4th

LONDON FESTIVAL OF BULGARIAN CULTURE

MUSIC

EXHIBITION

ART

THEATRE

FROM BACH TO THE BULGARIAN DEEP BASS

Wednesday 30 November, 7.30pm
Cadogan Hall, 5 Sloane Terrace, SW1X 9DQ

CADOGAN HALL

Booking information: Cadogan Hall, 5 Sloane Terrace, SW1X 9DQ Box Office: 020 7730 4500 Online Booking: www.cadoganhall.com (booking fees apply)

CADOGAN HALL ETIQUETTE AND INFORMATION

ETIQUETTE

Smoking:
All areas of Cadogan Hall are non-smoking areas.

Food & Beverages:
You are kindly requested not to bring food and other refreshments into Cadogan Hall.

Cameras and Electronic Devices:
Video equipment, cameras and tape recorders are not permitted. Please ensure all pagers and mobile phones are switched off before entering the auditorium.

Interval and timings:
Intervals vary with each performance. Some performances may not have an interval. Latecomers will not be admitted until a suitable break in the performance.

Consideration:
We aim to deliver the highest standards of service. Therefore, we would ask you to treat our staff with courtesy and in a manner in which you would expect to be treated.

FOOD AND BEVERAGES

Culford Room
The house wines, champagne and soft drinks are available from the bars in the Culford Room at all concerts.

Oakley Bar
Concert goers may enjoy a wide selection of champagnes, spirits, red and white wines, beers and soft drinks from the Oakley Room Bar. There are also some light refreshments available.

Gallery Bar
Customers seated in the Gallery can buy interval drinks from the Gallery Bar at some concerts.

Access
Cadogan Hall has a range of services to assist disabled customers including a provision for wheelchair users in the stalls. Companions of disabled customers are entitled to a free seat when assisting disabled customers at Cadogan Hall.

Please note that companion seats not sold 48hrs prior to any given performance will be released for general sale.

Wheel Chair Users:
If you use a wheelchair and wish to transfer to a seat, we regret we may not be able to provide a member of staff to help you physically. However, we will arrange for your wheelchair to be taken away and stored. A lift is located to the right once inside the box office reception allowing access to a lowered box office counter. Foyer areas are on the same level as the box office and the foyer bar (Caversham Room) is accessed via a wide access lift. A member of staff will help you with your requirements. Stalls are accessed via a wide lift as are adapted toilet facilities. Please note that there is no wheelchair access to the Gallery seats.

FROM BACH TO THE BULGARIAN DEEP BASS

Programme

PART ONE

J. S. Bach
Concerto for two violins in D minor, BWV 1043
Soloists: Svetlin Roussev & Ivo Stankov, violins

Martin Georgiev
'Soul Searching', Contrabass Clarinet Concerto
World première
Soloist: Scott Lygate, contrabass clarinet

Joseph Haydn
Violin concerto in C major
Soloist: Svetlin Roussev

The London Mozart Players
Conductor: Martin Georgiev

PART TWO

Giovanni Battista Pergolesi
Stabat Mater, for high voices, strings and continuo
Soloists: Vania Vatralova-Stankov, soprano & Charlotte Stephenson, mezo-soprano

Johannes Brahms
Psalm 13, for high voices, organ and strings

Francis Holland Girls' School Choir
St. Paul's Girls' School - Paulina Voices
The London Mozart Players
Conductor: Martin Georgiev

PROGRAMME NOTES

JOHANN SEBASTIAN BACH (1685-1750)

Double Concerto in D minor BWV 1043 for two Violins, Strings and Basso Continuo

One of the most celebrated amongst Bach's masterpieces, this concerto amalgamates melodic beauty and polyphonic complexity. The autograph score and parts have not survived, therefore it is an assumption that it was composed during Bach's years as Kapellmeister at the court of Anhalt-Köthen (1717-23), but the earliest available manuscript sources are from his Leipzig years (1730s), where he was Director of the Collegium Musicum. At that time he also created an arrangement of this Concerto for two harpsichords. Drawing on the traditions of both the Solo Concerto championed by Vivaldi and the Concerto Grosso mastered by Corelli, Bach created a pinnacle in the baroque style, dominated by his signature fugal writing. The second movement stuns with melodic and harmonic qualities that can hardly meet adequate description. The two solo violins are treated equally and their virtuosic relationship permeates the concerto in a memorable way.

MARTIN GEORGIEV (1983)

Soul Searching - Contrabass Clarinet Concerto (2016)

Soul Searching is dedicated to the victims of terrorism. Among notable music features are the particular kind of 'explosions' that are more felt than heard, and the quest for beauty in the predominance of melodic lines in the context of Morphing Modality, a general preoccupation in my music for over a decade now. Conceived in one continuous movement, it is one of the first concertos for the Contrabass Clarinet, and the first in the UK. The extraordinary palette of colours in the timbre of this rare and beautiful instrument is used with particular focus on singing and narration, inspired by ancient Byzantine and Bulgarian Orthodox sacred chant and the voice of the legendary Bulgarian opera bass, Boris Christov. This evening's premiere of this concerto, written especially for Scott Lygate and the London Mozart Players, will be the first concert performance of a Contrabass Clarinet Concerto in London.

