



The Purcell School
for young musicians

THE PURCELL SCHOOL PRESENTS

**MICA LEVI,
BEETHOVEN
& THE PLANETS**

THURSDAY 1ST DECEMBER 2022 - 7PM

QUEEN ELIZABETH HALL



©Maddy Robinson

**SOUTHBANK
CENTRE**

Welcome

FROM THE SOUTHBANK CENTRE

Welcome to the Southbank Centre.

We hope you enjoy your visit. We have a Duty Manager available at all times. If you need any information or help, please ask a member of staff.

Eating, drinking and shopping? Take in the views over food and drinks at the Riverside Terrace Cafe, Level 2, Royal Festival Hall. Visit our shops for products inspired by our great cultural experiences, iconic buildings and central London location.

Explore across the site with Beany Green, Côte Brasserie, Foyles, Giraffe, Honest Burger, Las Iguanas, Le Pain Quotidien, Ping Pong, Pret, Strada, Skylon, Spiritland, Topolski, wagamama and Wahaca.

If you'd like to get in touch with us following your visit, please write to the Visitor Contact Team at Southbank Centre, Belvedere Road, London SE1 8XX, or email **hello@southbankcentre.co.uk**

We look forward to seeing you again soon.

**SOUTHBANK
CENTRE**

Welcome

FROM OUR DIRECTOR OF MUSIC

PAUL HOSKINS

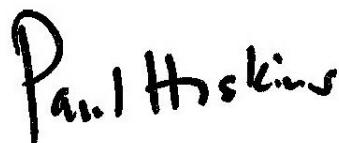
Director of Music, The Purcell School

Welcome to the Southbank Centre for one of many celebrations of our 60th Anniversary, and our first concert in this lovely hall for two and a half years. The "Covid era" saw The Purcell School respond heroically to numerous new challenges, at a point in history that continues to be hard for musicians. On behalf of all my wonderful colleagues, I would like to thank our students for keeping us so positive and optimistic. In being resourceful, imaginative, creative and curious, they show us a way forward: as adults, we must support and celebrate them. Their energy, idealism, good humour, hard work and sheer talent is a fantastic tonic, and a reassuring sign that a healthier society will ultimately be possible. They are a great antidote to some of the fatalism and fatigue occasionally encountered elsewhere in adult life.

This is the biggest concert of the term, but just one of over a hundred smaller ones that we have given since September. Every day we have a lunchtime recital at School, and just this term we have already played and sung in local venues including several care homes, churches and primary schools, in important series at the Wigmore Hall, St Bride's Fleet Street, Benslow Music Trust, Hatfield House Chamber Music Festival and London International Festival of Early Music. We have launched our new Pop and Commercial course and are busy renovating part of the School to create a new studio space. Our full programme of assessments, auditions, competitions, workshops and masterclasses is returning at last, and it is lovely to welcome international visiting artists back in to the School, alongside members of the public and parents.

The next two terms will see even more performances, including, to name a few, numerous chamber music concerts around the UK, a return to Cadogan Hall for the orchestra, a Wigmore Hall lunchtime concert, an evening at Pizza Express Jazz Club, Soho, a whole programme of Purcell Composers @ 60, both at school and with Chiltern Arts and Proms at St Jude's, and a Piano Department tour to the Royal Scottish Conservatoire in Glasgow.

Tonight's programme starts with 'Love', a work by Mica Levi, one of many former Purcell students who have gone on to have great success as a professional composer; our soloist for Beethoven's 4th Piano Concerto, Magdalene Ho, is a more recent alumna, a remarkable artist who made a huge impression on the School over many years; and we finish with Holst's The Planets Suite, one of the great 20th-Century orchestral works, surely the greatest to be written by a serving Director of Music at a school. It is a huge pleasure for me to welcome as guest conductor Otis Enokido-Lineham, a talented musician who inspires our students, demonstrating to them that an exciting and rewarding career in music can lie not far ahead, if nurtured gradually and carefully.



Introduction

FROM OUR PATRONS & PRESIDENT



JULIAN LLOYD WEBBER

Patron of The Purcell School

"I am honoured and excited to accept the role of Patron at the wonderful Purcell School. Under Paul Bambrough the School is going from strength to strength and I know that we share many of the same beliefs about bringing music education to as many young people as possible. I can't wait to get involved!"

