

LUNCHTIME RECITAL

# *Dedicated to Ukraine*

Wednesday 28 September, 12.15 - 1.15 pm | Library

*Peter and the Wolf*

Prokofiev/Leslie Howard

Simon Callow - Narrator

Leslie Howard & Bobby Chen Piano Duet

*Pictures at an Exhibition* - Mussorgsky

Pavel Timofeyevsky – Piano

All proceeds will go to the David Nott Foundation

Registered Charity Number: 1162537

# *Peter and the Wolf*- Prokofiev

Leslie Howard & Bobby Chen, piano duet  
Simon Callow, narrator

Sergeyevich Prokofiev 1891 – 1953 was born in Ukraine, then an integral part of Russia. An infant prodigy, he was a composer, pianist, and conductor who later worked in the Soviet Union. He created masterpieces in all the main forms of music. His works include *The March* from *The Love for Three Oranges*, the suite *Lieutenant Kijé*, the ballet *Romeo and Juliet*—from which “Dance of the Knights” is taken—and *Peter and the Wolf*.

He composed seven, operas, seven symphonies, eight ballets, five piano concertos, two violin concertos, a cello concerto, a symphony-concerto for cello and orchestra, and nine completed piano sonatas. He built a career in the West then was persuaded to return to the USSR which was a great political coup for the regime although it did not prevent him from being subjected to periods of persecution. He lived through dangerous times. The husband of the original narrator was shot and she was sent to a gulag.

*Peter and the Wolf* was intended to illustrate the instruments of orchestra but Prokofiev prepared a piano version and Leslie Howard has prepared the four handed version which is being performed today.

## Synopsis

Peter, a Young Soviet Pioneer, lives at his grandfather’s home in a forest clearing. One day, Peter goes out into the clearing, leaving the garden gate open, and the duck that lives in the yard takes the opportunity to go swimming in a pond nearby. The duck and another bird argue over whether a proper bird should be able to swim or fly. A local cat stalks them quietly, and the bird—warned by Peter—flies to safety in a tall tree while the duck swims to safety in the middle of the pond.

Before long, Peter's grandfather scolds him for being outside and playing in the meadow alone because a wolf might come out of the forest and attack him. When Peter shows defiance, believing he has nothing to fear from wolves, his grandfather takes him back into the house and locks the gate. Soon afterwards, a ferocious grey wolf does indeed come out of the forest. The cat quickly climbs into the tree with the bird, but the duck, who has jumped out of the pond, is chased, overtaken, and swallowed by the beast.

Seeing all of this from inside, Peter fetches a rope and climbs over the garden wall into the tree. He asks the bird to fly around the beast's head to distract him, while he lowers a noose and catches the wolf by his tail. The beast struggles to get free, but Peter ties the rope to the tree and the noose only gets tighter.

Some hunters, who have been tracking the wolf, come out of the forest with their guns readied, but Peter gets them to instead help him take it to a zoo in a victory parade (the piece was first performed for an audience of *Young Pioneers* during May Day celebrations) that includes himself, the bird, the hunters leading the wolf, the cat, and lastly his grumbling Grandfather, still disappointed that Peter ignored his warnings, but proud that his grandson caught the beast.

At the end, the narrator states those listening carefully could hear the duck still quacking inside the wolf's belly, due to being swallowed whole.

# *Pictures at an Exhibition* – Mussorgsky

## Pavel Timofeyevsky – Piano

### MOVEMENTS

- 4.1 Promenade
- 4.2 1. The Gnome
- 4.3 Promenade (2nd)
- 4.4 2. The Old Castle
- 4.5 Promenade (3rd)
- 4.6 3. Tuileries (Children's Quarrel after Games)
- 4.7 4. Cattle
- 4.8 Promenade (4th)
- 4.9 5. Ballet of Unhatched Chicks
- 4.10 6. "Samuel" Goldenberg and "Schmuyle"
- 4.11 Promenade (5th)
- 4.12 7. Limoges. The Market (The Great News)
- 4.13 8. Catacombs (Roman Tomb) – With the Dead in a Dead Language
- 4.14 9. The Hut on Fowl's Legs (Baba Yaga)
- 4.15 10. The Bogatyr Gates (In the Capital in Kiev)

This was written in a white heat of inspiration 2–22 June 1874 inspired by an exhibition of pictures by his friend Viktor Hartmann - an artist and architect. Hartmann died shortly afterwards and many of the pictures have been lost so it us not possible to show them with the work.