JOSEPH HAYDN (1732-1809)

Violin Concerto in C major Hob. VII a: 1

Written for the virtuoso violinist Luigi Tomasini in the 1760s this Concerto is presumably Haydn's first for the Violin. While no manuscript survived of any of Haydn's violin concertos, and it is uncertain how many he wrote in total, it is known that at least one, in D major, has been lost. The exact dating of the C major violin concerto is uncertain either, but it must have been between 1761 and 1765 during Haydn's tenure as Kapellmeister of the Esterházy court orchestra. Written in the traditional three-movement Concerto cycle, the work opens with a sonata allegro that is like a fountain of joy. It is followed by a lyrical adagio accompanied by the orchestra mainly in pizzicato, perhaps with a gentle nod to Vivaldi, and opening and closing with a most striking gesture, reminiscent of a bright sunrise or a sunlit mountain top. The concerto ends with a virtuosic Presto, all the more sparkling in the key of C major.

Stabat mater dolorósa juxta Crucem lacrimósa, dum pendébat Fílius.	The sorrowing mother stands weeping, by the cross where her son hangs
Cuius ánimam geméntem, contristátam et doléntem pertransívit gládius.	A sword of shared sorrow and bitter anguish had pierced her heart
O quam tristis et afflícta fuit illa benedícta, mater Unigéniti!	O What sadness and affliction lay on the blessed Mother of the Lord
Quae mœrébat et dolébat, et trembébat, dum vidébat nati pœnas íncliti.	What grief and sorrow She suffered to see her glorious, dying son
Quis est homo qui non fleret, Christi matrem si vidéret in tanto supplício?	Is there anyone who would not weep to see the Mother of Christ in such torment?
Quis non posset contristári piam Matrem contemplári doléntem cum Fílio?	Is there anyone who could not share her pain?
Pro peccátis suæ gentis vidit Iesum in torméntis, et flagéllis súbditum.	She saw Jesus scourged and in torment for the sins of His people.
Vidit suum dulcem Natum moriéntem desolátum, dum emísit spíritum.	She saw her sweet son desolate and alone as his spirit passed away.
Eia, Mater, fons amóris me sentíre vim dolóris fac, ut tecum lúgeam.	O Mother, fount of love, touch my spirit with your feeling
Fac, ut árdeat cor meum in amándo Christum Deum ut sibi compláceam.	Make my heart glow with the love of Christ
Sancta Mater, istud agas, crucifíxi fige plagas cordi meo válide.	Holy Mother, fix in my heart the wounds Christ suffered on the cross
Tui Nati vulneráti, tam dignáti pro me pati, pœnas mecum dívide.	Let me share His pain with You, He who loved me so
Fac me verum tecum flere, crucifíxo condolére, donec ego víxero.	Let me share your tears, mourning Him who died for me
Iusta Crucem tecum stare, te libenter sociáre in planctu desídero.	By the cross with You to weep and pray is all I ask
Virgo vírginum præclára, mihi iam non sis amára, fac me tecum plángere.	Greatest of all virgins, let me share your divine grief
Fac, ut portem Christi mortem, passiónis fac consórtem, et plagas recólere.	Let me remember Christ's suffering and death on the cross
Fac me plagis vulnerári, Cruce hac inebriári, ob amóre Fílij.	And let my heart be warmed with the blood He shed for us
Inflammátus et accénsus, per te, Virgo, sim defénsus in die iudícij.	Defend me, O virgin, from the flames of the day of judgement
Fac me Cruce curtodíri, morte Christi premuníri, confoveri gratia.	When Christ calls me to Him, be my defence and guide
Quando corpus moriétur, fac, ut ánimæ donétur paradísi glória.	While my body dies, may my soul be with you in paradise!
Amen.	Amen

GIOVANNI BATISTA PERGOLESI (1710-1736)

Stabat Mater for high voices, strings and continuo

The swan song of the young composer, who passed away aged 26, has established itself throughout the centuries as one of the most widely performed works of music of all times. Its genesis is enveloped in mystery, with several hypotheses set forth about the commissioning body and occasion. A popular conjecture about these circumstances was deemed uncertain by more recent research. Set to the medieval poem describing the suffering of Mary at the foot of the Cross, and concluding with prayers to Her, the work was initially conceived for use within liturgical settings. No doubt its striking beauty and exquisite vocal parts, counterpoint and harmony have been essential for the vast popularity of the work in the concert hall. At the same time, it is less obvious that Pergolesi's work with the poetic text exhibits profound understanding of its sacred and theological dimensions, striking invention, and daring fantasy in the delicate workings of detail and the conceptual structuring of the music to the meaning, meter and syllabic colouring of the text. Therefore the immediate perceptions of melodic appeal and rigour of counterpoint are pointing to only two of several vast dimensions that contribute to the magnificence of this work.

