



ST JOHN'S SMITH SQUARE

**A Century of Music by British Women**  
**on International Women's Day 2021**

**London Chamber Ensemble**  
**Director - Madeleine Mitchell, violin**



L-R: Ruth Gipps, Helen Grime, Errollyn Wallen, Thea Musgrave, Cheryl Frances-Hoad, Judith Weir, Rebecca Clarke, Grace Williams

## St John's Smith Square

Monday 8<sup>th</sup> March 2021, concert: 8pm - 9.30pm

### A Century of Music by British Women (1921-2021) on International Women's Day

#### London Chamber Ensemble Director - Madeleine Mitchell, violin

Madeleine Mitchell (violin), Joseph Spooner (cello), Sophia Rahman (piano - Clarke, Grime, Hoad, Wallen), Ian Pace (piano - Musgrave, Grace Williams), David Aspin (viola), Gordon MacKay (violin), Lynda Houghton (double bass), Peter Cigleris (clarinet & bass clarinet), Nancy Ruffer (flute), Alec Harmon (oboe), Bruce Nockles (trumpet)

Supported by the Ambache Charitable Trust, active in raising the profile of women composers.



*"It's a joy and an honour to have my music included in this concert, celebrating a hundred-year retrospective of composers I admire very much."*

**Judith Weir CBE**

*"Delighted to be part of this concert. Only sorry I can't be there!"*

**Thea Musgrave CBE**

*"I am so thrilled to have my music included in this International Women's Day concert, alongside so many composers that I admire."*

**Cheryl Frances-Hoad**

*"I am honoured and delighted to have been commissioned by Madeleine Mitchell for this very special concert."*

**Errollyn Wallen CBE**

*"It means so much to me to have my music included with so many composers whose music I love and admire."*

**Helen Grime MBE**

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I am delighted to be able to present this concert celebrating International Women's Day, with a programme I've devised of chamber music by British women. This spans exactly a century from 1921 to the present, with a world premiere, and I have selected a wide range of strong, personal voices, juxtaposing ensemble pieces with solos and smaller works. A similar programme was originally to be in the Southbank International Chamber Music Season, but since they remain closed, I am thrilled that the fabulous St John's Smith Square have welcomed us and have been able to film this concert in house as a live performance. It has been great to discover all sorts of treasures and to perform with friends and colleagues again. We are most grateful for the support received from the Ambache Trust and the RVW Trust for supporting the commission.

There are various connections between the composers and an American subtheme has emerged: Errollyn Wallen's new piece is inspired by an American abolitionist; nonagenarian Thea Musgrave wrote the piece we're playing in 1960 in the UK but has been resident in the US for many years; Judith Weir's violin duos *Atlantic Drift* celebrate the flow of traditional music from the British Isles to North America and back again; Rebecca Clarke's father was American and she went to live in the US from World War II onwards, marrying a founder member of the Juilliard School (where I studied as Fulbright/ITT Fellow to New York).

The music is not in chronological order, though it opens with the earliest work - the extraordinary piano trio by Rebecca Clarke of 1921. I am glad we have been able to include a work by Ruth Gipps, whose centenary falls this year. She was one of my lecturers when I was a student at the Royal College of Music. In fact the College has been associated with several of this concert's composers: Rebecca Clarke, Grace Williams and Helen Grime all studied there and Errollyn Wallen and I are professors at the RCM.

Even 50 years ago it was very difficult for women composers. I hope that the next century will see great freedom for women to create more wonderful music. I should like to thank everyone who has made this concert possible.

This programme is available to watch and listen until 8<sup>th</sup> April and we and St John's Smith Square would much appreciate any donations you're able to make.

Thank you

**Madeleine Mitchell**

To give by text message, text **CENTURY** to **70450** to donate **£10**. *Texts cost £10 plus one standard rate message.* To donate online, please visit our [donations page](#) and mention LONDON CHAMBER ENSEMBLE in the comment box when you donate. All gifts given will be shared equally between St John's Smith Square and the Artists. Thank you for your support!