Mussorgsky led a ramshackle life, not helped by his chronic alcoholism, and much of his work was laid aside and not punished until after his death. It was then 'corrected' by well meaning but misguided friends, chief among them Rimski Korsakoff who had a habit of smoothing out Mussorgsky's harmonies - Boris Godunov being the most notorious example. Mussorgsky was ahead-of his time and a great deal of scholarly effort has gone into taking his works back to his original intentions.

The Gates of Kiev occupy an iconic place in Ukrainian history and it is a rattling good tune!

# *National Anthems*

Alexia Mankovskaya – mezzo-soprano)  
Michael Temporal Darell – baritone

## ENGLISH NATIONAL ANTHEM

God save our gracious King!  
Long live our noble King!  
God save the King!  
Send him victorious,  
Happy and glorious,  
Long to reign over us:  
God save the King!

Thy choicest gifts in store,  
On him be pleased to pour;  
Long may he reign:  
May he defend our laws,  
And ever give us cause,  
To sing with heart and voice,  
God save the King!

## UKRAINIAN NATIONAL ANTHEM

Ще не вмерла України і слава, і воля,  
Ще нам, браття молодії, усміхнеться доля.  
Згинуть наші воріженьки, як роса на сонці.  
Запануєм і ми, браття, у своїй сторонці.  
Душу й тіло ми положим за нашу свободу,  
І покажем, що ми, браття, козацького роду.

### **Latin alphabet:**

Shche ne vmerla Ukrayiny, ni slava, ni volya,  
Shche nam, brattyia molodiyi, usmikhnet'sya dolya.  
Zhinut' nashi vorizhen'ki, yak rosa na sontsi,  
Zapanuyem i mi, brattyia, u svoyiy storontsi.  
Dushu y tilo mi polozhim za nashu svobodu  
I pokazhem, shcho mi, brattyia, kozats'koho rodu.

### **English Translation:**

Ukraine is not yet dead, nor its glory and freedom,  
Luck will still smile on us brother-Ukrainians.  
Our enemies will die, as the dew does in the sunshine,  
and we, too, brothers, we'll live happily in our land.

We'll not spare either our souls or bodies to get freedom  
and we'll prove that we brothers are of Kozak kin.

The English National Anthem, subsequently adopted for Great Britain and Northern Ireland was first adopted for George II in 1745, although like much else this is uncertain. Unlike most national anthems it was never formally adopted, and the author of the words and composer of the tune are both unknown. The Jacobite rebellion gave impetus to its adoption, and during the Napoleonic wars it became firmly established throughout the word. Notably Wellington's Beethoven uses it in Wellington's Victory, and variations on it became the calling card of many pianists and composers visiting England. While it has become de facto the National Anthem of Great Britain and Northern Ireland, Scotland, and Wales have their own.

In contrast the Ukrainian National Anthem was specifically adopted, albeit by a convoluted route. and the author and composer are-known. In the 19th century Ukraine was no exception to the rise of nationalism which especially manifested itself in culture. The national anthem had its origins in a poem by Pavlo Chubynsky in 1862 and set to music by Mykhailo Verbytsky, a priest and musician. Briefly it was used as the national anthem during 1917-22 but then was abolished when Ukraine was incorporated into the USSR. It re-emerged in 1992 and was formerly adopted with some changes in 2003.



## Bobby Chen

Described by International Piano Magazine as: "...an armour-clad player of complete technique, a thinking musician, a natural Romantic.", Bobby Chen studied with Ruth Nye and Hamish Milne at the Yehudi Menuhin School and the Royal Academy of Music, and burst on the scene in a British tour with Lord Yehudi Menuhin and the Warsaw Sinfonia, and a recital at the Royal Festival Hall as part of the South Bank Prokofiev Festival. He was soloist under conductors Mathias Bamert, Maximiano Valdés, Michal Nesterowicz, Sir Neville Marriner,

Pierre-André Valade, Lan Shui, Jonathan Bloxham and Giancarlo Guerrero, made his Italian solo recital debut at the Fazioli Concert Hall, given four solo recitals at the Wigmore Hall, selected as one of the pianists for the South-East Asian début of the Complete Beethoven Sonatas Cycle in Singapore, broadcast for Classic Fm, Raidió Teilifís Éireann, Radio Television Hong Kong and Pianoforte Chicago, and founded the biennial Overseas Masters Winter Piano Academy (OMWPA) on the premises of the Yehudi Menuhin School.

