

JULIAN BREAM: DEDICATIONS

FRIDAY 19 SEPTEMBER, 7.30PM
DUKE'S HALL



Please be aware that many of our events are filmed and photographed for the Academy's archive and for promotional purposes. For more information, see our privacy policy at ram.ac.uk/privacy.

The Royal Academy of Music moves music forward by inspiring successive generations of musicians to connect, collaborate and create. We are the meeting point between the traditions of the past and the talent of the future, seeking out and supporting the musicians today whose music will move the world tomorrow.

PATRON
HM The King

PRESIDENT
HRH The Duchess of Gloucester KG GCVO

PRINCIPAL
Professor Jonathan Freeman-Attwood CBE

All details are correct at time of publication.
Registered Charity No 310007. Royal Academy of Music ©2024. All rights reserved. V3.31

MARYLEBONE ROAD, LONDON NW1 5HT +44 (0)20 7873 7373 [RAM.AC.UK](https://ram.ac.uk)

Benjamin Britten (1913-1976)

The Courtly Dances from *Gloriana* (arr. Bream/Britten)

- i. March
- ii. Coranto
- iii. Pavane
- iv. Morris Dance
- v. Galliard
- vi. La Volta
- vii. March-Finale

Londinium Consort

Emanuele Addis lute

Gabriel Alves Candido da Silva flutes

Ezo Sarici violin

Ozgur Kaya &

Mikolaj Piszczorowicz viols

Sana Abu-Jabir tabor

Second Lute Song of the Earl of Essex
(from *Gloriana*)

Magnus Walker tenor

Louis Moisan guitar

This arrangement of the second lute song from Britten's 1953 opera *Gloriana* dates from 1957 and was authorised by the composer. It was recorded by Peter Pears and myself for RCA in 1963 and it was for a number of years a mainstay repertoire piece in our recital programmes. I have made minor revisions for the present publication.

Julian Bream, April 2008

Richard Rodney Bennett (1936-2012)

Concerto for Guitar and Chamber Ensemble

- i. Lento e rubato – vivo – cadenza – lento e rubato
- ii. Andante lento
- iii. Con brio

Georgi Dimitrov guitar

Ethan Osman conductor

Chalyn Chamber Orchestra

The Concerto for Guitar and chamber ensemble was completed in September 1970 and is dedicated to the soloist, Julian Bream. It is scored for flute doubling piccolo, oboe doubling cor anglais, bass clarinet, trumpet, violin, viola, cello percussion and celeste. It was first performed on 18 November 1970 in the Queen Elizabeth Hall, with the Melos Ensemble, conducted by André Previn. The concerto is in three sections which are played without a break. The slow opening introduction, which serves as a basis for many ideas that are developed later on in the concerto, suddenly leaps into a sprightly *vivo* which in turn gives way to an extended cadenza. The cadenza, in fact, acts as a bridge between the first and the second (*andante lento*). The finale, a jaunty 5/8 movement, is characterised by swerving cross-rhythms, with subtle and often dramatic interplay between the guitar and the orchestra.

Richard Rodney Bennett

INTERVAL (20 minutes)

Lennox Berkeley (1903-1989)

Guitar Concerto, Op 88

- ii. Lento

Petar Jovanovic guitar

Ethan Osman conductor

Chalyn Chamber Orchestra

This work, originally called *Guitar Concertino*, was commissioned by the Festival of the City of London. It was first performed on 4 July 1974 by Julian Bream and the English Chamber Orchestra, conducted by Andrew Davis.

The composer later recalled: 'Julian expressed his particular admiration for the melody of the second movement, *Lento*.'

William Walton (1902-1983)

Anon. *In Love*

Six anonymous 16th and 17th century lyrics

Magnus Walker tenor

Louis Moisan guitar

Anon. In Love was first performed by Peter Pears and Julian Bream at the Aldeburgh Festival on 21 June 1960. Later, in 1971, Walton later rescored it for tenor and small orchestra.