## PROGRAMME

**Rebecca Clarke** (1886-1979) - Piano Trio (1921)

- I Moderato ma appassionato
- II Andante molto semplice
- III Allegro vigoroso

**Judith Weir** (b.1954) - *Atlantic Drift*: Three Pieces for two violins

- Sleep Sound ida Mornin'* (1995)
- Atlantic Drift* (2006)
- Rain and Mist are on the Mountain, I'd Better Buy Some Shoes* (2005)
- Movements I-IV (untitled)

**Helen Grime** (b.1981) – Three Miniatures for oboe & piano (2005)

- I Lento
- II Quasi scherzando
- III Grave

**Judith Weir** (b.1954) - *The Bagpiper's String Trio* (1985)

- I *Salute*: Bold and heroic
- II *Nocturne*: Nervous: with a precise beat
- III *Lament, over the sea*: Hazy, warm and distant

**Cheryl Frances-Hoad** (b.1980) - *Invocation* for cello & piano (1999)

**Thea Musgrave** (b.1928) - *Colloquy* (violin & piano, 1960)

- Movements 1-IV (untitled)

**Ruth Gipps** (1921-99) - Prelude for Bass Clarinet (1958)

**Errollyn Wallen** (b.1958) - *Sojourner Truth* for Madeleine Mitchell for violin & piano (2021) - *World Premiere* supported by the RVW Trust



**Grace Williams** (1906-77) - Suite for Nine Instruments (1934)

(for flute, clarinet, trumpet, piano and string quintet)

- I Allegro Moderato
- II Andantino
- III Allegro con brio

### **Rebecca Clarke: Piano Trio**

Rebecca Clarke (1886-1979) was one of the first female composition students of Sir Charles Villiers Stanford at the Royal College of Music where she also studied viola with Lionel Tertis. She became internationally renowned as a viola virtuoso and also one of the first female professional orchestral players. She later met Ravel and a French influence is often mentioned in connection with her music. Her piano trio was recognised in the Elizabeth Sprague Coolidge competition in 1921 though it didn't win the prize.

The trio was first performed at the Wigmore Hall in 1921 with Myra Hess playing the piano part and is considered to be one of Clarke's masterpieces. The music ranges widely from dramatic and passionate to elegiac and mysterious. The strong opening motif recurs in different guises throughout the contrasted three movement work. After a more subdued slow movement the finale is a vigorous scherzo-rondo where material from the 1<sup>st</sup> and 2<sup>nd</sup> movement later returns before an exciting finish.

Although Clarke's output was not large, her compositions, mostly in chamber music, are recognised for their compositional skill and artistic originality. Some of her works were only recently published and those that were published in her lifetime were largely forgotten after she stopped composing. The Rebecca Clarke Society was established in 2000 to promote the study and performance of her music. MM

### **Judith Weir: Atlantic Drift - Three Pieces for two violins**

The music of these violin duos has been influenced by the centuries-long flow of traditional music from the British Isles to North America and back again. The compositions are dedicated to several people who are keeping that transatlantic musical flow in motion today.

*Sleep Sound ida Mornin'* is a very short duo for two violins based on a traditional tune which I first heard in the Orkney Islands, although played there on the banjo by a native of Kansas. My extended version, with a slow introduction, was first played in Boston on 29 January 1995 by members of the New England Conservatory's Preparatory Division, during their annual weekend festival of contemporary music. This very remarkable and encouraging event was devised and organised by Rodney Lister, to whom this piece is dedicated.

An earlier, even shorter version of *Atlantic Drift*, written for violin and piano, was first performed at the Royal Academy of Music, London, on 9 May 2006, in a concert to celebrate the 70th birthday of the American composer and transatlantic communicator Elliott Schwartz, to whom this work is dedicated. The melody is original, though clearly influenced by the music and perpetual tides of the Hebrides.