JOHANNES BRAHMS (1833-1897)

Psalm 13 for high voices, organ and strings

Composed in 1859 and first performed with Brahms conducting at St Peter's Church in Hamburg, this choral jewel is set to the biblical text from the Book of Psalms. It is only about 5 minutes long and yet it is like a journey through centuries of music history, with glimpses of medieval, renaissance and baroque polyphony shining across its wide romantic sweep. It is nonetheless unmistakably Brahmsian. The composer has forged his setting of the wide emotional range of the psalm text with philosophical depth, personal warmth and his signature intricacies of harmony and simple yet eloquent beauty of melodic line.

Herr, wie lange willst du mein so ganz vergessen?
Wie lange verbirgest du dein Antlitz vor mir?
Wie lange soll ich sorgen in meiner Seele
und mich ängsten in meinem Herzen täglich?
Wie lange soll sich mein Feind über mich erheben?
Schaue doch und erhöre mich, Herr, mein Gott!
Erleuchte meine Augen,
dass ich nicht im Tode entschlafe,
dass nicht mein Feind rühme,
er sei mein mächtig worden,
und meine Widersacher sich nicht freun,
dass ich niederliege.
Ich hoffe aber darauf, dass du so gnädig bist;
mein Herz freuet sich, dass du so gerne hilfst.
Ich will dem Herrn singen,
dass er so wohl an mir tut.

How long, O Lord?
Will You forget me to the end?
How long will You turn Your face from me?
How long will I take counsel in my soul,
Having grief in my heart daily?
How long will my enemy be exalted over me?
Look upon me and hear me, O Lord my God;
Enlighten my eyes, lest I sleep in death,
Lest my enemy say, “I prevailed against him”;
Those who afflict me greatly rejoice, if I am shaken.
But I hope in Your mercy;
My heart shall greatly rejoice in Your salvation;
I will sing to the Lord, who shows kindness to me;
I will sing to the name of the Lord Most High.

BRITISH BULGARIAN SOCIETY

www.b-bs.org.uk

The British-Bulgarian Society celebrated its Diamond Jubilee in 2012.

It is a non-political organization which aims to promote understanding and cultural relations between the people of Britain and Bulgaria.

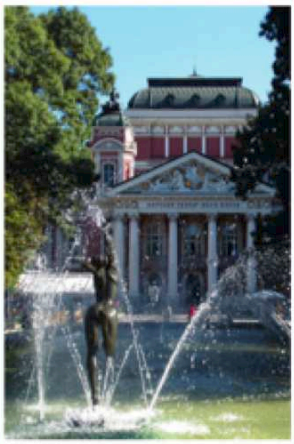
It runs a programme of special interest tours to Bulgaria, including:

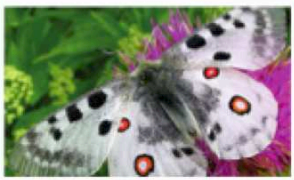
- birdwatching
- butterflies
- wine and food
- folklore festivals
- archaeology

Proceeds from the tours are donated to a variety of conservation and educational projects.

The Society also organizes social and cultural events.

Do join us!





The friendliest way to visit Bulgaria

ARTISTS

Svetlin Roussev - violin

The charismatic violin virtuoso Svetlin Roussev began his musical education at a very young age, studying under his mother, a professor at the music school in his home town of Ruse, Bulgaria. In 1991, he was accepted to the Conservatoire National Supérieur de Musiqueet de Danse de Paris, where he studied under Gérard Poulet, DevyErlih and Jean-Jacques Kantorow. In 1994 the jury unanimously awarded him first prize summa cum laude for violin as well as first prize for chamber music. Roussev subsequently entered the postgraduate programme.

Roussev has won numerous prizes at many international competitions, including those of Indianapolis, Long-Thibaud and Melbourne. He was voted Revelation of the Year in 2000 by the ADAMI organisation at the Midem, the French music industry's major annual event in Cannes, and was selected for sponsorship by the Natexis-Banques Populaires Corporate Foundation. In May 2001, he was widely acclaimed at the first Sendai International Competition in Japan, which garnered him not only the first prize, but also the audience prize and the special prize for the best Bach concerto performance.

With remarkable virtuosity and intensity, Roussev performs a broad repertoire ranging from the baroque to the contemporary. He is renowned for his renditions of Slavic compositions and keenly promotes Bulgarian music. Acclaimed Bulgarian Musician of the Year in 2006, his home country honoured him yet again in 2007 with the Cristal Lyra distinction awarded by the Ministry of Culture.

