shut and he was never allowed to leave Russia again.

ROBERT SCHUMANN 1810–1856

Symphony No. 4 in D minor

I. Ziemlich langsam—Lebhaft [Fairly slow—Lively]

II. Romanze: Ziemlich langsam [Romance: Fairly slow]

III. Scherzo: Lebhaft [Scherzo: Lively]

IV. Langsam—Lebhaft [Slow—Lively]

The defining relationship of Robert Schumann's life began in 1828 when he took piano lessons from and boarded with Friedrich Weick. Weick's nine-year-old daughter Clara was something of a prodigy herself, and in fact it was hearing her playing that led Schumann to request lessons with her father.

Friedrich had Clara's career planned out in meticulous detail, and in 1830 she duly embarked on a concert tour to Paris. Schumann, meanwhile, continued to take lessons with Wieck but had to abandon any hope of making a living as a pianist after he injured his hand. How this injury occurred is unclear, but it may have been the result of ill-advised contraptions or even surgery to stretch his tendons. In any event, a career on the concert circuit was now out of the question, and so Schumann concentrated his energies on composition, supporting himself by working as a critic.

By 1834, Schumann had established himself as a leading writer on music, and had set up the influential journal *Die Neue Zeitschrift für Musik* ("New Journal of Music", a publication that continues to this day). Meanwhile he had become engaged to Ernestine von Fricken, the 16-year old daughter of a Bohemian nobleman. However, it soon became clear that this match was ill starred. Ernestine was, it turned out, illegitimate and hence would bring no dowry to the marriage. Meanwhile, Schumann found himself increasingly attracted to Clara, by now 15. Schumann broke off the engagement and embarked on an affair with Clara. Weick was not happy when he discovered this and forbade his daughter to meet with Schumann. Robert and Clara nevertheless continued their relationship in secret.

In 1837 Schumann asked Wieck for his permission to marry Clara, and was unsurprisingly refused. Weick threatened to disinherit Clara unless she ended the relationship. The whole matter eventually ended up in court, when Schumann successfully sued Weick for defamation over his claims that Schumann was a drunk. Robert and Clara were finally married in 1840.

Most of Schumann's early compositions had been for piano. Now came an outburst of song, so astonishingly prolific that 1840 has come to be known as Schumann's "Year of Songs". Encouraged by his wife, he began to explore orchestral music. He was also inspired by his discovery in 1839 of the manuscript of Schubert's forgotten Ninth Symphony. 1841 saw an outpouring of orchestral music. Over four days in January he sketched his First Symphony,



Robert Schumann

which he completed in February and was performed in March. In April followed a not-quite symphony, the Overture, Scherzo and Finale, and in May a fantasy which would eventually form the first movement of his Piano Concerto. In September, as he celebrated his first wedding anniversary and the birth of his first child, he completed a second symphony in D minor. This was performed in December but was less well received. A further symphony in 1845 became his "official" second, and the earlier work was forgotten.

A decade passed before Schumann gave further thought to the piece. By 1851 he was music director for the city of Düsseldorf and had written another symphony, the "Rhenish". At the same time he was given the score of an unfinished symphony by an obscure contemporary. Norbert Burgmüller was born in Düsseldorf in the same year as Schumann and was highly regarded as a promising talent until his early death at 26. Schumann himself wrote an obituary that compared the tragedy of Burgmüller's early death to that of Schubert's. When he became aware of Burgmüller's symphonies he arranged for them to be published, and also completed the orchestration of the third movement of the Second. He considered attempting to complete the finale as well, possibly with a view to performing it as part of the subscription concerts he directed as part of his duties in Düsseldorf, but the surviving sketches for the movement were too fragmentary. In any case, the completion of unfinished works by dead composers was not as popular an undertaking then as it is now.

Working on Burgmüller's symphony reminded Schumann of his own long forgotten D minor symphony. He made extensive revisions in December 1851, and after some more work the symphony was finally published and performed to great acclaim in 1853. He worked further on it intermittently over the next two years, and it was finally published and performed in its final incarnation in 1853. This time it was received much better. The resurrected symphony would prove to be his last. Schumann's health had been deteriorating for some time (probably the long-term consequence of contracting syphilis in 1832, for which he had been treated with arsenic). As 1853 progressed he suffered increasingly from aural hallucinations, and after a suicide attempt in February 1854 was confined to a sanatorium near Bonn. He briefly rallied, but his mental health declined rapidly thereafter, and he died there in July 1856.