*Rain and Mist are on the Mountain, I'd Better Buy Some Shoes* – a four-movement duo for two violins – is based on a fragment of a Gaelic folk song from Barra in the Western Isles of Scotland. The title suggests that although the Gaels of yesteryear were rich in poetic expression and the beauties of nature, they were otherwise not very affluent. *Rain and Mist* was first performed at the Wigmore Hall, London, on 6 February 2005, by Corina Belcea and Laura Samuel. JW

### **Helen Grime: Three Miniatures**

My Three Miniatures for oboe and piano were written at the request of a good friend and supporter, Peter Evans, in 2005. Each movement is very short and concentrated and I have aimed to display the wide variety of expression of which the oboe is capable.

The first movement opens with a simple melody in oboe harmonics. The two instruments begin quite separately and gradually overlap as it reaches its climax.

The second movement is much faster and more virtuosic. A spiky piano line is decorated and punctuated by oboe interjections. The oboe becomes more distinct from the piano before tweaking into an expressive melody. The movement ends with a cadenza like passage for oboe interspersed with fragments of the piano's opening material.

The final movement begins in the depths of the piano bass. The oboe takes up and develops the piano's theme. Towards the end, a solo oboe cadenza draws on all three movements before a sparse and delicate reminder of the movement's opening. HG

### **Judith Weir: The Bagpiper's String Trio**

These three pieces form a very short instrumental opera, based on the life of James Reid, a bagpiper in Prince Charlie's Jacobite army, who was captured by the English in 1746 and executed after a judge had classified the bagpipes as a weapon. This piece is a string trio version of *Sketches from a Bagpiper's Album* (1984) for clarinet and piano. JW

*The Bagpiper's String Trio* was first performed in 1985.

### **Cheryl Frances-Hoad: Invocation**

*Invocation* was originally the second movement of *Melancholia*, my first piano trio, written in 1999. The piano trio is based on *Melancholy*, a painting by Edvard Munch that formed part of his *Frieze of Life*. Munch described the Frieze as a "poem of life, love and death", and *Melancholy*, which depicts a man (sometimes thought to be the artist himself) looking out at the sea and oppressive sky, concludes the first of the three sections of paintings called *Love blossoms and dies*. I had written a chamber opera, with all manner of instruments at my disposal, before starting my piano trio. In *Melancholia* I aimed at producing a much sparser music (at many points simply a melody with chordal accompaniment) in an attempt to prove to myself that I could still convey a great deal of emotion with only those notes that were absolutely necessary. CF-H

### **Thea Musgrave: Colloquy**

*Colloquy* was written for Manoug Parikian and Lamar Crowson for their recital at the Cheltenham Festival in 1960. There are four concise movements. The first, a fast movement with vigorous rhythmic motifs and sharp contrasts between sections. The second, a scherzo in rondo form with lyrical episodes. In the third movement, the material is at first very fragmented, but then builds with cumulative effect to the climax at the end, which is the main climax of the work. The last movement is slow and short. TM

### **Ruth Gipps: Prelude Op. 51 for Bass Clarinet**

Composed in 1958 the Prelude for bass clarinet is unusual. At this point there was only one other solo work for bass clarinet by York Bowen, even then it was not an instrument that was considered virtuosic being commonly found in its natural habitat of the symphony orchestra. That said, Gipps' husband Robert Baker had purchased a bass clarinet and was keen to use it and Ruth duly obliged. This single movement pushes the stamina of the player and uses the wide range of the bass clarinet. The Prelude follows a binary structure, and the opening begins on one of the lowest notes

of the instrument. A simple four-note motif starts the 'A' section which develops in a rather improvisatory manner. A Piu Mosso introduces the 'B' section which feels more pastoral with a more flowing sense of direction through moves away from the implied home key of E flat major. The 'A' section returns to bring this work to a close while making sure that the 'B' material is not left out. The Prelude finishes on the note that began the work giving a sense of a return home after what has been a rather interesting musical journey. PC