‘When you consider that the guitar is usually associated with romantic Latin serenades, it is interesting that two Englishmen, Britten and Walton, have done such fine scores for the instrument. They get right down to it. The language is right. Walton seems to understand the voice in a particularly sympathetic way. He composed a song-cycle for us a few years ago entitled *Anon. in Love* – settings of six anonymous love poems. They are quite different from the Britten folk songs and slightly risqué in nature’.

Julian Bream

Malcolm Arnold (1921- 2006)

Concerto for Guitar and Chamber Orchestra, Op 67

- i Allegro
- ii Lento
- iii Con brio

Gonçalo Maia Caetano guitar

Ethan Osman conductor

Chalyn Chamber Orchestra

‘In an age when, in search of new forms and techniques, composers are wilfully avoiding the traditional language of music, it is always refreshing to find one who writes for the sheer joy of giving pleasure to others, without sacrificing either his art or integrity. Malcolm Arnold is one such a composer – a large, joyous

man of wit and humour both in himself and in his music. Like all great jesters, he is also a man of pathos and deep intensity.....

Fully aware that Spain is traditionally the ‘spiritual’ home of the guitar, Arnold has deliberately decided to give the instrument a more universal character. He has circumvented the Spanish ‘overtones’ of the instrument by a subtle use of modal melodic material.

The opening movement is based on two themes, the first in Dorian mode transposed and the second in Ionian mode transposed. The use of chordal ostinato is one of the more unusual features of the development section.

The Lento, which provides the central framework of the Concerto, was written as an elegy in memory of the famous French guitarist Django Reinhardt – a special hero of both Malcolm and myself. Its mood is reflected in a finely dressed blues, briefly interrupted by a vivace section.

The last movement, full of wistful humour and lyricism, is in the form of a rondo. Here again Arnold keeps to strict modality, each of his four themes being in a different mode. The coda, thrumming out the open string tuning of the guitar, works up to a great climax with a breath-taking bravura twelve-fret (one octave) glissando.’

Julian Bream, 1960

Chalyn Chamber Orchestra

Josie Wakefield flute/piccolo
 Josie Russell oboe/cor anglais
 Jacob Jordan clarinet/bass clarinet
 Thomas Donkin bassoon
 Peter Raistrick horn
 Runa Kosberg horn
 Iris Rushbrooke trumpet
 Sana Abu-Jabir percussion
 Elinor Mason percussion
 Tamas Slater celeste
 Chloe Prins violin I
 Kimberly Lo violin I
 Ella Richardson violin I
 Ester Stalberg violin II
 Georgina Hindle violin II
 Theo Hayward viola
 Max Altimira Saura viola
 Constance Hayward viola
 James Hindle cello
 Joseph Reynolds cello
 Alex Lavine cello
 Stephen Conway double bass
 Ahouo Ros Werenskiold Mandan double bass

FOREWORD

It is a great pleasure to welcome you all this evening to the Royal Academy of Music, as we celebrate the momentous lifetime achievements of Julian Bream. These are summarised in the article below, which appeared on the website of the Julian Bream Trust shortly after his death in August 2020 and included, towards the end of the text, a few details about his long association with the Academy. Please would you note that, since the article was written, the Trust has sponsored a further Wigmore Hall concert in 2023 and the next is due to take place there on 21 November this year, featuring the world premiere of Leo Brouwer's latest Guitar Quintet.

On 27 November 2022 the Trust sponsored a special concert of chamber music and solos at the Royal College of Music, where Julian had been a student in the post-war years; and now, to complement that memorable occasion, it is supporting the performance of larger-scale instrumental works dedicated to him by leading British composers of the 20th century, together with further vocal items inspired by his musical partnership with Peter Pears.

In devising the order of the programme we have been careful to contrast more familiar compositions, such as the Concerto by Malcolm Arnold and William Walton's song-cycle, with Richard Rodney Bennett's serialist Concerto and Julian's setting for broken consort of Benjamin Britten's Courtly Dances from *Gloriana*, neither of which have been presented on the London stage for a long time. This is very much in accordance with Julian's bold approach to programming and one of the elements that made his concerts so compelling.