Elected an Associate of London's Royal Academy of Music (ARAM), he has performed a special solo recital for the British Jesuit Alumni/ae Charitable Trust at Ognisko Polskie in support of The Langlands School and College in Pakistan, a solo recital in support of Rainforest Concern at the Travellers Club, a short solo recital of women composers for The Federations of International Women's Association in London at Ironmongers' Hall, as well as a solo recital in May 2022 at Farm Street Church in Mayfair which had raised more than two thousand eight hundred pounds for Caritas Ukraine.

# *Leslie Howard*

“The experience is beyond compare...his technique and taste are faultless, and his consistency, intelligence and brio create a towering monument to the music” - **Diapason, France**

Following his hugely successful 70th birthday concert in 2018, Leslie Howard returned to Wigmore Hall in 2019 celebrating 45 years of playing at this, his favourite venue. In the words of Director John Gilhooley “Thank you Leslie for your many fine recitals at Wigmore Hall for over four decades. It has always been a great joy to hear your performances.”

2019 also saw the release of one further CD of hitherto unrecorded pieces by Liszt, finally bringing the total to 100, and so extending the already unequalled accomplishment of the largest solo artist recording project in the history of classical music.

This critically acclaimed project OF complete Liszt piano works merited Leslie Howard’s entry in the Guinness Book of World Records, six Grands Prix du Disque, the Medal of St. Stephen, the Pro Cultura Hungarica award and a mounted bronze cast of Liszt’s hand presented by the Hungarian President.

Leslie Howard has balanced his prodigious recording career with an international concert itinerary which has seen him performing regularly throughout the world for more than half a century, always with a repertoire that seeks to extend the audience’s experience and to challenge accepted hierarchies of received wisdom. He has appeared regularly with the world’s finest orchestras, and has also pursued a distinguished career as a chamber musician, partnering many of the greatest solo musicians and ensembles of our time.

He resumed public performances at the end of July 2021 with yet another recital at his beloved Wigmore Hall: Schubert ‘Wanderer’ Fantasy and 5 major Liszt pieces.

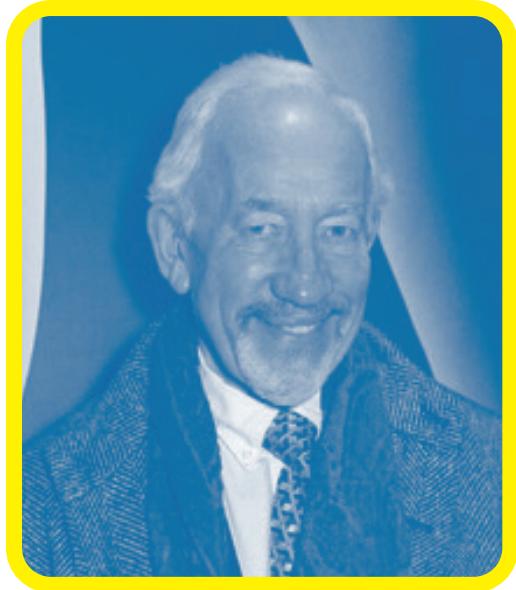


In addition to his solo Liszt recordings, Leslie Howard's CD discography contains many other important world première recordings, including the four piano sonatas of Rubinstein, the three piano sonatas of Tchaikovsky and a disc of Scandinavian piano sonatas. All his early solo and duo recordings (with David Stanhope) of the music of Grainger have been reissued in a 5-CD set by Eloquence. There are also the Piano Quartets of Rubinstein – world première recordings for Hyperion, 25 Etudes in Black and White – his own compositions recorded for ArtCorp, and a disc pairing the two Rahmaninov piano sonatas for Melba Recordings. Melba has also released two CDs with Mattia Ometto joining Howard in the complete music of Reynaldo Hahn for two pianos and piano duet. A work in progress, Brilliant Classics are issuing three sets each of 3 CDs of Liszt's complete music for two pianos, again with Mattia Ometto – the first box contains all 12 of Liszt's own two-piano versions of his symphonic poems.

Leslie Howard's latest solo release is of Beethoven's 'Eroica' Variations and the complete 'Creatures of Prometheus' in Beethoven's own solo piano version, for the Heritage label.