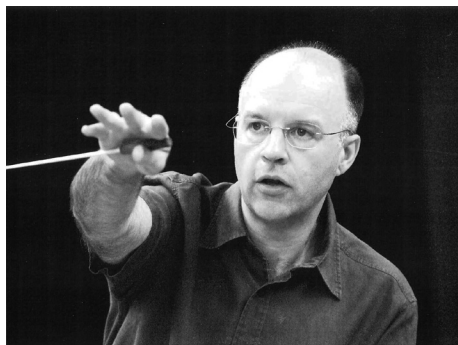
The Fourth Symphony therefore offers an unusual experience of youthful inspiration tempered by mature experience. Schumann made a number of changes from his original scheme, adding several details to emphasise the connections between the movements (which run without a break) and revising the slow introduction and the passage connecting the third movement to the finale, one of the most inspired passages in all Schumann's symphonies. The major difference lies in the orchestration, which is much weightier with many lines doubled by wind and strings. It is sometimes unkindly suggested that Schumann did this to compensate for the shortcomings of his wind players in Düsseldorf, but it seems quite likely that his intention was to recast some heartfelt and serious ideas in an appropriately grand manner. A reflection of this intention is in the dedication on the manuscript to the violinist Joseph Joachim: "When the first sounds of this symphony emerged, Joseph Joachim was a little boy; since then the symphony and even more the youth have grown, and so I dedicate it to him, even if only silently."

BIOGRAPHIES

Russell Keable *conductor*

Russell Keable has established a reputation as one of the UK's most exciting musicians. As a conductor he has been praised in the national and international press: "Keable and his orchestra did magnificently," wrote the *Guardian*; "one of the most memorable evenings at the South Bank for many a month," said the *Musical Times*.

He performs with orchestras and choirs throughout the British Isles, has conducted in Prague and Paris (concerts filmed by French and British television) and recently made his debut with the Royal Oman Symphony Orchestra in Dubai.



As a champion of the music of Erich Korngold he has received particular praise: the British première of Korngold's *Die tote Stadt* was hailed as a triumph, and research in Los Angeles led to a world première of music from Korngold's film score for *The Sea Hawk*.

Keable was trained at Nottingham and London Universities; he studied conducting at London's Royal College of Music with Norman Del Mar, and later with George Hurst. For nearly 30 years he has been associated with Kensington Symphony Orchestra, one of the UK's finest non-professional orchestras, with whom he has led first performances of works by many British composers (including Peter Maxwell Davies, John Woolrich, Robin Holloway, David Matthews, Joby Talbot and John McCabe). He has also made recordings of two symphonies by Robert Simpson, and a Beethoven CD was released in New York.

Russell Keable is recognized as a dynamic lecturer and workshop leader. He has the rare skill of being able to communicate vividly with audiences of any age (from school children to music students, adult groups and international business conferences). Over five years he developed a special relationship with the Schidlöf Quartet, with whom he established an exciting and innovative education programme. He holds the post of Director of Conducting at the University of Surrey.

Keable is also in demand as a composer and arranger. He has written works for many British ensembles, and his opera *Burning Waters*, commissioned by the Buxton Festival as part of their millennium celebration, was premièred in July 2000. He has also composed music for the mime artist Didier Danthois to use working in prisons and special needs schools.

Gina McCormack *violin*

We are delighted to welcome back Gina McCormack this evening. Gina played Prokofiev's Second Violin Concerto with us on our tour to Prague in 1992, during a period of several years as leader of KSO.

Gina is well established as one of Britain's leading artists, with regular solo appearances at London's Wigmore Hall, the South Bank Centre and at venues across the country. She has performed at many British Festivals, including the City of London, Henley, Edinburgh, Buxton, Aldeburgh and Salisbury Festivals, and has appeared as soloist in the UK with the Hallé and Royal Philharmonic Orchestras and the former Bournemouth Sinfonietta. Tours abroad have taken her to France, Norway, Denmark, the Czech Republic, South Africa and South America, and most recently to Austria and Switzerland.



Gina studied with György Pauk at the Guildhall School of Music and Drama, London, and attended masterclasses with Sandor Vegh (at the Salzburg Mozarteum and at Prussia Cove in Cornwall), Dorothy DeLay, András Mihály and Siegmund Nissel (from the Amadeus Quartet). While still a student, she was a prizewinner at the Royal Overseas League Music Competition in London and at the International Young Concert Artists' Competition in Tunbridge Wells, where she has since returned to serve on the jury.

For thirteen years Gina was the leader of the Sorrel Quartet, with whom she was frequently heard on BBC Radio 3. The quartet made twelve CDs for Chandos Records, of works by Britten, Mendelssohn, Schubert and the complete cycle of Shostakovich quartets. Their Elgar CD was chosen as one of Classic FM's records of the year and was Editor's Choice in *Gramophone* Magazine. The group also recorded John Pickard's Quartets on the Dutton label.

