



2nd London Festival of Bulgarian Culture

1 - 30 November 2012

Programme

Sunday, 25th November 2012, 7.30pm

St. John's Smith Square, Westminster, SW1P 3HA

Arcadia Mundi Inauguration Concert

Ivo Stankov - violin

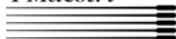
George Hlawiczka - violin / conductor

Anastasios Strikos - conductor

St. John's Smith Square
Westminster
SW1P 3HA, London



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Eastern and Western passionate melodies

SERGEI PROKOFIEV

CLASSICAL SYMPHONY

1. Allegro
2. Larghetto
3. Gavotta: Non troppo allegro
4. Finale: Molto vivace

Anastasios Strikos - conductor

LUDWIG VAN BEETHOVEN

VIOLIN CONCERTO OP. 61

1. Allegro ma non troppo
2. Larghetto
3. Rondo: Allegro

George Hlawiczka – violin
Anastasios Strikos - conductor

INTERVAL

GHEORGI ARNAOUDOV

PHANTASMAGORIAS -

Concerto for violin and orchestra II (2012)

1. Praeludium
2. The Book of Imaginary Beings
 - The Phoenix
 - Unicorn
 - Animals in the Form of Spheres
 - Haniel, Kafziel, Azriel, and Aniel

Ivo Stankov – violin
George Hlawiczka - conductor

WOLFGANG AMADEUS MOZART

SYMPHONY NO. 41 'JUPITER'

1. Allegro vivace,
2. Andante cantabile
3. Menuetto: Allegretto - Trio
4. Molto allegro

George Hlawiczka - conductor

Arcadia Mundi

George Hlawiczka, Patrick Noronha and Anastasios Strikos - co-directors

ARTISTS



Arcadia Mundi is a new orchestra created to collaborate with the International Society for Arcadia to study and promote Arcadia's diachronic and ecumenical symbolism intimately associated with the values of humanism, peace, harmony, respect for nature, joy of life, sensitivity, moderation, simplicity and the consideration of substance.

The orchestra will have a concert series at St. John's, Smith Square in London as well as an annual festival in Mantinea in Greece each August. The festival promises to be different as the concerts will be to promote Arcadia's ideal and will be held in the nature.

The orchestra is an outcome of another organisation called I Maestri, which promotes young musicians from all over the world, in particular conductors and as an outcome they have been touring for the last 4 years having been invited by the conductors they promote in London.

The orchestra has travelled toured to Montenegro, Greece, playing at Patmos Religious Music Festival

1st violin

Jennifer Thorn
Malcolm Allison
Julia Flint
Orpheus Papaphilipou
Sarah Tilley
Duygu Gozener
Sam-Thi Nguyen
Andrea Broughton

2nd violin

Willemijn Steenbackers
Abigail Dance
Cathal Garvey
Dawn Kelleher
Edith Fox
Hanna Krasnodebska
Paul Jeszke
Teresa Coakley

viola

Anna Colville
Ekaterina Lazareva
Dora Shopova
Jeremy Thomson
Asher Zaccardelli
Emily Myles

cello

Thomas Gregory
Alisa Franklin
Lucy Butcher
John Best
Ed Jeffries
Vicky Steiri

bass

Helen Neilsen
Joel Gregors

in 2010. They played in Sicily and in Lisbon at the Torres Vedras Festival and they have just returned from playing Verdi's Falstaff in Berbiguieres Castle in France.

Next year they will perform at the Megaron in Athens as well as the New Museum at the Acropolis in March, they have been invited back to Sicily in May and also to Tobalch in the alps to perform Mahler's 1st symphony in the place where Mahler composed his last works.

The first Arcadian Festival in Mantinea will be held in August and they will also be going to Turkey to perform in Gumusluk Festival near Bodrum.