Professor Howard has produced 13 volumes of Liszt Society Publications for The Hardie Press, including the complete chamber music, 31 volumes of the annual Music Section of the Liszt Society Journal, and 9 volumes of the new Urtext Liszt scores for Edition Peters (with much-praised versions of the Sonata and the Années de pèlerinage). The distinguished Beethoven scholar Jonathan Del Mar has written that "Leslie is almost the only musician I know who manages to combine a flawless technique with the mind, the eye, the intellect and the scientific approach of the most rigorous scholar." His other editorial work includes a new reconstruction and orchestration of Paganini's fifth violin concerto for the collected Paganini Edition in Italy, the full score of Bellini's 'Adelson e Salvini', and the now-standard two-piano score of Rakhmaninov's 4th Concerto for Boosey & Hawkes. He has performed yearly at the Reform's lunchtime recitals often introducing protégés, notably Ludovico Troncanetti in the two piano version of Max Reger's piano concerto. He was the soloist at the inaugural concert of the Reform Club's Orchestra.

## *Simon Callow*



Simon Callow started in the theatre working for Sir Laurence Olivier – in the box office of the National Theatre. This offer of work came by return of post following a fan letter to Olivier. It was while watching actors rehearse that Simon realised that acting was something he wanted to do.

He made his stage debut in 1973, appearing in *The Three Estates* at the Assembly Hall

Theatre, Edinburgh. He went on to play a variety of roles on stage, in film, and on television, having his own series in *Chance in a Million*. He led in an epic production of Goethe's *Faust*, sometimes playing its in its entirety in a single day.

It was his critically acclaimed performance as Mozart in the original stage production of Peter Shaffer's *Amadeus* at the Royal National Theatre in 1979 that brought Callow to greater prominence. It also led to his first film role, playing Schikaneder in Miloš Forman's film of the play. Following this, he starred in several series 1994 British television series *Little Napoleons* with Saeed Jaffrey. In the same year, Callow played the much-loved character Gareth in the hit film *Four Weddings and a Funeral*.

Never known for his lack of energy or interests, Callow simultaneously pursued careers as a director and writer. His first book, written at the encouragement of the legendary literary agent Peggy Ramsay, *Being An Actor* (1984), was a critique of 'director dominated' theatre. It also contained autobiographical sections relating to his early career as an actor and marked one of the first times an actor had publicly come out about their homosexuality. At a time when subsidised theatre in the United Kingdom was under severe pressure from the Thatcher government, the work's original appearance caused a minor controversy.

In 1988, Simon directed the West End premiere of Willy Russell's *Shirley Valentine*, starring Pauline Collins. In 1992, he directed the play *Shades* by Sharman MacDonald and the musical *My Fair Lady* featuring costumes designed by Jasper Conran. These were followed by a stage version of the classic French film *Les Enfants du Paradis* for the RSC in 1995.

Simon's lifelong passion for classical music has seen him directing opera productions and appearing alongside various orchestras around the world as well as fronting documentaries and writing about composers and their work. In 1996, he directed *Cantabile* in three musical pieces (*Commuting*, *The Waiter's Revenge*, *Rienare No. 4*) composed by his friend Stephen Oliver. *Rienare No. 4* was commissioned by Callow especially for *Cantabile*.

One of Callow's best-known books is *Love is Where it Falls*, a poignant analysis of his eleven-year relationship with Peggy Ramsay. He has also written extensively about Charles Dickens, whom he has played in a one-man show, *The Mystery of Charles Dickens* by Peter Ackroyd, in the film *Hans Christian Andersen: My Life as a Fairytale*, and on television several times including *An Audience with Charles Dickens* (BBC, 1996).

In 2004, Simon appeared on a Comic Relief episode of *Little Britain*. He also hosted the London Gay Men's Chorus Christmas Show, *Make the Yuletide Gay* at the Barbican Centre in London. He is currently one of the patrons of the Michael Chekhov Studio London and of the London Oratory School Scholarship. He is also a patron of the Terrance Higgins Trust.

Notable recent acting work has included his performance as Count Fosco, the villain of Wilkie Collins's *The Woman in White*, both in film and on stage; as Pozzo in Beckett's *Waiting for Godot* opposite Sir Ian McKellen, Sir Patrick Stewart and Ronald Pickup; and as the psychiatrist in Chichester Festival Theatre's production of Peter Shaffer's *Equus*.

Earlier this year, he appeared in Matthew Hurt's one-man play, *The Man Jesus*, at the Lyric Theatre in Belfast. Amongst his extensive voice work, highlights have been playing the role of Wolfgang in *Shoebox Zoo* and narrating the audio book of Robert Fagles' 2006 translation of Virgil's *The Aeneid*.