VLADIMIR ASHKENAZY

Patron of The Purcell School

"I am very proud to be a Patron of The Purcell School, which provides such excellent opportunities for young musicians to achieve their goals. From my own experience of a specialist musical education, I know that really dedicated musical pupils will flourish in the specialised environment of The Purcell School.

The School's supportive family atmosphere allows pupils to immerse themselves in their musical studies alongside other talented young musicians, and to get closer to the heart of their music. I am very pleased to be able to support the School, and to help as many talented young musicians as possible to enjoy the opportunities available."



SIR SIMON RATTLE, CBE

President of The Purcell School



"I am blown away by the commitment, skill and infectious energy of the remarkable young musicians at The Purcell School.

The School is a vibrant place where creativity and discipline go hand in hand, providing specialist training for musicians of the future, alongside an excellent general education. It gives me great hope for the future of the music profession when I hear what these young people are capable of."

Programme

1 DECEMBER 2022 - 7PM

We politely request that mobile phones are switched off and no recording or photographic equipment is used during the concert. It is disruptive to the performers and to other members of the audience, and is not permitted for copyright and child protection reasons. Thank you for your cooperation.

THE PURCELL SCHOOL SYMPHONY ORCHESTRA

PIANO: MAGDALENE HO

CONDUCTOR: OTIS ENOKIDO-LINEHAM

'LOVE' FROM 'UNDER THE SKIN'

MICA LEVI

PIANO CONCERTO NO. 4

BEETHOVEN

INTERVAL - 20 minutes

Please check that your mobile phone is switched off, especially if you used it during the interval.

THE PLANETS SUITE

HOLST

Programme Notes

'LOVE' FROM 'UNDER THE SKIN'

MICA LEVI

Mica Levi (b.1987), also known as Micachu, is a British singer, songwriter, composer, producer and performer, whose works comprise various approaches and styles. Levi was initially known for their work as part of the experimental pop group 'Good Sad Happy Bad.' Since then, Levi has branched out, working extensively in film music, creating the score for Jonathan Glazer's film 'Under the Skin' (2013) for which they received a European Film Award and a BAFTA Award, whilst their score for 'Jackie' (2016) received an Academy Award nomination. Classically trained, Levi first studied at The Purcell School, followed by composition studies at the Guildhall School of Music & Drama. Alongside their work as a film composer, they have been commissioned by the London Philharmonic Orchestra (2008), contributed to Phil Collins' 'Ceremony' at Manchester International Festival (2017), co-written with electronic artist Tirzah, released three albums with their band 'Good Sad Happy Bad' and compiled mixtapes that have become a staple on the London Club Scene (Filthy Friends, 2009).

Levi's first major film score was for 'Under the Skin,' which is based on the novel of the same name by Michel Faber. They took inspiration from John Cage, club music and euphoric dance among others. Levi's film soundtrack is incorporated into the movie seamlessly, creating a synergy that makes the aural and visual components seem inseparable. 'Love' from 'Under the Skin' presents a brief hint of tenderness, sorrow but also exaltation as the protagonist slowly awakens to humanity, simultaneously encompassing the otherworldly and the warmingly familiar. The uncomfortably beautiful, long, sustained chords and frequent glissandi put you in a trance-like state, suspended in space and time. Brief, fragmented, celestial sounding notes played by the high strings are then introduced over the human sounding, airy, ethereal strings. Towards the end, the circulating, low, rumbling, haunting notes reflect the protagonist's perpetual internal conflict with immortality and humanity in a paradoxical universe, eventually transcending her physical form and freeing herself.

Written by Laila Arafah

PIANO CONCERTO NO. 4

BEETHOVEN

Beethoven's Piano Concerto No. 4 was first publicly performed on the 22nd December 1808, in the same five hour concert as his Fifth and Sixth Symphonies, Mass in C and Choral Fantasy. Beethoven was aged 38 and had begun composing the Concerto three years previously, alongside the aforementioned symphonies. As the soloist in this first performance, it is evident that Beethoven aimed to demonstrate not only his compositional prowess but also his technical ability. The piano part takes full advantage of the technological developments of the piano; the three strings per note (*tre corda*) and new pedal system making it possible to change how many were used for expressive contrast (for instance, a softer pedal, *una corda*, allowed only one string to be played), as well as the three higher notes which had increased the range of the piano.

The opening of the first movement is unusual for the time, skipping any sort of orchestral introduction and beginning with the soloist alone playing the first theme, before the orchestra plays the exposition starting in an unexpected key. It is interesting to note that the theme itself draws parallels with the famous 'fate' motif from the Fifth Symphony, premiered in the same concert, since the two both have a three note upbeat.