In 2008 the orchestra was featured on BBC Television on the program Maestro, a reality TV show which coached celebrity personalities and the winner, comedienne Sue Perkins who went on to conduct at the Last Night of the Proms. As well as introducing young conductors to the public, the orchestra promotes brilliant young soloists including Nicola Benedetti and Maxim Rysanov. The orchestra also work together with contemporary composers such as Nuno Corte-Real in Lisbon and have also promoted the music of the Greek composer Skalkottas, giving the London premiere of his Octet in 2010.

Arcadia Mundi Team

Andrea Broughton - general secretary/tour co-coordinator

Teresa Coakley - personnel manager

Dora Shopova - librarian

flute

Caroline Welsh
Jemma Bogan

oboe

Emily Sleightholme
Lindsay Millar

clarinet

Sue Bishop
Drew Leckie

bassoon

Glyn Williams
Vikta Harvey

horn

Jo Towler
Jeremy Garside

trumpet

Laura Garwin
Gareth Hoddinott

tympany

Richard Souper



International society for arcadia



FOR THE STUDY AND UTILIZATION OF THE WORLD ARCADIAN LEGACY

www.isarcadia.org

Arcadia, more than a historical and a modern geographical region, is a name which carries a connotation which prevailed in world civilization as a reminder of a simple and attainable happiness, intertwined with the concepts of harmony, innocence, joy of life, sensitivity, measure and return to what is essential.

From Antiquity to our days, in opposition to fanaticism, lack of self-consciousness and responsibility, many distinguished personalities, based on this poetic image of Arcadia, maintained an attitude of resistance against these vices.

Our aim is to continue and broaden their efforts and example in response to the present challenges, including the conservation of natural environment, sustainable development, fair trade, humanism and man's reconciliation with himself and his environment.

For this reason, in Spring 2007, a small group of people from different countries founded the International Society for Arcadia for the study and the utilization of the Arcadian world legacy.

Our aim was focused on the creation of a channel worldwide between the real Arcadia and "Arcadia" as a concept; the "Arcadia" International Network. We believe that the wealth linked with the name of Arcadia can form the basis for the contact and co-operation among people and institutions inspired by the Arcadian ideal, which can only be beneficial for all.

Arcadia never stopped inspiring the arts, and in particular music, with ideas and thematic material from antiquity until today. These compositions, however, are often interpreted in a way that ignores the essence of the Arcadian Ideal.

The International Society for Arcadia cordially welcomes the membership of Arcadia Mundi Orchestra in the great family of the "Arcadia" International Network, offers its auspices for this inaugural concert and hopes towards a long and fruitful collaboration for the promotion of the "Arcadian" music.



Anastasios Strikos



Anastasios Strikos was born in Athens in 1972. He attained his piano diploma with honors at the Atticon Conservatory (D. Malouhos) and graduated the Department of Theatre Studies of the University of Athens. He studied Orchestra Conducting by the means of a scholarship awarded by

the Academy of Athens at the Hochschule für Musik Würzburg (Dr. Hermann Dechant) and he graduated with the master title Konzertdiplom.

George Hlawiczka, violin / conductor



George Hlawiczka is Artistic Director of I Maestri, an orchestra he founded in 2001 in London, and organizes an extensive concert series in London. He has toured to Montenegro, Greece, where he performed Respighi's Concerto Gregoriano at the Patmos Religious Music Festival, to Sicily and Portugal.

Recently he played Beethoven's Triple Concerto in Lisbon, the Walton concerto in London to celebrate the Queen's Diamond Jubilee and the Beethoven concert in Berbiguieres, France. Next season he will play Bernstein's Serenade in Athens and Korngold's Violin Concerto in Toblach, Italy. He has

He participated at international seminars and attended private lessons with Carlo Maria Giulini. He was employed at the Opera House Würzburg as a coach and orchestra conductor. He lives in Vienna and has worked among others as a pianist and choir master with the Vienna Boys Choir. His concert itinerary combines a broad spectrum of repertoire, orchestras, choirs, halls and soloists throughout Europe. He toured Greece this summer, performing at the Patmos Religious Music Festival as well as in Delphi and Loutraki. He speaks several languages and he has translated theatre plays as well as books on musical theory into Greek.

also conducted the Vaasa Symphony, Verona Philharmonic, Pilsen Radio Philharmonic, Brasov Philharmonic and Moscow Symphony Orchestras and participated in the Sibelius Symposium Pilsen in the Czech Republic.