Roussev is a regular guest soloist with various orchestras such as the Orchestre National de France, Orchestre Philharmonique de Radio France, Seoul Philharmonic Orchestra, Tokyo Philharmonic Orchestra, Sendai Philharmonic Orchestra, Indianapolis Symphony Orchestra, George Enescu Philharmonic Orchestra (Bucharest), Romanian National Radio Orchestra, Bulgarian National Radio and Symphony Orchestras, Presidential Symphony Orchestra (Ankara), and the Johannesburg Philharmonic Orchestra. In the USA, Latin America, Asia and Europe Roussev has performed under the baton of conductors such as Myung-Whun Chung, Leon Fleisher, Yehudi Menuhin, Yuzo Toyama, Marek Janowski, Raymond Leppard, Emmanuel Krivine, François-Xavier Roth, Jean-Jacques Kantorow, Denis Russel-Davies, Lionel Bringuier, Leo Hussain, Nicholas Milton and Emil Tabakov.

Roussev has played in many of the world's major concert halls, including the Bolshoi Theatre, Suntory Hall, Sumida Triphony Hall, Seoul Arts Center, Salle Pleyel, UNESCO, Théâtre des Champs Elysées, Théâtre du Châtelet, Cité de la Musique, Théâtre de la Ville, Arsenal de Metz, Halle aux Grains de Toulouse, Bulgaria Concert Hall, Budapest's BélaBartók National Concert Hall, Frankfurt's AlteOper and the Palais des Beaux Arts de Bruxelles.

Roussev shares his love for music with an ever-widening public through his chamber music performances, playing with partners such as Myung-Whun Chung, Peter Frankl, Ralph Gothoni, Jean-Marc Luisada, Bertrand Chamayou, Jean-Philippe Collard, Antoine Tamestit, Lise Berthaud, Vladimir Mendelssohn, Maxim Rysanov, Gary Hoffman, Gautier Capuçon, Sung-Won Yang, Young-Hoon Song, Jian Wang, Myung-Wha Chung, François Leleux, Paul Meyer, NikolajZnaider. He is a founding member of the Roussev-Salque-Rozanova Trio.

Following his successful CD recording of pieces by Pancho Vladigerov with the pianist Elena Rozanova, Roussev brought out his recording of Karl Amadeus Hartmann's Concerto Funèbre with the Orchestred'Auvergne conducted by Arie Van Beek, recordings for French labels Integral and Fondamenta dedicated to the Franco-Belgian school of violin with pianist Elena Rozanova, and sonatas by Grieg and Medtner with pianist FrédéricD'Oria-Nicolas. In May 2015 Fondamenta releases the cd recording "Fire and Ice" with the Sibelius and Vladigerov n1 violin concertos under the baton of Emil Tabakov and the Bulgarian National Radio Symphony Orchestra.

Roussev is the concertmaster of the Radio France Philharmonic Orchestra and, since 2007, has been concertmaster of the Seoul Philharmonic Orchestra. He is violin professor at his alma mater, the Conservatoire National Supérieur de Musiqueet de Danse de Paris. Svetlin Roussev plays the Stradivarius 1710 Camposelice violin kindly loaned by the Nippon Music Foundation.

ARTISTS

Ivo Stankov - violin

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

As a soloist he has performed with the English Chamber Orchestra and also with orchestras in the UK, Bulgaria, Italy, Germany, USA, and Brazil. As a recitalist and chamber musician Ivo has also performed at all major music venues in London and in the UK, and has collaborated with international artists such as Mark Knopfler of Dire Straits, the film composer Johann Johannsson (Theory of Everything), Chilingirian Quartet, pianist Ashley Wass, cellists Guy Johnston and Stefan Popov.

His debut CD album of the Beethoven's violin sonatas was described as "an excellent record" and was awarded five stars by Britain's oldest classical music magazine Musical Opinion.

As a founder of "Stankov Ensemble" he has premiered a number of works by leading Bulgarian and British composers. Ivo is the leader of Westminster Philharmonic Orchestra and is in addition regularly leading a number of ensembles in London.

In addition to his busy performing career Ivo is a Violin professor in the Junior Guildhall department of the Guildhall School of Music & Drama, and is also a violin tutor with the South London Youth Orchestra. He is regularly invited as a jury member of competitions for young performers and also is giving Master Classes internationally.

Particularly interested in the propagation of Bulgarian music abroad Ivo founded the London Festival of Bulgarian Culture. Its three extremely successful editions led to Ivo being awarded the Silver medal by the Bulgarian Ministry of Foreign Affairs and the Gold Medal 'Boris Hristov' by the Bulgarian Ministry of Culture.He plays on 1787 Gagliano violin, kindly lent to him by the Independent Opera at Sadler's Wells.