Finally, may I express my heart-felt gratitude to all the people who have made this event possible: the Britten/Pears Library and other publishers, who have given permission for their scores to be used; the RAM's Orchestral Librarian and administrative staff for their organisational assistance; my professorial colleagues Sian Edwards and Stephen Goss; my fellow Trustees; the Trust's indefatigable manager, Janet Burnett; the RAM Guitar Department's administrator, Jess Cresswell; and, last but not least, all of tonight's student performers, who have enabled the Trust's and, thereby, Julian's vision to be realised and carried forward.

Michael Lewin
 Head of Guitar, RAM

JULIAN BREAM CBE (1933-2020)

Following an official debut in Cheltenham in 1947, at the age of 13, Julian was soon acknowledged as one of the most remarkable artists of the post-war era. By his 16th birthday, he had taken part in dozens of BBC broadcasts, recitals, and film sessions, and, fascinated by the lute and its culture, had begun researching the Elizabethan repertoire.

In November 1951, he made a triumphant debut at the Wigmore Hall, London and, some months later, his first appearance at the Aldeburgh Festival. After studies at the Royal College of Music, and National Service with the Army, Julian's career pursued its meteoric path. Before long he fulfilled regular engagements on all five continents, including annual tours of the USA and Europe, as well as a busy winter schedule throughout the British Isles.

His solo guitar recitals presented an immense variety of compositions including transcriptions from the 17th century onwards. At the other end of the historical spectrum, Julian was paramount in inspiring profound developments in the contemporary guitar repertoire. Among the composers who dedicated pieces to him were Arnold, Bennett, Berkeley (father and son), Britten, Brouwer, Eastwood, Fricker, Henze, Maxwell Davies, Rawsthorne, Searle, Swayne, Takemitsu, Tippett and Walton. Julian also set new standards in the editing and publication of these and many other works, from the baroque period onwards, in his quest to broaden musical horizons. His original scores are housed in the Jerwood Library at Trinity Laban Conservatoire.

As well as his enthusiasm for modern guitar sonorities, Julian was renowned

for his fervent advocacy of the Renaissance lute. To meet his professional and aesthetic needs, he encouraged particular luthiers to make instruments for him.

In the world's concert halls his solo lute recitals, song accompaniments for Peter Pears and Robert Tear, lute/harpsichord concerts with George Malcolm, programmes of poetry and music with Peggy Ashcroft, and his founding of the Julian Bream Consort, offered unprecedented opportunities for audiences to experience early music.

With this uniquely diverse range of activities, and a multitude of broadcasts and television appearances, he was acknowledged from the mid-1950s onwards as one of the great recording artists of the 20th century. From 1958 Julian recorded for RCA, winning many international awards, including six from the National Academy of Recording Arts and Sciences in the USA, two Edison awards and various prizes from Gramophone magazine. In 1979 RCA presented him with a platinum disc to mark record sales of 500,000 in the UK alone, as well as gold and silver discs for duo recordings with John Williams. In 1993, to celebrate his 60th birthday, RCA issued *The Ultimate Guitar Collection*, a unique box set of 28 compact discs, revealing the vast gamut of his recording work. From the beginning of the 1990s, Julian continued his recording career with EMI Classics, featuring music by J S Bach, a *Concerto* album (with the City of Birmingham Symphony Orchestra and Sir Simon Rattle), and discs devoted to contemporary works and guitar sonatas.

Radio and television appearances brought Julian to the public's notice. A highly successful biographical film 'A Life in the Country' was first shown on BBC TV in 1976. Other important

programmes included a series of master classes also for BBC TV and in 1984 he made eight films on location in Spain for Channel 4 exploring historical perspectives of Spanish guitar music.