The second movement in E minor is a dramatic dialogue between the piano and the orchestra, with only the strings playing. This movement was described by Liszt as 'Orpheus taming the wild beasts with his music', and critics have gone on to suggest that the piano represents Orpheus and the strings depict the Furies at Hades' gate.

There is an *attacca* into the final movement which is in a traditional rondo form and has an intensely rhythmic theme. This is emphasised by the use of trumpets and timpani, which are not heard in the previous movements.

This concerto was not particularly well known for the first decades of its existence, and only gained wider popularity after it was championed by Mendelssohn in 1847. Even today, it is lesser known than the 'Emperor' Concerto, but critics praise its more subtle approach, which gives rise to a variety of contrasts throughout all three movements.

Written by Maddie Melville-Smith

THE PLANETS SUITE

HOLST

Gustav Holst (born Gustavus Theodore von Holst) was an English composer born on September 21st 1874 in Cheltenham, Gloucestershire. His father was a musician, becoming organist and choirmaster at All Saints' Church, Cheltenham, and his mother was also a musician, a pianist and trained singer. He started out playing the piano and the violin, and would then go on to learn the trombone, after his father recommended the instrument assuming it would improve his asthma. He would go on to study composition at the Royal College of Music with Sir Charles Stanford, whilst also working alongside his fellow colleagues, such as Fritz Hart, Herbert Howells and Ralph Vaughan Williams. Holst had been writing compositions for a significant time at this point, and after leaving RCM he worked for a short time as a professional musician, before moving more strictly to composition and teaching. He would go on to teach at James Allen's Girls' School, St Paul's Girls' School and at Morley College, with St Paul's being the origin of a lot of his famous works, such as the St Paul's Suite and the piece you will be hearing tonight, The Planets. He would have a very fruitful career throughout his life, but would pass away at the age of 59, on May 25th 1934 due to heart failure.

The Planets is a suite in seven movements for large orchestra and off-stage chorus composed between 1914 and 1916, with each planet in our solar system being represented by its name and astrological sign (all except Earth and Pluto, due to Pluto not being discovered until after this piece was written). Holst sets the movements out into Mars, Venus, Mercury, Jupiter, Saturn, Uranus, and finishes with Neptune and the off-stage chorus. The first movement is a very rhythmically driven, terrifying atmosphere, representing Mars as the Bringer of War. The second is the ethereal and beautiful Venus, represented as the Bringer of Peace, featuring the Celesta and very high colourful strings. The third movement representing the Mercury, the Winged Messenger was the last movement to be composed. It is very playful with a lighter orchestration used to convey the speed of the modern world including Morse code. The fourth movement is one of the most famous, featuring the hymn "I Vow to Thee, My Country", and representing Jupiter as the Bringer of Jollity, which presents a very exciting and full atmosphere. The fifth movement is haunting, and with a low bass melody, distant chimes and the organ pedals, this movement represents Saturn as the Bringer of Old Age. Movement six begins almost immediately with loud brass and crashing timpani, with a fast sense of tempo and tricky polyrhythms - Uranus is portrayed as the Magician. The suite ends with the beautiful but eerie seventh movement - Neptune, the Mystic. This is the only time we ever hear the off-stage chorus, and in comparison to the rest of the suite it is some of the strangest harmony we get, and despite the bombastic chords shown in the first movement, this parallels entirely with the end of the movement featuring all the off-stage voices, fading off into the distance and coming to a natural close.

Written by Joshua Gearing

Biographies

Magdalene Ho Piano



Born to Malaysian parents in 2003, Magdalene Ho's prodigious talent for music was evident from a very early age. At the age of nine, she was accepted by the Purcell School and together with sponsorship and a scholarship was able to come and study in the UK where she has been under the tutelage of Patsy Toh. In 2017, she performed Mendelssohn's G minor piano concerto with the Oxford Symphony Orchestra under the baton of Robert Max. The review described her mastery of the keyboard as "spellbinding." Magdalene has been awarded prizes at various festivals. In August 2018 she won the Classical Prize plus a CD recording for KNS Classical at a summer course in Fulda, Germany and gave a recital in Fulda later that Autumn. Her recording of Bach and Messiaen was distributed by Amazon and Spotify in 2019. In September 2021 she won the Grand Prix and first prize at the Dvarionas competition for young pianists in Lithuania and two months later was offered full scholarships to study at both the Royal Academy and Royal College of Music. She has just begun her first year at the Royal College of Music in September 2022 and studies now with Professor Dmitri Alexeev.