George Hlawiczka made his debut aged 9 playing Paganini Moses Phantasy and aged 16 he was invited to perform Bazinni's infamous Ronde des Lutins for HM Queen Elizabeth II at a Gala concert in Scotland. The same year he represented his music school, St. Mary's in Edinburgh and performed at Yehudi Menuhi's 70th birthday in Prince Charels presence at St. James' Palace.

He made his concerto debut aged 17 at Reid Hall in Edinburgh with the Sibelius concert. He was a member of the English Chamber Orchestra from 1999-2008 and is now, besides his conducting and solo work, is an active chamber musician, having been invited to perform at Martha Argerich's festival in Lugano and performing at the Norfolk Chamber Music and the Aspen Music Festival, Colorado, with the Lincoln Centre Jupiter Players in New York and in Lisbon with the Darcos Ensemble.

He toured Germany with the Budapest Chamber Orchestra, performing Vivaldi's 'Four Seasons' and most recently has also been the concertmaster of the Symphony of India for the last two years.

Ivo Stankov - violin



Ivo Stankov has become one of Bulgaria's leading and most versatile artists of his generation.

Described as "a stunning virtuoso" he has captivated audiences in the UK and in Europe with his "commanding" style and "spirited" performances. He is equally at home as a soloist, recitalist, chamber musician, and educator. He has performed with the English Chamber Orchestra, Sofia Soloists and Varna Philharmonic amongst others, in halls such as Royal Albert Hall, Glasgow Concert Hall, Bridgewater Hall, Wigmore Hall, and Cadogan Hall, to name a few.

Ivo is regularly leading a number of ensembles in London, and has also been invited as a guest leader of the Sofia Symphony Orchestra, Independent Opera at Sadler's Wells, and the London Schubert Players.

He is the founder of 'Stankov Ensemble' alongside his wife the soprano Vania Vatrlova-Stankov. They performed a number of world premieres dedicated especially to them, and also participated in major International Festivals in Bulgaria such as "Varna Summer", "Sofia Winter Festival", and "Sofia Music Weeks".

He has also collaborated with international artists such as Mark Knopfler from Dire Straits. In addition to his busy performing career Ivo holds teaching positions in several schools in London, and is also a violin tutor with the South London Youth Orchestra.

Particularly interested in the propagation of Bulgarian music abroad, Ivo founded the London Festival of Bulgarian Culture which celebrated its first edition in November 2010 with great success.

For his contribution to the popularization of Bulgarian culture in the UK Ivo was awarded the Silver medal by the Bulgarian Ministry of Foreign Affairs. He plays on 1787 Gagliano violin, kindly lent to him by the Independent Opera at Sadler's Wells.

SERGEI PROKOFIEV (1891-1953)



Symphony No. 1 in D major, “Classical,” Op. 25 (1917)

Sergei Prokofiev’s formative years as a young student were spent at the St. Petersburg Conservatory during considerable political turmoil. The anti-government sentiments of certain teachers, like Rimsky-Korsakov (whose style Prokofiev felt was outmoded), were of great concern to the authorities while Prokofiev attended the conservatory.

At the tender age of 17, he played his first compositions in public, and his music was perceived as avant-garde and difficult to understand, an opinion that suited the arrogant Prokofiev just fine. He was more than willing to trade on the image of himself as something of a musical renegade. The premieres of his First and Second Piano Concertos also caused a scandal in his homeland because of the bold, virtuosic writing, as well as dissonances that some critics deemed frightening. His reputation as a forward-looking composer was sealed.