ARTISTS

Scott Lygate - contrabass clarinet

Clarinetist and composer Scott Lygate, originally from Ayrshire, Scotland is one of the UK's most dynamic young artists. As a clarinettist, he is in demand performing internationally as a soloist, chamber musician and orchestral player, working with renowned orchestras and ensembles including the London Sinfonietta, Philharmonia Orchestra, BBC Symphony Orchestra, London Chamber Orchestra, Aurora, Royal Liverpool Philharmonic Orchestra and Schallfeld Ensemble, Austria, in venues worldwide such as Buckingham Palace, the Royal Albert Hall, Glastonbury Festival, Berlin Philharmonie, Bergen International Festival, Norway, and at the Esplanade Hall in Singapore. Scott is extremely active in the field of new music, working extensively with the London Sinfonietta and many other ensembles in the UK and Europe.

He is Artistic Director of the Azalea ensemble, whom specialise in new music and are recording artists on the NMC and Nonclassical Labels. As a soloist he has worked with many composers developing new repertoire, most recently focusing on the contrabass clarinet receiving new works from Sir James MacMillan and Julian Anderson amongst others, and has given several important premieres including the UK premiere of Esa-Pekka Salonen's 'Meeting' for clarinet and harpsichord.

As a composer most recently his work 'The Barony A Frame' for SATB Trombone Quartet and metal-mining percussion, commissioned by Sir James MacMillan was premiered at the 'Cumnock Tryst' Festival, and has been selected for a 'Premiere of the Year' in the Classical music Magazine'.

Since graduating with a First-class BMus in 2011 from the Royal Academy of Music, London, alongside his freelance work Scott studied worldwide privately with various leading clarinettists such as Wenzel Fuchs (Berlin Philharmonic), Alessandro Carbonare (Orchestra of the National Academy of Santa Cecilia) and Swiss contemporary music soloist Ernesto Molinari.

Currently he is completing his studies at the University of Music and Performing Arts in Graz, Austria, where he is currently working towards a Master of Arts on the 'Performance Practice of Contemporary Music' programme, under the mentorship of world renowned Viennese new music ensemble, Klangforum Wien. Future plans include a solo appearance with the Academy of St Martin in the Fields and completing a new commission for Wind Quintet.

ARTISTS

Vania Vatralova-Stankov - soprano

Vania's performances on the opera and concert stage have been celebrated by both the critics and the audiences. 'Opera Magazine' praised her performance of Ana Bolena's role stating that she 'sang with the kind of determination that defies categorization'. She has participated atmajor international festivals in Europe and also has performed with orchestras such as Royal Philharmonic Orchestra, English Chamber Orchestra, and Sofia Philharmonic Orchestra. Vania has taken Master Classes with Renata Scotto, Montserrat Caballé, and Mirella Freni. The Bulgarian soprano is a finalist of several international competitions and a recipient of numerous awards and scholarships.Vania has also recorded for the major Bulgarian and Spanish Television and Radio Channels - BNR, RTVE, Antena 3, Canal 9, and TV3. As well as her numerous recordings for TV and Radio Vania recorded on CD the music to 'Misterio de Elche' (Mystery of Elche) – a spectacle declared by UNESCO as Patrimony of the Humanity Treasure. Her debut CD album 'Operatic Favourites' was also critically acclaimed by 'Music and Vision' - "...she seems to have a lyric voice, but one which has a richness and depth to it... Here (in Turandot) Vatralova-Stankov sounds a little like Caballé in the role…". Recent highlights include performances with Sofia Simfonics orchestra at NDK (Sofia) and Plovdiv Ancient Amphitheatre, and with Philharmonia orchestra at the Barbican where Vania shared the stage with Nigel Kennedy.

Charlotte Stephenson - mezzo-soprano

Mezzo Soprano Charlotte Stephenson studied at the Royal Northern College of Music and the Royal Academy Opera course graduating in 2009. She is an Independent Opera Fellow and graduate of the Solti, Tekanawa Academia di Bel Canto.

Roles for RAO include Cherubino/The Marriage of Figaro, Celia/La FedeltaPremiata, Hänsel, Diana / La Calisto,Vava/Cheryomushki . For British Youth Opera charlotte covered Gertrude/Romeo and Juilietteand sang Minsk Woman/Flight.

Charlotte made her Operatic debut with Glyndebourne Touring Opera singing Valetto/ L'incoronazione di Poppeaand has recently performed Annio /La Clemenza di Tito with English Touring Opera, Kate Pinkerton and Cousin in Mid Wales Opera Production of Madam Butterfly, cover Nancy/Albert Herring Opera North,Carmen Garden Opera's In 2014 charlotte returned to Glyndebourne Touring Opera to understudy the Role of Ramiro in La fintaGiardinera and has recently sung Kate Pinkerton in Madam Butterfly at the Royal Albert Hall and an Apprentice in Wagners Die Meistersinger von Nurnberg in the 2016 Glyndebourne Festival.