Simon has written acclaimed biographies of Charles Laughton and Orson Welles. He is currently at work on the third volume of his life of Welles. He followed up *Being an Actor* with *Shooting the Actor*, which tackles the subject of acting for the screen. *My Life in Pieces*, an alternative journalistic autobiography, incorporates some of his widely read journalism with memoir. He has also written several

shorter books: *Shakespeare on Love*, *Oscar Wilde and His Circle*, *Dickens' Christmas*, and *The Night of the Hunter*. His most recent publication is his highly acclaimed 2012 biography of Dickens, *Charles Dickens and the Great Theatre of the World*. In 2013, he appeared in his first work for the stage, *Inside Wagner's Head*, at the Royal Opera House. He is a literary polymath having written numerous books, performed one man shows, and recently performed in the sellout revival of *Anything Goes*.



## *Alexia Mankovskaya*

Alexia was born in Belarus, she was admitted to National School of Music at 6 years old, where she studied piano and composition. In London she studied at Trinity Laban Conservatoire, supported by Butler Scholarship and Offenhem Scholarship. During her study she won Elizabeth Shuman Lieder prize and English Song Competition and become a finalist of Bayreuth Bursary competition and winner of Padova International Competition among others. As an actress Alexia took a part in various performances and received an award as Best Actress and Diploma of International Solo Festival for outstanding performance. Alexia enjoy working as a singer and stage director of theatre, opera, multi-media/virtual performance.



## *Michael Temporal Darell*

Originally from Henley, Baritone Michael Temporal Darell was a joint principal study singer and composer at the Purcell School for Young Musicians and at the Royal Academy of Music's Junior Academy. During this time, he was taught voice by John Lattimore.

Following this he attended a short-term music programme at the Guildhall School of Music and

Drama where he was under the tutelage of Marcus van den Akker. Michael studies at the Royal Academy of Music with a scholarship. Michael is taught by both Marcus van den Akker and Raymond Connell.

He has performed both in ensembles and as a soloist around Europe in venues such as: the Sagrada Familia, Barcelona Cathedral, Wigmore Hall, St Martin in the Fields, Auditorium du Nouveau Siècle, Royal Albert Hall and the Royal Festival Hall as well as performing as a soloist on multiple occasions for the Tilford Bach Society's Conservatoire Concert series. Michael has sung in classes with Dame Ann Murray, Sarah Walker CBE, Kim Lillian Strebler, Richard Stokes, Stephan Loges, Andreas Staier and Graham Clark.

In 2019 he performed a solo recital as part of the Tilford Bach Society's first ever Bach day as well as partaking in the Music on Mondays charity recital series at St Michael at the Northgate Church in Oxford. He is also the youngest ever recipient of the Most Promising Young Singer award at the Somerset Song Prize where he performed with Francesca Lauri. Michael is a member of the Student Scheme at Philharmonia Chorus. He has recently performed the roles of: Fiorello and Uffiziale from 'Il Barbiere di Siviglia' for Scherzo, a supporting role in 'Pagliacci' for Opera at Home at the Reform, and Earl Mountararat for Green Opera's Lockdown production of 'Iolanthe'.



## Pavel Timofeyevsky

Pianist and composer Pavel Timofeyevsky, has performed at major concert venues worldwide such as the Wigmore Hall, Royal Festival Hall, Shanghai Oriental Centre for Arts and Kaufman Music Center in New York.

An eloquent speaker, Timofeyevsky gives regular lecture-recitals for the Kensington Music Society in London. Winner of the BBC/

Guardian Young Composer of the Year Award, he conducted a world premiere of his orchestral work, *The Questors Suite*, at Cadogan Hall. He has composed music for several films including the critically acclaimed “Le fin de la belle époque” documentary for Russian television and has recorded the soundtrack and starred in the US documentary “Tchaikovsky”. A keen educator, Pavel is founder and director of the Philomel Music Academy.

Recent touring highlights include making his Los Angeles debut as a soloist and a conductor with the Hollywood Chamber Orchestra and performing in South Africa and Kenya. In England Pavel collaborated with the Solem Quartet for a series of live music to film performances and has released an album of chamber music by Hans Gal with Ensemble Burletta for the Toccata Classics label.

Pavel is the founder and artistic director of Philomel Project - a concert series in residence at the Francis Crick Institute, London.

# *The David Nott Foundation*

**All proceeds will go to the David Nott Foundation  
Registered Charity Number: 1162537**

The David Nott Foundation trains local surgical teams with the specialist skills needed to save more lives in countries affected by conflict. To date they have trained over 1,000 surgeons across the world from Syria to Yemen and Ukraine to Iraq.