It is intriguing, then, that one of his most famous works is his Symphony No. 1, a piece that looks back to the older style of Haydn and is known by the nickname “Classical.” Prokofiev wrote his “Classical” Symphony in 1917, the year of the Russian Revolution.

The “Classical” Symphony is an extremely interesting work that meshes the tradition of clarity and formality with the renegade spirit of Prokofiev’s early works. Classicism was attractive to the unsentimental Prokofiev because it eschewed the overwrought emotion of Romanticism.

There are Haydn-esque qualities in the “Classical” Symphony, like the sudden loudness we experience in works such as his “Surprise” Symphony. There is also reference to the Classical practice of alternating opposites: loud and soft, high and low, gravity and levity. But over and above this, there is a 20th-century sensibility, especially in Prokofiev’s harmonic and rhythmic inventiveness.

This experiment, juxtaposing a modern style with the traditional four-movement formality of the Classical- era symphony, allows for moments of parody and humor. Prokofiev claimed that the “Classical” Symphony is what Haydn might have written had he lived another century, and any fan of Haydn knows that the older composer would have appreciated the humor and the craftsmanship of Prokofiev’s work.

Ludwig van Beethoven (1770-1827)



Violin Concerto in D Major, Opus 61

George Hlawiczka violin

In the spring of 1806 Beethoven finally found time for new projects. For the previous three years, his energies had been consumed by two huge works—the *Eroica* and *Fidelio*. Working at white heat over the rest of 1806, Beethoven turned out a rush of works: the Fourth Piano Concerto, the Fourth Symphony, the Razumovsky Quartets, and the Thirty-Two Variations in C Minor.

He also accepted a commission from violinist Franz Clement for a concerto, and—as was his habit with commissions—put off work on the concerto for as long as possible. Clement had scheduled his concert for December 23, 1806, and Beethoven apparently worked on the music until the last possible instant—legend has it that at the première Clement sightread some of the concerto from Beethoven’s manuscript.

The Violin Concerto is one of Beethoven’s most regal works; full of easy majesty and spacious in conception. Yet mere length does not explain the majestic character of this music, which unfolds with a sort of relaxed nobility. Part of the reason for this lies in the unusually lyric nature of the music.

We do not normally think of Beethoven as a melodist, but in this concerto he makes full use of the violin’s lyric capabilities. Another reason lies in the concerto’s generally broad tempos: the first movement is marked *Allegro*, but Beethoven

specifies *ma non troppo*, and even the finale is relaxed rather than brilliant. In fact, at no point in this concerto does Beethoven set out to dazzle his listeners—there are no passages here designed to leave an audience gasping, nor any that allow the soloist consciously to show off.

This is an extremely difficult concerto, but a non-violinist might never know that, for the difficulties of this noblest of violin concertos are purely at the service of the music itself.

The concerto has a remarkable beginning: Beethoven breaks the silence with five quiet timpani strokes. By itself, this is an extraordinary opening, but those five pulses also perform a variety of roles through the first movement—sometimes they function as accompaniment, sometimes as harsh contrast with the soloist, sometimes as a way of modulating to new keys.

The movement is built on two ideas: the dignified chordal melody announced by the woodwinds immediately after the opening timpani strokes and a rising-and-falling second idea, also first stated by the woodwinds. Beethoven delays the appearance of the soloist, and this long movement is based exclusively on the two main themes.

The *Larghetto*, in G major, is a theme-and-variation movement. Muted strings present the theme, and the soloist begins to embellish that simple melody, which grows more and more ornate as the movement proceeds. A brief cadenza leads directly into the finale, a rondo based on the sturdy rhythmic idea announced immediately by the violinist. But this is an unusual rondo: its various episodes begin to develop and take on lives of their own.