ARTISTS

Martin Georgiev

Composer and conductor Martin Georgiev has featured with leading orchestras and ensembles, such as the Brussels Philharmonic, BBC

Symphony Orchestra, Bulgarian National Radio Symphony Orchestra, Heidelberg Philharmonic Orchestra, Sofia National Philharmonic Orchestra, National Orchestra of Belgium, Azalea, Manson Ensemble, Cosmic Voices and Ensemble Musiques Nouvelles. Amongst highlights was his tenure as Composer in Residence to the City of Heidelberg - 'Komponist für Heidelberg 2012|13' featuring The Secret which premiered in 2013 by the Heidelberg Philharmonic Orchestra conducted by the composer. Since 2013 he works as Assistant Conductor for the Royal Ballet at ROH Covent Garden, London, where he has worked on a number of world premieres of new ballets by leading choreographers and composers. He was SAM Embedded Composer with the BBC Symphony Orchestra (2010-11), Principal Guest Conductor with Azalea, and Associate Conductor with the Bloomsbury Opera.

He was educated at the Royal Academy of Music, London, and the National Academy of Music 'Pancho Vladigerov', Sofia, Bulgaria; holding a PhD in Composition from the University of London and Masters degrees in both composition and conducting. Amongst his teachers were Colin Metters, Sir Colin Davis, Philip Cashian, George Hurst, Sir Peter Maxwell Davies, Julian Anderson and Vassil Kazandjiev. The subject of his PhD research, completed at the Royal Academy of Music, London (2008-2013) was his Morphing Modality system, a method for composition inspired by the technique of 'morphing images' from the visual arts, integrating fundamental principles from the theory and practice of Bulgarian-Orthodox and Byzantine Chant, and informed by music psychology, perception and cognition. Born in 1983 at the historic city of Varna, Bulgaria, he is based in London, holding both Bulgarian and British citizenship.

Amongst prominent musicians performing his compositions are conductors Michel Tabachnik, Fabien Gabel, Rossen Milanov, Jessica Cottis, Pascal Rophé, Vania Moneva, Franck Ollu, Gary Walker, Jacques Cohen, Dian Tchobanov and soloists Tatiana Koleva, Berten D'Hollander; Valia Dervenska, Ivo Varbanov and Fiammetta Tarli, Ivo and Vania Stankov. His works have been performed in the United Kingdom, Bulgaria, USA, Germany, France, Belgium, The Netherlands, Poland, Russia, Japan, Mexico, Canada, Greece, Israel and Italy.

He is a recipient of many awards for composition and performance, a laureate of the International Composers' Forum TACTUS in Brussels, Belgium, where his works featured in the selection in 2004, 2008 and 2011; the Grand Prize for Symphonic Composition dedicated to the 75th Anniversary of the Sofia National Philharmonic Orchestra in 2003; the UBC Golden Stave Award in 2004; orchestral commission prize in memory of Sir Henry Wood, and the Fred Southall Memorial Prize for Conducting by the Royal Academy of Music, London, finalist of the Hindemith Prize of the Schleswig-Holstein Music Festival, Germany (2011) and recipient of 15 prizes from national and international competitions as a concert percussionist. His education and doctoral research were supported by the ABRSM, the Wingate Foundation, National Culture Fund of Bulgaria, Alan & Nesta Ferguson Trust, St Cyril and Methodius International Foundation and Sir Richard Stapley Trust.

ICSM RECORDS

NEW CD RELEASE

Available at the foyer in the interval and after the concert
and online at:

icsmrecords.com

ARTISTS

Francis Holland Girls' School Choir

Francis Holland School, Sloane Square, educates girls from 4 to 18, offering a vibrant yet supportive environment where girls flourish both academically and personally. Founded in 1881 by the Reverend Francis Holland, the school maintains traditional values with a contemporary outlook, recognising the opportunities that girls have growing up in London today.

There is a thriving Music department in both the Junior and Senior schools, offering a fantastic range of co-curricular activities including several choirs, an orchestra, a jazz band, string groups, wind groups and chamber music. Most pupils learn an instrument or take singing lessons. Outside the classroom, girls have the opportunity to take part in the annual Choir Tour (previous destinations include Venice, Prague, Paris and Seville) and collaborate with the Drama department to stage outstanding musical pieces, most recently the Junior School's 2016 performance of The Lion King.

As a Church of England school the choirs regularly take part in services. The school has performed in many prestigious venues, including St Johns' Smith Square, and is delighted to be returning to Cadogan Hall.

Helen Vickery, Director of Music

The Director of Music at FHS, Helen Vickery, read music at Cambridge University before studying Piano Accompaniment at the Royal Academy of Music. She divides her time between teaching and performing as a pianist, accompanist and choral conductor.

