

THE MICHAL HUGH KAZNOWSKI TRUST



Michal, principal cellist for the City of Birmingham Symphony Orchestra, spent most of his career in the Maggini String Quartet. He was passionate about teaching and a much sought-after teacher, mentor and chamber music coach.

Michal died suddenly in May 2023
and a Trust was set up in his memory.

The charitable group aims to facilitate the uptake of orchestral instruments in primary schools as well as offering financial aid for more advanced students to facilitate participating in attending courses, consultation lessons and concerto performances.

All proceeds will go to the MHK trust.

MAX RICHTER'S



FOUR SEASONS RECOMPOSED

SUNDAY 24 MARCH
ST JOHN THE EVANGELIST
2 KILBURN LANE W10 4AA

CELEBRATING ITS 180TH ANNIVERSARY

4PM £12 / 6 CONCESSIONS

CONDUCTOR
EMMA WARREN

SOLO VIOLIN
ANGUS BAIN

PROCEEDS GO TO THE MICHAL HUGH KAZNOWSKI TRUST

ANGUS BAIN - SOLO VIOLIN

Angus is a violinist based in London and Birmingham who is currently on a 6-month contract with the first violins at the City of Birmingham Symphony Orchestra. After reading engineering at the University of Cambridge he made the excellent decision to pursue a career as a musician, going on to complete a Master's degree with distinction at the Royal Academy Of Music in 2021. He was then fortunate enough to join the Gustav Mahler Jugendorchester for a couple of truly memorable tours around Europe that Summer. He has since been freelancing and trialling with orchestras across the UK, working regularly with the Royal Opera House Orchestra, the Hallé, the Royal Liverpool Philharmonic Orchestra, the Royal Scottish National Orchestra, and Opera North, amongst others.

Angus also enjoys playing chamber music, whether it be performing in public or informally with friends at home, and writing arrangements, in particular of folk tunes. Outside of music his interests include learning languages and running up and down hills when not playing football or ice hockey.

EMMA WARREN - CONDUCTOR

Recognised by the Royal Academy of Music as 'a singularly distinguished musician', Emma Warren is an award-winning conductor based in London. Emma currently balances a varied freelance conducting career with her role as Meaker Fellow at the Royal Academy of Music, where her year-long project involves curating a concert series of music for upper voice choir and leading workshops for young female conductors. Outside of the Academy, Emma is Artistic Director of Inchant, Music Director of the High Holborn Chamber Choir, Assistant Conductor of the Hackney Festival Chorus, Assistant Conductor of The Hythe Singers, and enjoys regular work as a Deputy Conductor with choirs and orchestras across London and the surrounding area.

Emma attained a Distinction in her Choral Conducting Master's at the Royal Academy of Music, where she studied under Patrick Russill with scholarships from the RAM and the Royal College of Organists (Leonard Freestone Scholarship). Upon graduation, Emma was awarded the Sir Thomas Armstrong Prize for Choral Leadership, the Alumni Prize for 'a singularly distinguished musician', and an LRAM diploma. During her studies, Emma worked with ensembles including the Academy Chamber Choir, the BBC Singers, and the National Youth Choir of Great Britain, participating in high-profile masterclasses with conductors including Sofi Jeannin, David Hill, Paul Brough and Eamonn Dougan. Prior to this, Emma obtained a First Class Bachelor of Music degree from the University of Birmingham, where she majored in Conducting and was mentored by Simon Halsey CBE.

THE FOUR SEASONS: RECOMPOSED

Composers throughout history have revamped and updated earlier masterpieces in their own image. Richter's *Four Seasons Recomposed* is a reinterpretation of Vivaldi's violin concertos of the same name, published in 1785. In the context of music history, Vivaldi's concertos are amongst the earliest examples of program music — music depicting a narrative or extra-musical event. Richter's work manages to preserve Vivaldi's original through quotes, articulations and references with a twenty-first century post-minimalist spin.

Richter explained that his method was "throwing molecules of the original Vivaldi into a test tube with a bunch of other things and waiting for an explosion... There are times I depart completely from the original, yes, and there are moments when it pokes through. I was pleased to discover that Vivaldi's music is very modular. It is pattern music, in a way, so there is a connection with the whole post-minimalist aesthetic I am a part of." His method was "to open the original score on a note by note level, [...] working through it was like digging mineshaft through an incredibly rich seam, discovering diamonds and not being able to pull them out." (Nick Kimberley: program notes for the *Recomposed* Release)

Written in a major key, Spring begins with the clarity and crispness, accompanied by the choirs of birds and streams. The first movement sees the violins progress in urgency and there is a sense that the world is bursting into life. The second movement depicts a shepherd who sleeps with his faithful dog by his side and the third is a lively spring dance.

Summer is the season of heat. The high temperatures cause lethargy, seen in the sleepy nature in the opening of the first movement. The air is almost at a standstill, birds chirping away lazily until a breeze gathers up, whipping the warning of an imminent storm. The most striking moment is served in the third movement, as a hail storm rains mercilessly down.

Autumn is a joyous season signifying harvest. The country folk rejoice, celebrating by drinking wine. Leaves gradually dry up and, propelled by the caress of the wind, fall to the ground. The harpsichord plays a melody that evokes the whimsical fall of the dry leaves.

The opening movement of Winter resembles a shivering person, stamping thier feet in rhythm to stay warm. The second movement moves us inside to the warmth of a fire, before the third movement sees the final signs of life fade to stillness.