One of these episodes, in G minor is exceptionally haunting—Beethoven develops this theme briefly and then it vanishes, never to return. The movement drives to a huge climax, with the violin soaring high above the turbulent orchestra, and the music subsides and comes to its close when Beethoven—almost as an afterthought, it seems—turns the rondo theme into the graceful concluding gesture.

Interval

Gheorgi Arnaoudov (1957-)

Phantasmagorias – Concerto for violin and orchestra II (2012)

Ivo Stankov - violin

"When writers die they become books, which is, after all, not too bad an incarnation".

Jorge Luis Borges

Phantasmagorias – Concerto for violin and orchestra II (2012) – is a work written for solo violin and small symphony orchestra. Although based on some musical material that can be found in my earlier works (String quartet 2010, Concerto for violin, harpsichord, percussion and string orchestra, 2008-10), for me it stands alone as a brand-new piece.

Several tales about the amazing creatures Jorge Luis Borges transformed himself into when he created his Book of Imaginary Being (Manual de zoología fantástica) were my reason to write this Sound Renaissance Bestiary – something that, inexplicably, has kept me in thrall for the last few years.

I regard this music mostly as a soundtrack to the reading of some of those 116 famous descriptions of mythical beasts from folklore and literature. The choice of texts mattered less than the overall atmosphere – and was made in an arbitrary manner.

The different parts of the work could bear the corresponding titles from the Book, and the stream of the musical expression is always on the boundary between different styles and periods with their idioms and rhetorical devices.

I was quietly amazed how close the late Renaissance/early Baroque sense of sound was to the encyclopedic language of Borges: a magical mixture of word, light and sound taking shape as fantastic creatures and unbelievable stories recovered from the memories of Time, strung together in a tangle of possible spaces in the annus platonicus which is now coming to a close - and in the center of that Sphere stands Borges, the alchemist of words.

Gheorgi Arnaoudov (1957-)

Gheorgi Arnaoudov (born 1957) is a Bulgarian composer of stage, orchestral, chamber, film, vocal, and piano music, a representative of 21st century classical music with roots in minimalism.

He graduated from the Bulgarian Academy of Music "Pancho Vladigerov" attending at the same time the summer courses in the Academy of Fine Arts in Florence, Italy, as well as the International composer's workshops.

At present, Mr. Arnaoudov is appointed Associate Professor in Composition and Harmony at the New Bulgarian University in the "Music" and "Theatre" departments, as well as at the National School of Music.

His compositions include a number of symphonic pieces, chamber and solo instrumental, vocal and piano music, cycles of works based on old Bulgarian texts dating from the early Middle Ages, as well as on authentic archaic Orphic texts and rituals, studies of sound and fiction based on Gothic and Renaissance music, musical stage works, music for theatrical and film productions, performed and premiered at prestigious venues around the globe over the past years.

This could be a music of stasis filled with silence and vibrating sound or sumptuous and colourful surrealistic baroque sound canvas, a kind of intense minimalism that tells no conventional stories but rather meditates on an idea.

Gheorgi Arnaoudov has won numerous international and national awards, including the Grand Prix of the European Broadcasting Union (1995), the Golden Harp Prize from Jeunesses Musicales (1995), the Carl Maria von Weber International Prize of Music (1989), and the National Music School Centenary Award (2004).

Gheorgi Arnaoudov's works have been released on a number of CDs, domestically and internationally.



Wolfgang Amadeus Mozart (1756-1791)



Symphony no. 41, 'Jupiter'

Mozart could not have known that the three symphonies he composed between June 26 and August 10, 1788 would be his last. It is fitting, however, that his career as a symphonist should end with three such masterpieces. They are quite different from each other: No. 39 in E-flat major is one of his most elegant creations, its successor in G minor perhaps his most pathetic. And appropriately, No. 41 is the grandest and most joyous of all his symphonies.