FHS offers Music Scholarships at 11+ and 16+, please contact the Registrar Mrs Fiona Holland at registrar@fhs-sw1.org.uk or the Bursar at bursary@fhst.org.uk for further information.

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ARTISTS

St. Paul's Girls School Choir Paulina Voices

St Paul's Girls' School is a leading independent school in west London with a long history of providing excellent musical opportunities for its pupils.

When the school opened in 1904 the first High Mistress stated that 'We intend to make the music of the School of more than ordinary merit' and to that end appointed Gustav Holst as Director of Music. He went on to inspire Paulinas for 30 years, while they in turn helped to shape his compositions: the Brook Green Suite, the Golden Goose, Hymns from the Rig Veda, the St Paul's Suite and several movements of The Planets.

After Holst died, Vaughan Williams stood in briefly as director of music before Herbert Howells was appointed from 1936-1962. Seven directors of music have followed including John Gardner who wrote his wonderful choral arrangements of Tomorrow shall be my dancing day and The Holly and the Ivy for the school which are still sung every Christmas by current Paulinas.

The department today numbers about 55 staff and runs a very busy and varied programme with over 40 concerts and events each year. Girls are encouraged to participate in music at any level thereby ensuring an inclusive musical environment. There is something for everyone, at whatever stage of their musical development, including four orchestras, two wind bands, a swing band, five choirs, a choral society, over 20 smaller chamber and vocal ensembles including jazz, pop and rock groups.

Operatic performances such as Dido and Aeneas (Purcell)and Orpheus and Eurydice (Gluck)have been staged and musicals such as Les Miserables, Grease and Sweet Charity are a collaborative affair with the drama department. Girls have enjoyed working on substantial orchestral and choral pieces such as Carmina Burana, Verdi's Requiem, Britten's Four Sea Interludes and Copland's Appalachian Spring to name just a few. Music tours have included concerts in China, America, Belgium, Hungary, Italy and France.

The choir singing today, Paulina Voices, is an auditioned chamber choir of 40 girls from the top four years of the school. They have performed at many of London's leading venues and are featured on two CD's The Coming of Christ – music by Gustav Holst with the City of London Choir (Hilary Davan Wetton) and John Gardner – Cantata for Christmas on which they can be heard singing Tomorrow shall be my dancing day and Angels from the realms of glory. The choir specialises in performing the women's voice parts in Holst's The Planets which is so closely associated with the school as well as taking part in charity events and concerts.

Heidi Pegler - Deputy Director of Music

Heidi Pegler is currently Deputy Director of Music and Head of Singing at St. Paul's Girls' School. She studied at the Royal Welsh College of Music and Drama and Trinity College of Music, London. A specialist in Baroque music, she has released Hark! the echoing air (Regent Records - CD) which features music for soprano, trumpet and orchestra. She also sings with London Voices and has sung on many films including Harry Potter and The Hobbit. Heidi is an examiner and trainer for the ABRSM as well as Chair Elect for AOTOS (Association of Teachers of Singing). She has also published several songbooks including the award winning series The Language of Song (Faber) with co-editor Nicola-Jane Kemp, The Best of Singing (Faber) and It's never too late to sing (Faber) with Pam Wedgwood.

ARTISTS

The London Mozart Players

Founded by Harry Blech in 1949 as the UK's first chamber orchestra, the London Mozart Players (LMP) has achieved international renown for its outstanding live performances and CD recordings of the core Classical repertoire. Music Directors have included Gérard Korsten, Andrew Parrott, Matthias Bamert and Jane Glover, who grew and developed the orchestras strong Classical tradition. The LMP enjoys connections with Hilary Davan Wetton as Associate Conductor, and Howard Shelley as Conductor Laureate, and continues to work closely with many of the world's finest conductors and soloists, including Tasmin Little and Anthony Marwood. In 2015 the LMP appointed cellist Laura van der Heijden as its first Young Artist in Residence. The LMP also plays an active part in contemporary music, giving many world premières and commissioning new works, in recent years by composers including Sir Peter Maxwell Davies, Tarik O'Regan, Sally Beamish, Cecilia McDowall, Lynne Plowman, Fraser Trainer and Jonathan Dove. In March 2011 the LMP appointed Roxanna Panufnik as Associate Composer.

Touring is a major part of the orchestra's schedule, with regular appearances at festivals and concert series throughout the UK and abroad. Recording has played a major part in the orchestra's life for many years. A long relationship with Chandos includes many recordings of works by Haydn and Mozart and an acclaimed Contemporaries of Mozart series numbers over 20 CDs. New Naxos release Flowers of the Field in collaboration with City of London Choir, Roderick Williams and Hilary Davan Wetton reached No.1 in the Classical Album Charts. For an Unknown Soldier, a 2014 commission for choir, children's choir and orchestra by Jonathan Dove marking the centenary of the start of World War I was released by Signum Records in October 2016.