She then led the Maggini Quartet for two years, and decided to leave the group in March 2010 to focus on her solo work, continuing a long association with her duo partner, pianist Nigel Clayton. Since then the duo has had engagements in Holland, Switzerland, Denmark, and all around the UK. She also performs frequently as leader of the chamber group Fibonacci Sequence in everything from duos to octets.

Gina McCormack is also well-known as a teacher, having spent 11 years as professor of violin at Trinity Laban Conservatoire of Music and Dance (formerly Trinity College of Music) in London. She is now teaching at the Royal Conservatoire of Scotland in Glasgow and she gives regular masterclasses both in the UK and at summer festivals abroad.

Kensington Symphony Orchestra

In its 57th 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 KSO² 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 Watkins, 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 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 57th Season was:

Friend	£50
Premium friend.	£110
Patron	£200

To contribute to KSO by joining the Friends please contact David Baxendale on 020 8653 5091 or by email at friends@kso.org.uk.

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For further details about sponsoring KSO, please speak to any member of the orchestra, email **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** 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

ORCHESTRA

First Violin

Alan Tuckwood
 Louise Ringrose
 Suzanne Doyle
 Heather Bingham
 Sabina Wagstyl
 Taro Visser
 Bronwen Fisher
 Helen Turnell
 Adrian Gordon
 Claire Dovey
 Jason Weir
 Sarah Hackett
 Sarah Keighley-Elstob
 Hannah Brown
 Helen Waites

Second Violin

David Pievsky
 Jo Johnson
 Matthew Hickman
 Juliette Barker
 Judith Ní Bhreasláin
 Vidél Bar-Kar
 Ola Tornkvist
 David Nagle
 Liz Errington
 Jenny Davie
 Elizabeth Bell
 Françoise Robinson
 Kathleen Rule
 Richard Sheahan

Viola

Beccy Spencer
 Camilla Dervan
 Guy Raybould
 Sally Randall
 Zen Edwards
 Jane Spencer-Davis
 Toby Deller
 Tom Philpott
 Sophie Zaaier
 Harriet Taylor
 Liz Lavercombe
 Hannah Bartram

Cello

Joseph Spooner
 Rosie Goddard
 Anna Hamilton
 Peter Nagle
 Becca Walker
 Cat Muge
 Anna Baker
 Lois Mattson
 David Baxendale
 Kim Polman
 Fung Lam
 Anna Unwin

Double Bass

Steph Fleming
 Gisella Ferrari
 Lauren Baker
 Phil Chandler

Flute

Mike Copperwhite
 Claire Pillmoor
 Miranda Jackson

Piccolo

Miranda Jackson

Oboe

Charles Brenan
 Emily Good

Cor Anglais

Chris Astles

Clarinet

Chris Horril
 Claire Baughan
 John Cook

Bass Clarinet

Graham Elliott

Bassoon

Nick Rampley
 John Wingfield Hill

Contrabassoon

Robin Thompson

French Horn

Jon Boswell
 Heather Pawson
 Ed Corn
 Jim Moffat

Trumpet

Steve Willcox
 John Hackett
 Leanne Thompson

Trombone

Phil Cambridge
 Ken McGregor

Bass Trombone

David Musgrove

Tuba

Neil Wharmby

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& Percussion**

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 Simon Willcox

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Russell Keable

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David Musgrove



KENSINGTON SYMPHONY ORCHESTRA

Monday, 15 October 2012

BERLIOZ Overture: Benvenuto Cellini
BERG Three Pieces for Orchestra
STRAVINSKY The Firebird (complete ballet)

Monday, 26 November 2012

MAGNUS LINDBERG Gran Duo
PROKOFIEV Violin Concerto No. 2
SCHUMANN Symphony No. 4

Monday, 21 January 2013

(At Queen Elizabeth Hall)
'A Night at the Oscars', to include:
STEINER Gone with the Wind
GERSHWIN Rhapsody in Blue
BERNSTEIN On the Waterfront
JOHN WILLIAMS Star Wars

Saturday, 9 March 2013

(With guest conductor Stuart Barr)
GLINKA Overture: Ruslan and Lyudmila
SCHOENBERG Verklärte Nacht
RIMSKY-KORSAKOV Scheherazade

Tuesday, 21 May 2013

MAHLER Symphony No. 7

Monday, 24 June 2013

LYADOV 8 Russian Folk Songs
MATTHEW TAYLOR Storr
DVOŘÁK Symphony No. 7

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