A number of mysteries surround these works. No commission that would have inspired their creation has come down to us. Some writers speculate that he composed them strictly for his own pleasure. Others, such as Neal Zaslaw, feel otherwise: "The very idea that Mozart would have written three such symphonies, unprecedented in length, complexity, and seriousness, merely to please himself or because he was 'inspired,' flies in the face of his known attitudes to music and life and the financial straits in which he then found himself."

Uncertainty also exists regarding their performance during Mozart's lifetime. Circumstantial evidence points to one or more of them being played on several occasions: at a series of subscription concerts at the Vienna Casino later in 1788; during Mozart's tours of Germany in 1788 and 1789; or in Vienna, conducted by Antonio Salieri in April 1791 (for which performance Mozart may have prepared the second version, with added clarinets, of Symphony No. 40). In addition, Symphonies 40 and 41 were rapidly circulated, suggesting that they were performed during his lifetime.

The identity of the person who gave No. 41 the nickname "Jupiter" has been lost. The earliest surviving published reference to it as such dates from the Edinburgh Festival of 1819. This subtitle, linking it with the most powerful of the gods of ancient Rome, seems altogether appropriate. For some years, it had been common for the first movement of a Classical symphony to begin with an introduction in slow tempo. Mozart's friend Joseph Haydn had been doing so for quite some time. The two symphonies he composed in 1788—No. 90 and No. 91—begin this way. So do four of Mozart's five previous symphonies, the sole exception being No. 40. The "Jupiter" mirrors No. 40 in dispensing with a slow introduction. Mozart plunges us immediately into the joyous energy with which the opening movement abounds. For all its trumpet-and-drums brilliance, it still retains an unforced elegance. He drops the trumpets and drums for the slow movement. His tempo indication, *cantabile* ("singing"), describes this restful idyll perfectly.

The minuet is truly symphonic in scale and bearing, with a quieter trio section at its heart. The finale looks not only to the future—through its increased expressive weight—but also the past, specifically to the Baroque world of Bach and Handel, by incorporating elements of fugal writing. Learnedness and joy here join hands to conclude Mozart's career as a symphonist in a burst of creative brilliance.

LFBC Team



Ivo Stankov – Organiser of LFBC

Classical Concerts Productions is a company operating in the field of arts, with particular focus on music. Director of the company is Ivo Stankov - Bulgarian born and currently living in London. Being an active performer himself, Ivo combines his artistic experience with managerial skills to present a number of successful cultural projects in the capital such as 'London Festival of Bulgarian Culture (LFBC)', for which he was awarded a Silver Medal from the Bulgarian Ministry of Foreign Affairs.



Teodora Ruseva – Events Manager LFBC

Having lived in Bulgaria, The Netherlands and the U.S., Teodora Ruseva is currently studying TV & New Broadcasting Media and English Literature at Kingston University - London.



Svetla Dionisieva – Director of BCI London

Svetla Dionisieva is the Director of the Bulgarian Cultural Institute London, and has been so since its creation in 2010. She has an extensive cultural background, including degrees in theatre direction and acting from universities in Prague and Sofia, and numerous years of experience in the industry. Svetla has always had a passion for Bulgarian culture, and it is her mission for the Bulgarian Cultural Institute London to share the treasures of the country and its culture with others, especially those outside of Bulgaria, in order to both bring out a similar passion in them and show the true significance of Bulgaria's heritage to as wide an audience as possible.



Evgeni Vasilev – Graphic & Web Designer

With over 12 years of professional experience in graphic and web design, Evgeni is highly dedicated and strongly driven individual. His key qualities are the excellent design skills, combined with his passion for new technologies and everything digital. Graduated as cinema & television director, and having worked as multi-media artist at InterSpace New Media Arts Centre, Evgeni possesses the skills & qualifications necessary to make significant contribution to any digital art project.



Lyudmil Karavasilev – Public Relations – Bulgaria

Lyudmil Karavasilev is experienced marketing communications and PR professional currently working for a large international bank as a brand manager. He took part in the development of some of the most exciting art and sports sponsorships and CSR campaigns in Bulgaria, and in a number of award-winning advertising & PR campaigns. For him the partnership with the LFBC could be the start of an exciting adventure worth taking.