Further highlights of Julian's career were the 1991 BBC Prom performance of Malcolm Arnold's Guitar Concerto, broadcast on BBC Radio and TV, a recital and concerto performances of works by Takemitsu at the Japan Festival in London (autumn 1991) with the London Symphony Orchestra. During the 1992/3 season he performed on two separate occasions at the Wigmore Hall – at their Gala Re-opening Festival, and at a special concert celebrating his 60th birthday. That year he toured the Far East, visiting Hong Kong, Taiwan, Korea and Japan, and performed the premiere of Leo Brouwer's arrangement for guitar and orchestra of Albéniz's Iberia at the Proms. In 1994 he made debuts in both Turkey and Israel to great acclaim, and the following year played for the soundtrack to the Hollywood film *Don Juan de Marcos*.

Julian was awarded an OBE (1964) for services to music and the CBE (1985). He received Honorary Doctorates from the Universities of Surrey (1968), and Leeds (1984). In 1976 he was personally presented with the Villa-Lobos Gold Medal by the composer's widow. He was elected an Honorary Member of the Royal Academy of Music (1966) and has been honoured with Fellowships of the Royal College of Music (1981) and the Royal Northern College of Music (1983). In 1988 he became an Honorary Member of the Royal Philharmonic Society and was also presented with the Royal Philharmonic Society Instrumentalist's Award in 1996.

In 1997, in celebration of the 50th anniversary of his debut, he performed a

recital at Cheltenham Town Hall. A few weeks later the BBC dedicated a special television tribute 'This Is Your Life' programme to Julian, filmed after a commemorative concert at the Queen Elizabeth Hall, London.

Towards the end of his career notable engagements included a solo performance at the Philharmonic Hall, Liverpool; a Kosovo Aid concert at St John's, Smith Square with the Academy of St Martin in the Fields; recitals at the Snape Proms, Aldeburgh; recitals at the Norfolk and Norwich Festival; and a tour of UK National Trust properties. In November 2001 he gave an anniversary recital at Wigmore Hall, celebrating 50 years since his 1951 debut there; and in 2008, accompanied by a Royal Academy of Music Chamber Ensemble, made a special guest appearance at the Malcolm Arnold Festival in the composer's hometown of Northampton. Julian's association with the Academy dated back to his friendship with Hector Quine, who founded the RAM's Guitar Department in 1959, and for almost half a century he adjudicated his eponymous Guitar Prize. At occasional points in his busy schedule Julian had made time to give young players the benefit of his advice; however, at the invitation of Michael Lewin, Hector Quine's successor, he agreed to give regular masterclasses to RAM guitar students over a period lasting from December 1989 to May 1996.

In 2009 Julian established his own charitable trust (www.julianbreamtrust.org) to commission major new works from leading composers and to provide scholarships for exceptionally gifted young guitarists and lutenists at the Royal Academy of Music, Royal College of Music and the Royal Welsh College of Music and Drama. Following its inaugural

concert at Wigmore Hall in 2011, the Julian Bream Trust has sponsored four more London recitals by its scholars, in programmes specifically designed by Julian to showcase world premieres of compositions by Julian Anderson, Harrison Birtwistle, Leo Brouwer, Edward Cowie and Ollie Mustonen. The next Wigmore Hall recital is planned for November 2021.

Julian's own emergence as an artist of world-class stature is chronicled in the books: 'Julian Bream – the foundations of a career' (Scolar Press), 'A Life on the Road' (MacDonald) and 'The Art of Julian Bream' (Ashley Mark). The DVD 'Julian Bream: My Life in Music' won the DVD of the Year Award in 2007 and in 2013 he received the rare accolade of Gramophone Magazine's Lifetime Achievement Award.

For posterity he leaves a musical legacy of immeasurable value.

The **Londinium Consort** is a highly versatile ensemble, founded in 2022 by lutenist Emanuele Addis and based in London. Each of its cosmopolitan members has an outstanding record of achievement as a soloist in their respective field and together they are emerging as one of the most creative groups on the current classical music scene. Exploring spaces where old and new meet, the ensemble takes its title from the ancient Roman name for the City of London, highlighting the square mile's long and richly varied cultural landscape. Using different combinations of voice, lute, violin, two viols and recorder/electronics, their innovative repertoire blends contemporary compositions with timeless Elizabethan songs, each developing a theme of journeys, transitions, and the quest for meaning. From stories of relationships,

exile and immigration to the sounds of commuting in the city, historical lines are blurred as these ideas appear in both their modern and historical contexts.