### **Errollyn Wallen: Sojourner Truth**

My new work for violin and piano takes the spirit of Sojourner Truth as its inspiration. Sojourner Truth (1797 - 1883) was born into slavery and later became a prominent American abolitionist and women's rights activist. Imagining her indomitable spirit which must have seen her nevertheless face moments of doubt and despair, I decided to base the work on the spiritual "O'er the crossing". So many spirituals are about a deep yearning to cross over to the other side, waiting for a sign from God, to be taken home, away from the misery of a life of slavery. My work opens with the melody of "O'er the crossing" which Sojourner Truth would have known and probably have sung. To celebrate International Women's Day, my own *Sojourner Truth* conquers despair and rather like a march, certainly a walk of defiance, the spiritual is transformed into a song of freedom.

EW February 2021

Commissioned by Madeleine Mitchell with support from the RVW Trust

### **Grace Williams - Suite for Nine Instruments**

Grace Williams was born in Barry, near Cardiff in 1906 and died there in 1977, aged 70. She learnt violin and piano, accompanying her father's choir at a young age and developing her interest in composition at school. In 1923 she won the Morfydd Owen scholarship to Cardiff University and from 1926 to 1930 she studied at the Royal College of Music in London with Ralph Vaughan Williams and Gordon Jacob, along with fellow students Elizabeth Maconchy and Benjamin Britten, both of whom became life-long friends. Williams and Maconchy formed a composers' club at the RCM, encouraged by Vaughan Williams, who exerted a profound influence on Grace until his death in 1958. In 1930 Williams was awarded a travelling scholarship to Vienna to study for a year with Egon Wellesz, who wrote of her 'remarkable gifts as a composer'. She attended the opera most evenings and particularly liked Strauss, Wagner and Berg's *Wozzeck*. Returning to London in 1931, she taught at Camden School for Girls and Southlands College, whilst writing chamber works, displaying a strong, personal voice.

Grace Williams stated that her favourite instrument was the trumpet. She loved its brilliance and also its lyrical potential, and it is interesting how she incorporated it into her two major instrumental chamber works, rare in such music apart from Saint-Saëns *Septet* for piano, trumpet and strings. The Suite for Nine Instruments, written in 1934, three years after her Sextet, shows a modern, astringent, possibly Stravinskian style, quite minimalist, making frequent use of *ostinati* and the tritone B-F, as observed by Britten in a letter he wrote to Grace after he heard the BBC broadcast of this work in 1935. Britten also described the exciting wind passages in the last movement. Grace Williams wrote to Britten: 'I find the whole thing more satisfying than anything else I've done.' It's a strong, dramatic work with an atmospheric slow movement hinting at Bartók's night music. The review in *The Times* by Frank Howes after the first concert performance in February 1935 praised it

for being 'sturdy, easy to grasp, thoughtful and attractive'. He also remarked on the scoring and in particular the prominence given to the trumpet. It was a difficult time for women composers to obtain performances, and the instigation of a chamber concert series for contemporary British music by the violinist and pedagogue Anne Macnaghten, and the conductor Iris Lemare, along with Elisabeth Lutyens, was very important. The *Suite* was performed in the Macnaghten-Lemare Concerts in the 1930s and can also be performed by Chamber Orchestra.

*Madeleine Mitchell (from Naxos album Grace Williams Chamber Music booklet notes)*

### **London Chamber Ensemble**

The London Chamber Ensemble is a flexible ensemble of 3-12 players, including voice, comprising some of the UK's most outstanding chamber musicians. LCE was formed by Madeleine Mitchell in 1992, initially at the request of the Vale of Glamorgan Festival, to perform Messiaen *Quartet for the End of Time*, going on to perform at the BBC Proms. Their recording of the Messiaen, along with Krauze *Quatuor pour la Naissance*, was the widely recommended version of the work for many years. After the untimely death of cellist Christopher van Kampen the ensemble expanded for many other concerts and broadcasts including Vivaldi *Four Seasons* with solo strings and harpsichord, festivals and music clubs and programmes for BBC Radio 3 including the Millennium Series and St George's Bristol Russian and Hungarian series.