Evgeni Dimitrov - Bulfoto – Public Relations – Bulgaria

Evgeni Dimitrov is a photographer and founder of the leading Bulgarian photo agency Bulphoto. His pictures often appear on the front pages of Bulgarian news media and in Internet. His agency is a partner of a number of international media – both European and American ones. Mr. Dimitrov is a member of the jury of the prestigious BG Press Photo Awards and organizer of several visual projects in cooperation with Sofia Municipality, EU representative office in Bulgaria and the Office of the European Parliament. Mr. Dimitrov is among the founders of the Days of the Bulgarian Culture in Rome in 2006, as a part of the Bulgarian Cultural & Informational Center in Rome, together with the La Fenice association.



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New Balkans Law Office welcomes you to the London Festival of Bulgarian Culture

New Balkans Law Office is a Bulgarian legal services provider with offices in Sofia and London, specialising in corporate and commercial law, with a particular emphasis on advisory and cross-border work. NBLO has recently been developing an interest in the technology and venture capital, and in the private equity sectors.

NBLO also maintains a strong private client practice and services high-net-worth individuals (HNWIs) and non-HNWIs from both overseas and Bulgaria in arranging their Bulgarian and cross-border estates, pensions, family affairs and in catering for their employment and immigration needs.

Founded in 2005, the firm has gone from strength to strength, providing advice primarily to international clients and diversifying its portfolio of practice areas.

We believe in the importance of supporting cultural initiatives, building on our strong interest in cultural property and charity law. We are proud to sponsor the London Festival of Bulgarian Culture.

We would like to thank the organisers who have worked tirelessly to put on a series of events and workshops that makes a compelling bid for the need for Bulgarian culture's more prominent representation in London's cultural calendar.

We hope you enjoy the events of the festival. In the meantime, if we can facilitate any of your plans in Bulgaria with legal advice and representation, we would be more than happy to assist you. For more information on what we do, please visit our website at:

www.newbalkanslawoffice.com

or call us on: 020 7183 0262





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London Festival OF BULGARIAN CULTURE



DSTRKT in partnership with the London Bulgarian Culture is delighted to present two fantastic menus, available for a very limited period and throughout November 2012 - the month of the Bulgarian culture in London!

A special 'Bulgarian' night-out - Enjoy some fantastic cuisine, and visit any of the 20 festival exciting concerts and events throughout November 2012. You will get two top-priced tickets for any of our festival's events of your choice, and fine dine at one of London's top restaurants before the show! Special VIP shuttle service (included in the price) will take you straight from the restaurant to show's venue!

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£80 - The ultimate culinary journey to Bulgaria

Two tickets and a pre-concert dinner for two special

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2. Shopska salata "new way" served with shot of Uzo ili rakiya
3. Sea bass or Sea bream with yogurt dill sauce and baby fennel
4. Red pepper stuffed with goat cheese, toasted walnuts
5. Grilled Lamb cutlets, smoky aubergine purée and red peppers
6. Wild mushrooms with fresh mint, chives and Egg63
7. Dessert: Tikvenik - Bulgarian pastry with pumpkin and spices served with whipped yogurt honey sauce
8. Dessert: De-constructed Garage cake

£50 - The modern taste of Bulgaria

Two tickets and a pre-concert dinner for two deal

1. Bread (Tutmanik and Pogacha) and butter
2. Shopska salata "new way" served with shot of Uzo ili rakiya
3. Salmon with yogurt dill sauce and baby fennel
4. Grilled Lamb cutlets, smoky aubergine purée and red peppers
5. Dessert: Tikvenik - Bulgarian pastry with pumpkin and spices served with whipped yogurt honey sauce

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Book the 'Festival Menu and tickets' offer on www.lfbc.eu/dstrkt.php, or phone 020 7317 9120