The LMP has been committed to providing a platform for sharing the creative arts with schools and communities for over 25 years. LMP Voyager is the LMP's education and community arm which allows music to inspire, educate & enrich communities through an extensive programme of work across the UK. In July 2016, the orchestra started a new exciting phase in their history as an orchestra managed by the players, relocating their offices to the Church of St John the Evangelist, Upper Norwood and embedding

themselves within a community in the north of the Croydon borough. The orchestra's inaugural concert at St John the Evangelist was held in October 2016. LMP Voyager covers a vast programme of work including visiting schools and care homes to providing community concerts for elderly and disabled people.

The LMP enjoys the patronage of HRH The Earl of Wessex.

JOIN THE BALKAN ADVENTURE:

DONATE NOW

25 October - 30 November, 2016

www.lfbc.eu

The LFBC Idea

London Festival of Bulgarian Culture is an idea about sharing the hidden gems of Bulgarian culture and art with the world - it is a personal vision of its creators, Vania, Ivo and Lachezar Stankov, which over the years grew to becoming a collective project involving now over 200 performers and artists in every festival edition.

The idea started with a performance of a Bulgarian piece of music at one of the most iconic stages, the Wigmore Hall, in 2006 and now, 10 years on, you will see on the festival's bill one of the most successful artists of all times, Nigel Kennedy, opening this year's 4th edition performing Bulgarian music in partnership with the virtuoso gudoulka (Bulgarian folk fiddle) player Georgi Andreev.

Why does LFBC need support

We are asking our friends and sponsors for financial support in order to continue to offer the highest possible artistic quality at a very reasonable price to our audiences. The ticket sales from all festival events could not cover all the costs such as hire of the venues, artists' fees, advertisement and marketing, transportation, accommodation for artists, and other many operational and production costs.

In addition, this year's festival does not benefit from a general sponsor, while it is presenting its most ambitious programme ever. For these reasons we need your support now. Your donation will go a long way. With your support, as little or large it may be, we would ensure that the festival, which is run as a charity on a strictly volunteering basis will continue to grow and present proudly and positively the largely unknown Bulgarian culture to the wider audiences in London and the UK.

Collaborators and partners

As our festival is growing and moving forward in new and exciting ways we would like to recognise some of our colleagues, friends and supporters who have become an integral part of the organisation of this year's festival already:

Dimitar Burov - Head of Strings at Harrow School
Simon Callaghan - pianist and Artistic Director of Conway Hall Series
Konstantin Dimitrov - Ambassador in London of the Republic of Bulgaria
Svetla Dionissieva - Director of the Bulgarian Cultural Institute
Devorina Gamalova - violin and viola Professor at Junior Trinity School of Music
Martin Georgiev - composer and conductor
Prince Kyril Saxe - Coburg – Patron of LFBC

Iavor Lubomirov - artist and exhibition curator
Sonia Rouve – Uvalieva - Patron of LFBC
Dessi Stefanova - Artistic Director of London Bulgarian Choir
Evgeni Vassilev - Graphic and web designer

There are also many other friends and supporters who are helping the LFBC in wonderful ways to run as smoothly as possible - we would not be able to achieve any of it without them!

A brief history of LFBC

London Festival of Bulgarian Culture has already celebrated 3 successful editions in 2010, 2012, and 2014. More than 40 events – music, cinema, theatre, and exhibitions have been presented in the month of November every two years since 2010.

Over three hundred Bulgarian, British, and international artists and formations such as the English Chamber Orchestra, Royal Philharmonic Orchestra, London Bulgarian Choir, Le Mystere Des Voix Bulgares, The Big Band of Bulgarian National Radio, etc., have participated in concert venues in London, attracting a combined audience of more than 20 000.

The presentation of lesser known music composed by historic Bulgarian composers, and new music created by both British and Bulgarian composers has been one of the principal aims of the festival which has already seen its objective largely fulfilled through the presentation of over 30 World, UK, and London premières.

Many theatre, cinema, exhibitions and cultural events have also been presented and organized by the Bulgarian Cultural Institute as part of the Festival, showcasing Bulgaria's rich cultural heritage. In addition, a number of educational projects (which are also part of the Festival's principal aims) have seen the participation of some of London's top schools: Whitgift School, James Allen's Girls' School, and St. Paul's Girls' School.

The London Festival of Bulgarian Culture is a partner organisation with the Bulgarian Cultural Institute in London, and is supported by the Bulgarian Embassy in London. Patrons of LFBC are the Bulgarian Ministry of Culture, Prince Kyril Saxe-Coburg, and Sonia Rouve – Uvalieva.

DONATE TONIGHT!

We hope that you truly have a wonderful time tonight and enjoy the concert! On your way out you will see our collaborators holding brightly wrapped donation boxes - **please support our cause to make a difference by donating as little or as much as you can!**

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