In February 2025 they made their Wigmore Hall debut, as co-Holders of the Worshipful Company of Musicians' New Elizabethan Award, which has led to further engagements in 2025-26 for the Surrey Hills International Music Festival, City Music Society, the Octagon in Norwich, Saffron Hall and St Martin-in the Fields. Under the title 'Crossing Paths', the Londinium Consort has recently recorded its NEA programme for the Deux-Elles label with the generous support of the Continuo Foundation.

Magnus Walker studied at the Royal Academy of Music with Richard Berkeley-Steele, James Baillieu and Matthew Fletcher. During his studentship Magnus regularly collaborated with guitarists in song-cycles by major British composers and, with Giacomo Susani, gave the premieres of Mario Ferraro's 'Songs from a distant Land' and Susani's 'The Twilight turns'. He graduated from of the Academy's Opera course in 2023 and is now working across the UK and Europe on both Operatic and Concert stages.

He has participated in the Oxford and Leeds Lieder Young Artist programmes and performed in other festivals such as the Zeist International Lied Festival and the Edinburgh international Festival. On the concert platform Magnus has appeared as a soloist with the Dunedin Consort, La Nuova Musica, the Lapland Chamber Orchestra, Royal Scottish National Orchestra, the Bulgarian National Radio Symphony Orchestra, and the Philharmonia Orchestra,

Louis Moisan is emerging as one of the most versatile musicians of his generation. On the classical guitar he has studied at the RAM with Michael Lewin, Fabio Zanon and Stephen Goss, and on lute and theorbo with Elizabeth Kenny. In addition to his many appearances in chamber works, orchestral concerts and opera productions on a variety of instruments, he recently won the Blyth Watson Guitar Concerto Prize and, on graduating in July, was awarded the Regency Award in recognition of his growing reputation in the early and contemporary music scenes.

Active as a soloist, chamber musician, and continuo player, Louis has already performed extensively in Europe, North America, and in many of the UK's leading concert halls. A committed chamber musician, he collaborates widely with singers and instrumentalists, devising imaginative programmes that span centuries of repertoire. He has worked with artists across the spectrum, from violist Lawrence Power to actor Sir Mark Rylance, and regularly performs with renowned ensembles, such as Opera North and The English Concert.

Alongside his involvement in historical performance, he is an enthusiastic advocate for new repertoire, premiering works for guitar and electronics and commissioning large-scale projects such as Elliot Teo's Guitar Concerto. He has played under conductors, including Vimbayi Kaziboni and Barbara Hannigan, and is equally at home on electric guitar, appearing as a soloist with the Manson Ensemble. Louis performs regularly with Musica d'Outtura, and his recording work can be heard on the label Deux-Elles, most recently on their album 'Still Life'. He is currently directing a major recording project with the label dedicated to the chamber music of Robert de Visée.

Ethan Osman is pursuing his Master of Arts in Orchestral Conducting at the Royal Academy of Music, where he studies with Sian Edwards. In 2024, Ethan founded Village Verein, a project-based chamber orchestra composed of New York City conservatoire students; Verein performances are multidisciplinary and reconsider the orthodoxy of standard classical concert performance. Ethan conducted Verein off-Broadway performances of his own translation of *The Soldier's Tale* and several performances of his own arrangement of Gustav Mahler's *Das Lied von der Erde* among other Verein projects. A native New Yorker, Ethan received his Bachelor of Music in Orchestral Conducting from the Mannes School of Music, where he studied with David Hayes. As a fan of Julian Bream's art since childhood, he considers it a great honour to be involved in this tribute to the legendary guitarist's work and a deep pleasure to make music alongside tonight's performers, many of whom are close friends.