Magdalene is also an avid chamber music player and has been in much demand as a collaborative pianist.

Otis Enokido-Lineham Conductor



Otis Enokido-Lineham is a British / Japanese conductor currently based in London.

In February 2022 he was appointed as one of six Assistant Conductors with the City of Birmingham Symphony Orchestra (CBSO), for the duration of the 2022/23 season. This will see him work on a variety of projects ranging from symphonic to educational work and on tour with the orchestra.

This season he conducts the Purcell School Symphony Orchestra at the Southbank Centre, continues work with the CBSO and BBCNOW and joins the BCMG NEXT programme as Conducting Fellow. He will also feature on the Yehudi Menuhin School CD released by Orchid Classics.

In the field of contemporary music Otis has worked across the UK, Brazil and Germany with composers and ensembles. He recently assisted at the Aldeburgh Festival and in February conducted the premiere of Louise Drewett's new children's opera, Daylighting, in collaboration with the RAM Bicentenary.

Otis recently graduated from his studies at the Royal Academy of Music with Sian Edwards winning both the Conducting Prize and Regency Award for outstanding performance. Whilst at the Academy he has worked with conductors such as Edward Gardner, Sir Mark Elder, John Wilson and Ludovic Morlot and assisted Alice Farnham in a double bill of Ravel and Puccini with the Academy Opera Course.

Previously he studied the cello at the Royal Northern College of Music (RNCM) with Petr Prause and Victoria Simonsen. Whilst in Manchester he discovered a love for cross-arts collaboration which culminated in a physical theatre re-imagining of Debussy's La Damoiselle Elue for the RNCM Lab Week 2019.

Image ©Maddy Robinson

Musicians

VIOLIN I

Henrietta Dalglish
Francisca Davies
Dominic-Lucian Drutac
Gabriella Pedditzi
Antonia Zadrag
Barbare Roinishvili
Tori Li
Clio Harwood
Alexander Cerisha
Sofiia Lomidze
Shlomi Shahaf
Rebecca Nicolas
Sonya Kanter
Malena Coia
Von Le Doux
Reeka Manglicmot

VIOLIN II

Shlomo Levy
Louis Solon
James Perrin
Jessica Hendry
Yu-Wei Huang
Ruize Ma
Goulwenna Vigneron
Jacqueline Wang
Dexter Dedalo-Skilton
Isaac Kenton-Furtado
Martin Xuxi
Miruna Manole
Carla Lee
Ireh Kim
Maya-Ashanti Anicet
Natalie Fletcher
Yakub Ali

VIOLA

Iklim Ozenli
Danya Rushton
Mina Hobson-Mazur
Fiona Chan Vee Chow
Minsuk Shim
Theadora Griffiths
JiHyo Kim
Yagmur Erdogan

CELLO

Sebastian Williams
Lindsey Lim
Jennifer Baek
Da In Kim
Ivan Cherednichenko
Ivanna Oliinyk
Oscar Maclean
Emma Price
Ella Harrison
Jessie Sun
Paddini (Jayden) Vichean
Ken Ros Hirano
Teresa Nonnato
Yeju Song
Jack Tew

DOUBLE BASS

Louis Richardson
Johnathan Vel
Lucas Goodbrand
*Chan Chiu Yung

HARP

Aaron Stewart
Rowena Jones

FLUTE

Suanoi Sophonpanich
Arunima Peshwe
Tom Kirby
Tessa Ractliffe

OBOE/

COR ANGLAIS

Rhea Jo
Ekaterina Chunikhina
Alana Lynch
*Cat Lockhart

CLARINET/

BASS CLARINET

Marina Shevlin
Birce Kayhan
Samsara Prokopp
Zaki Osahn

BASSOON/ CONTRABASSOON

Sacha Neugarten
Ostap Hrudovyi
*Eva Serksnaite
*Verity Burcombe

FRENCH HORN

Chloe Harrison
Alex Rowsell Ryan
*Joel Ashford
*Will Padfield
*Beatriz Vila
*Fabian Van de Geest