They have also performed in Malta, Spain - for National Spanish Radio - and for Bulgarian TV. The LCE gave a concert for the Hall for Cornwall International Series, replacing the Academy of St Martin's Chamber Ensemble at short notice. Many of the musicians are professors at conservatoires and offer imaginative educational work. LCE's lighter programme with Kyle Horch, saxophone, Madeleine Mitchell, violin and Nigel Clayton, piano, of jazz inspired music – Gershwin *An American in Paris* ("in Mitchell's own highly effective arrangement" The Times), Shostakovich Jazz Suite and Weill *Little Threepenny Music* was well received in St John's Smith Square Americana Season on American Independence Day 2018 and featured on London Live Television.

In 2007 the London Chamber Ensemble recorded an album of the chamber music of William Alwyn for Naxos. Their album of chamber music by Grace Williams for Naxos, supported by the British Music Society, all world premiere recordings, with an outstanding roster of musicians, has been widely acclaimed, including being Guardian CD of the Week and no.2 in the Classical Charts on release on IWD 2019. "*Passionate and persuasive advocacy... a powerful musical personality, well served by some gripping interpretations. More please.*" (Gramophone). They have since presented this music in the Beaumaris Festival and other venues.

<https://www.madeleinemitchell.com/londonchamberensemble>

**Madeleine Mitchell (violin)** has performed as soloist and chamber musician in 50 countries in a wide repertoire, frequently broadcast for radio and TV, in festivals including the BBC Proms. She has performed concertos with orchestras including the St Petersburg Philharmonic, Czech and Polish Radio Symphony, Wurttemberg and Munich Chamber, the Royal Philharmonic and other London orchestras, Orchestra de Bahia Brazil and for the BBC. She performs and records Grace Williams Violin Concerto with the BBC National Orchestra of Wales in 2021. As a recording artist with an acclaimed discography, she has been nominated for Grammy and BBC Music Awards including her



award-winning collaboration *FiddleSticks* with percussion. Many composers have written works for her, including Sir James MacMillan and Michael Nyman and she has also championed early 20<sup>th</sup> century British music. Her album *Violin Muse* of premiere recordings by British composers includes Judith Weir *Atlantic Drift* and the concerto written for her by Guto Puw with BBC NOW. A frequent recitalist of standard repertoire, Madeleine Mitchell represented Britain in the festival UKinNY at Lincoln Center, for the Queen's Jubilee in Rome and the Canberra International Music Festival. She founded the eclectic Red Violin festival under Lord Menuhin's patronage, which takes place again throughout Leeds in 2023 as part of the European City of Culture. <https://www.madeleinemitchell.com/>

**Joseph Spooner (cello).** His diverse career has taken him across the UK, from the Baltic to the Atlantic, and from the recording studio to the concert platform, with recitals and concerto performances in Continental Europe, Russia, New York, Mexico, and New Zealand. Notable chamber music collaborators have included David Owen Norris and Madeleine Mitchell. Joseph's delving into the repertoire has led to the recovery of unjustly neglected works and effusive critical reception for the recordings of them, including Percy Sherwood's Double Concerto (with the BBC Concert Orchestra and Rupert Marshall-Luck), *Sea-Croon* (a disc of previously unexplored 1920s English music), and Francis Pott's *At First Light* for choir and solo cello. Joseph is an Associate of the Royal Academy of Music and is proud to be the dedicatee of works by Alwynne Pritchard, Errollyn Wallen, and Martin Read. His instrument was made by Nicholas Vuillaume in c.1865. <http://josephspooner.net/>