Classical guitarist **Georgi Dimitrov** began his studies at the National Music School in Sofia, Bulgaria. He completed his undergraduate degree (cum laude) at the University of Music and Performing Arts Graz, Austria, in the guitar class of Paolo Pegoraro. Having been awarded the prestigious Bicentenary Scholarship to study with Michael Lewin at the Royal Academy of Music, he obtained his MA degree with Distinction and is currently on the post-Masters Diploma programme.

In addition to winning over twenty international competitions, Georgi received the First Prize and the Special Prize in the 2021 Maurizio Biasini Competition, and in the following year, won the inaugural European Bach Guitar

Award. His resulting Naxos album was hailed as "one of the best guitar recordings of music by J S Bach" (MusicWeb International) and led to an invitation to become the first classical guitarist to perform at the prestigious Bach Fest Leipzig in June 2024. In the same month, he won the Blyth Watson Award, and a few weeks later, was selected as a Julian Bream Trust Scholar.

Georgi is the current co-Holder of the Musicians' Company's New Elizabethan Award, as a result of which he made his Wigmore Hall debut in February 2025. Following this award, he has begun a series of performances for Surrey Hills International Music Festival, The Octagon (Norwich), St Bartholomew-the-Great, Saffron Hall, and St Martin-in-the-Fields. Other plans include the release of an album for Linn Records of music by John Dowland and Hans Werner Henze, to mark the composers' respective anniversaries in 2026. Georgi is most grateful to the Calleva Foundation, which commissioned the Dammann and Abreu guitar he is playing on this recording.'

Petar Jovanović is a British classical guitarist of Serbian descent currently studying at the Royal Academy of Music with Michael Lewin, supported by the Julian Bream Trust. He began playing at the age of six and is an alumnus of the Purcell School of Music. In 2020, Petar was awarded the Lennox Berkeley Society Award for Guitar, for his performance of Berkeley's Sonatina for Guitar. He feels particularly honoured to be performing Berkeley's Guitar Concerto at this concert, a work closely associated with Julian Bream and the British guitar tradition. Now in his final year as an undergraduate, Petar continues to be involved with various chamber music groups, such as guitar

duos and quartets, as well as in collaborations with flute, voice, and larger ensembles. Some of his recent undertakings have focused on contemporary repertoire and composer collaboration - a unique opportunity he enjoys at the Royal Academy. Recently, he has also appreciated being coached by composers such as Laura Snowden and David Braid on their works. In the pursuit of broadening his musical horizons, he has found that his involvement in 'extra-classical' projects, in genres such as jazz, blues and rock music, has enhanced his stylistic sensibility as a performer.

Gonçalo Maia Caetano is a classical guitarist from Portugal who has gained his BMus and MA degrees with Distinction, including the Dip.RAM, and successfully completed the Advanced Diploma programme at the Royal Academy of Music under the guidance of Michael Lewin. In addition to concerts in Portugal, Spain, Italy, Germany, Austria and the United Kingdom, he has performed in venues, such as King's Place in London and Wiener Saal in Salzburg.

In 2021, Gonçalo won the Blyth Watson Guitar Concerto Prize at the Royal Academy of Music and two years later was awarded the Worshipful Company of Musicians' prestigious "Prince's Prize". He has also gained 2nd prizes in the Ivor Mairants Guitar Award and the Pleven International Guitar Competition, Bulgaria. In 2024 he received 2nd prize in the 'Gallery of Guitars' Competition in Scotland and this year, in his Volt Duo with Gus McQuade, won 2nd prize in the chamber music category at the Lagoa Guitar Competition.

He has a strong interest in contemporary music and has premiered works by a

number of young composers, notably Ashkan Layegh. In 2020, Gonçalo joined the "Phemo Quartet" as a Bass player and in 2022 the quartet performed in the Vortex Jazz Club. Later this year, the quartet will release their debut album "Anti-Revelation". Gonçalo is very grateful for the support he has had from the Musicians' Company, Help Musicians UK, IGF and Talent Unlimited.