TRUMPET

Freddie Faragher
Rhys Stokes
Ted Porter
Phoebe Papandrea

TROMBONE

Alex Holford
Belinda Mendes da Costa
*Albert Owen

TUBA

Skye Stokes
Noah Chiari

TIMPANI & PERCUSSION

Joshua Gearing
Ali Ayaz
Hannah Lim
Megan Visagie
Anthony Kruusi
Mahla Costello
*Ryan Hepburn

CELESTE/ SYNTHESIZER 1/ ORGAN

Samuel Kemp

SYNTHESIZER 2

Djordje Jovanovic

CHOIR

Solomiya Cherna
Julianna Galperina
Jessica Nelson
Ciara Breen
Maddie Melville-Smith
Tiana Oberoi
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Hui Yi Lee
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Gabriella Muradova
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Angelica Coupland
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Lavender Saleyi
Nancy Zong
Teodora-Ioana Mincu
Yuqi Yang
Daria Vasile
Shixin Zhang
Chloe Jiang
Grace Cheung
Tianyu Zhou
Anastasia Gould
Ozel Gunhanlar
Yifei Yuan
Laila Arafah
Jessie Gu

**Professional/Staff*

Forthcoming Concerts

In 2023 we look forward to hosting lots of special events for Purcell@60, all of which will be on our website as soon as booking details are confirmed. They include masterclasses with Tasmin Little, Dmitri Sitkovetsky, Aaron Minsky, the Carducci Quartet and the Mitsu Piano Trio; concerts at the Chiltern Arts Festival, Proms at St Jude's Hampstead; Leeds International Concert Series, Leicester International Music Festival; Bösendorfer Recital Series, Hinchinbrook; St James's Piccadilly; Pizza Express Jazz Dean Street; Wigmore Hall; and Cadogan Hall. Our composition department is running numerous projects for Purcell Composers@60, many of which involve distinguished alumni, all taking place at school.

Our full concert calendar can be found on our website purcell-school.org.

SUNDAY 4 DECEMBER - 6:30PM
ST. JAMES'S CHURCH, BUSHEY
Advent Carol Service
Chamber Choir

FRIDAY 24 FEBRUARY - 7:00PM
HINCHINGBROOKE PERFORMING ARTS,
CAMBRIDGESHIRE
16th Bösendorfer Piano Concert
Piano solo works from Beethoven, Chopin, Liszt and Christopher Brown

MONDAY 5 DECEMBER - 7:00PM
ST. MARY'S CHURCH, WATFORD
Christmas Concert
Britten: Ceremony of Carols
Corelli: Christmas Concerto
Schubert: Quartet in G major for String Orchestra
Elgar: Serenade for Strings

WEDNESDAY 8 MARCH - 1:05PM
THE VENUE, LEEDS CONSERVATOIRE
Leeds International Concert Season
Lunchtime Concert
Chamber Music

MONDAY 6 FEBRUARY, CADOGAN HALL, 7:30PM
THE PURCELL SCHOOL SYMPHONY ORCHESTRA

Marimba: **Beste Gürkey**
Conductor: **Natalia Luis-Bassa**

Gabriela Ortiz: Teenek
Séjourné: Marimba Concerto
Debussy: La Mer



Acknowledgements

We would like to thank supporters of The Purcell School wholeheartedly for their generous and continued support of our students. Developing musical talent requires long term investment and changes to our funding mean philanthropic support is more valuable than ever. In order to ensure that price is not a barrier to those with the talent and potential we need to be able to offer full and partial bursaries to those who would otherwise be unable to take up their place at the School.

The Purcell School wishes to thank the following for their generous financial support during the last year:

The Albert & Eugenie Frost Music Trust
Mr and Mrs H Amar
The Alex Ross Bursary
The Andor Charitable Trust
The Austin and Hope Pilkington Trust
C. Bechstein Pianos
The Clumber Studio
Mrs B Colombo-Otten
Mr and Mrs M Garner
The George Drexler Foundation
The Jacqueline & Michael Gee Charitable Trust
The Estates of the late John and Ursula King
The Leverhulme Trust
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Mr G Meyer
The Mills Williams Foundation
The Estate of the late Mr Michael Pearce
The Robert Fleming Hannay Memorial Charity
The Samuel Gardner Memorial Trust
The Stanley Picker Trust
The Taurus Foundation
The Wall Trust
The Friends of The Purcell School
All donors who wish to remain anonymous

If you share in our vision for what an exceptional future for music looks like, please support us today at purcell-school.org/donate-now or for more information please contact Chris Harbour, Head of Development and Philanthropy on **c.harbour@purcell-school.org** or **01923 331131**.



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