**Sophia Rahman (piano)** made the first UK recording of Florence Price's piano concerto with the BBC National Orchestra of Wales for Radio 3. Her discography includes Shostakovich's concerto Op. 35 with Scottish Ensemble for Linn Records and thirty chamber music discs. Sophia is a class pianist at IMS/Prussia Cove, mainly for Steven Isserlis, subsequent to her work for William Pleeth at the Britten-Pears School. She teaches on the Irish Chamber Orchestra's Classical String Masters at University of Limerick. Following tuition with Antonietta Notariello, Sophia attended the Yehudi Menuhin School under Peter Norris, Vlado Perlemuter and Louis Kentner. After taking a first-class honours degree in English from King's College, London she completed her piano studies at the Royal Academy of Music with Alexander Kelly and Malcolm Martineau. She is a winner of the Royal Overseas League's Accompanist Award and currently Artistic Director of the Whittington International Chamber Music Festival.

**Ian Pace (piano)** is internationally renowned as a leading performer of new music. He was born in Hartlepool, and studied at Chetham's School of Music, The Queen's College, Oxford, The Juilliard School as a Fulbright Scholar, where he worked with the pianist György Sándor, and later did his PhD at Cardiff University. He has given over 300 world premieres, played in 25 countries, and recorded over 35 CDs. He has premiered works of Gilbert Amy, Julian Anderson, James Dillon, Pascal Dusapin, Brian Ferneyhough, Michael Finnissy, Horatiu Radulescu, Walter Zimmermann, and many others. He is also a musicologist researching nineteenth- and twentieth-century music and performance (focusing especially on musical life in post-war West Germany) and comparative musicology, and is currently Head of the Department of Music at City, University of London.

**Gordon MacKay (violin)** completed a Music degree at London whilst studying both violin and organ before continuing violin studies under Saschko Gawriloff in Köln. He sustains an enjoyably varied

independent career across many genres of current musical life including classical repertoire and commercial work, with an emphasis on new ensemble pieces by all generations of contemporary composers internationally, creating many first performances in an intriguing range of circumstances from new concert halls to nightclubs, cinemas and empty factories, and in site-determined performances interacting with the environment, such as amidst the machinery underlying Tower Bridge's thundering roadways or in outdoors locations. In this year 2020-21, he has helped keep the flame alight with live-streamed performances, thankfully on occasion also with a distanced live audience, at Wigmore Hall, Dalston's Café Oto, and with chamber performances for broadcast from BBC Radio Theatre, whilst continuing recording recent and new small-scale works.

**David Aspin (viola)** studied at the Royal College of Music and is a founder member of Chroma. With Psappa he has performed at the BBC Proms, toured nationally and overseas as well as recording for CD and radio. As a soloist, David has performed at the RNCM's Turnage Festival, Mozart in Gstaad, Three Choirs Festival and in Auckland. David has performed and recorded the Telemann viola concerto with the Lancashire Sinfonietta. Other concerto appearances include works by Bartok, Berlioz, Britten, Bruch and Vaughan Williams and most recently the Walton concerto with the Orchestra of Opera North. David is principal violist of the Orchestra of Opera North. He has also appeared as guest principal with the BBC Philharmonic, Halle, Royal Scottish National, Bournemouth Symphony, Royal Liverpool Philharmonic, BBC NOW, BBC Scottish Symphony, Philharmonia, Scottish Chamber and the Oslo Philharmonic Orchestras. David has taught at the Royal Northern College of Music and is a coach for the National Youth Orchestra and Ulster Youth Orchestra.

**Alec Harmon (oboe)** studied at the Royal College of Music as a scholar, completing a Masters in Performance with distinction as well as an Artist Diploma. He studied oboe with John Anderson, Olivier Stankiewicz and Juliana Koch. Whilst at the RCM Alec won the oboe prize in two consecutive years. A keen orchestral and chamber musician, Alec has performed with orchestras such as the London Symphony Orchestra, BBC Symphony Orchestra, BBC National Orchestra of Wales and the Royal Ballet Sinfonia. Freelance work has led to performing in most major UK venues under the batons of conductors such as Sir Simon Rattle and Bernard Haitink. Chamber music engagements are varied both in ensemble and repertoire including performances at the Wigmore Hall and St John's Smith Square. Alec has also recorded for BBC Radio 3, BBC4 and at Abbey Road Studios.

**Peter Cigleris (clarinet)** has worked as a chamber musician and soloist with Martin Cousins, John Lenehan, Mark Bebbington, Julian Lloyd Webber and the Tippett Quartet, performing for various music clubs and festivals around the UK including the Windsor and Wooburn Festivals, English Music Festival, Carlisle International Music Festival, Groba Festival in Spain and the ICA 'ClarinetFest'. Peter's interest in English repertoire has seen him premier concertos and chamber music by Gipps, Benjamin, Wishart, Spain-Dunk as well as contemporaries such as Lloyd Moore and Peter Seabourne. Peter is featured on discs for Cala Records, Toccata Classics, Divine Arts Records and Heritage Records. Peter is an artist for Backun Musical, Silverstein Works and Marca.

**Nancy Ruffer (flute)** was born in Detroit and received a Masters of Music from the University of Michigan. She was awarded a Fulbright-Hays scholarship to study at the Royal Academy of Music, London. She specialises in contemporary flute repertoire, has had many pieces written for her and has given numerous first performances. She won the Kranichsteiner Prize at Darmstadt, Germany

and was awarded an ARAM from the Royal Academy of Music. She has been principal flute in the ensembles Matrix, Music Projects/London, Apartment House, the Almeida Ensemble, and has performed in the orchestras at the Royal National Theatre for productions including 'Lady in the Dark', 'Oklahoma!' and 'His Dark Materials'. She has worked with The London Sinfonietta, Endymion, Birmingham Contemporary Music Group and orchestras including The Royal Philharmonic Orchestra, and is featured on numerous CDs of contemporary music. Nancy teaches at King's College School, Cambridge and City University, London.

**Lynda Houghton (double bass)** is Principal Bass with the Academy of St Martin in the Fields and has been playing with the orchestra for over 30 years. She studied at the Royal Academy of Music in London and at the Banff Centre for Fine Arts in Canada. Lynda holds other principal positions with the City of London Sinfonia and Orchestra of St. John's and has been involved with many recordings with all three ensembles. In addition she regularly appears as guest principal with the London Sinfonietta and BBC Symphony Orchestra.

**Bruce Nockles (trumpet).** After studying music at York University and whilst still at the Royal Academy of Music, Bruce Nockles began playing trumpet with Sir Peter Maxwell Davies' group The Fires of London, rapidly developing a reputation as an expert in the performance of contemporary music. Soon after, he also became principal trumpet of the Chamber Orchestra of Europe. He performs regularly with The London Sinfonietta and was for many years a close associate and member of Ensemble Modern of Frankfurt am Main in Germany and has appeared as soloist with both the above groups, as well as with the City of Birmingham Symphony Orchestra, the BBC Symphony Orchestra and in the Birmingham Opera Company's acclaimed production of Stockhausen's *Mittwoch aus Licht*.

More about the composers:

<https://www.rebeccaclarke.org> [https://en.wikipedia.org/wiki/Rebecca\\_Clarke\\_\(composer\)](https://en.wikipedia.org/wiki/Rebecca_Clarke_(composer))

<https://www.cherylfranceshoad.co.uk/>

[https://en.wikipedia.org/wiki/Ruth\\_Gipps](https://en.wikipedia.org/wiki/Ruth_Gipps)

<https://helengrime.com/>

<http://www.theamusgrave.com/biography>

<http://www.errollynwallen.com/>

<https://www.judithweir.com/>

<https://gracemarywilliams.wixsite.com/officialwebsite> [https://en.wikipedia.org/wiki/Grace\\_Williams](https://en.wikipedia.org/wiki/Grace_Williams)

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