



The Robert
Anderson
Trust

Summer
Concert
2025

THE ROBERT ANDERSON TRUST

Helping the brightest and best to succeed

WELCOME to the Trust's summer concert for 2025. This year's event is to be a little different: by hosting the concert not at Dr Anderson's former home on Hornton Street as in the past, but at Leighton House, we are able to accommodate a larger ensemble of musicians, and to put on a very special programme.

2025 marks ten years since the death of our Founder, Dr Robert Anderson, a musician and Egyptologist. Robert had founded the charity in 1988 to formalise the assistance he had given to talented young scholars and performers over many years, mostly by providing them with small grants and accommodation in his London houses. Robert, along with his Trustees, ran and guided his charity for the rest of his life, but in 2015 the Trust lost its Founder and inspiration, and many people around the world lost a cherished mentor.



*Robert in rehearsal,
Westminster Cathedral, 1975*



In the years since his passing the Trustees, Director, Chris Naunton, and Co-ordinator, Howard Davies, have taken on the task of continuing Robert's work. We have been very fortunate that Robert left the Trust in good health financially, and that legacies left by some of his friends have allowed us to maintain and expand its activities.

*The Anderson family home on
Hornton Street, Kensington*

The visitors' programme remains at the core of our work. This year twenty-two young scholars from ten different countries have been offered places to spend time in London on their research. Some are studying Egyptology, Classics or Archaeology – Robert's own principal specialisms along with music – but other subjects including museology, comparative law, film studies, and music tuition are also represented. Longer stays are available to a Resident Egyptologist (yet to be arranged for 2025) and Resident Humanities Scholar, currently Anton Zhybak who is undertaking doctoral research in War Studies at King's College, London, and living at the Trust's Highgate house under the 'Homes for Ukraine' scheme.

The Trust also supports a series of musicians based in London. Louis-Victor Bak and Florence Cope, both students of the Royal College of Music, are the holders of the Trust's Ilona Eibenschütz and Jean Middlemiss awards respectively. Both will be performing at this evening's concert along with our Resident Musician of the last three years, conductor Michal Oren, who has also arranged the programme and the players.



Michal Oren

This year the Trust also established the 'Hawkins Special Fund' from which additional grants will be made, and several musicians and others have already benefited from this initiative. Further new projects are also under consideration. Robert saw that there was a need to support young people, especially in the subjects he was most passionate about. That need has only grown since his death. The energy Robert gave to the cause was a source of inspiration to everyone he met, and all of us involved with the Trust are grateful for the opportunity to continue his work.

Thank you for joining us this evening. We hope you will enjoy the occasion as much as we think Robert would have done.

PROGRAMME NOTES

This evening's concert combines many of the things that Robert cared most about: the decorative scheme at Leighton House reflects his passion for, and work in, the Middle East; the concert programme includes pieces by some of the composers whose work he loved most, in particular Elgar, the subject of three of Robert's books. Most of all the music will be conducted and played by fine young musicians who are supported by his Trust.

DUTILLEUX - 3rd movement from Piano Sonata, Op. 1 (Choral and Variations)

Henri Dutilleux's Piano Sonata (1947/48) was his only piano sonata. It was dedicated to and premiered by his wife Geneviève Joy on 30 April 1948. The Piano Sonata has since become one of the most acclaimed post-World War II works in the genre and has been championed by major pianists such as John Ogdon, Robert Levin, John Chen and Claire-Marie Le Guay.

Although Dutilleux had been active as a composer for ten years when he wrote his piano sonata, he viewed it as his Opus 1, the first work that he considered up to his mature standards. Debussy, Ravel, Bartók and Prokofiev have been cited as influences on the piece, although critics have also stressed that its language is original and distinctive, a personal synthesis of French Impressionism and Soviet music.

RAVEL - Valses Nobles et Sentimentales, for piano

The *Valses nobles et sentimentales* (French: 'Noble and Sentimental Waltzes') are a suite of waltzes composed for piano by Maurice Ravel, and first published in 1911. Its title was chosen in homage to Franz Schubert, who had released collections of waltzes in 1823 entitled 'Valses nobles and Valses sentimentales'.

The suite contains an eclectic blend of Impressionist and Modernist music, which is especially evident in the composer's orchestrated version, published the following year.

ELGAR - Serenade for String Orchestra in E minor, Op. 20

Elgar's first work for string orchestra was advertised as *Three Pieces for String Orchestra*: 1. 'Spring Song' (Allegro); 2. 'Elegy' (Adagio); 3. 'Finale' (Presto) and it is usually assumed that he revised much of this music to form the Serenade Op. 20 which, in its present form, was completed between 31 March and 13 May 1892. The Serenade has become a repertory piece, an ideal work for small string orchestra. Elgar directed it for a Worcester Festival Choral Society concert on 14 January 1901, and in London (Bechstein Hall) on 5 March 1905. On 22 April 1917 Lady Elgar reported a 'most beautiful' performance in the Albert Hall. Elgar recorded the Serenade (along with the *Elegy for Strings*) on Tuesday, 29 August 1933. They were the last recordings he made.

BRITTON - Two Portraits for String Orchestra

Britten's *Two Portraits* for strings – the composer himself called them 'Sketches' – were composed in August and September 1930, during the summer holidays preceding the sixteen-year-old composer's first term at the Royal College of Music, in London. Both are musical depictions of character, the first portraying Britten's school friend, David Layton, and the second, introducing a solo viola (Britten's own string instrument), a self-portrait of the composer. According to Britten's diary, he planned to compose a third portrait, again for strings, that was to depict another school friend, Peter Floud, but this movement was not written. As with virtually all the orchestral music from his youth, Britten did not hear either 'Portrait' performed.

Continues overleaf...

The first performance of *Two Portraits* was given by the Northern Sinfonia, conducted by Martyn Brabbins and broadcast by BBC Radio 3 on 5 December 1995, as part of a series entitled 'Britten's Apprenticeship'. The first concert performance of Portrait No. 1 was given by the Britten Chamber Orchestra conducted by Andreas Mitisek, at the Konzerthaus, Schubert-Saal, Vienna, on 10 February 1996. The first concert performance of Portrait No. 2 was given by Sinfonia 21, conducted by Martyn Brabbins, on 8 February 1996 at St John's, Smith Square, London with Martin Altrum as the viola soloist.

VAUGHAN WILLIAMS - Concerto Grosso for String Orchestra

This work was written at the request of the Rural Music Schools Association, to celebrate the twenty-first anniversary of the movement, and first performed by massed orchestras from the Rural Music Schools at the Royal Albert Hall, London, 18 November 1950.



Robert Anderson in the music room at Hornton Street, 2015



From left to right, top to bottom: Florence Cope, Jean Middlemiss Award (2023-); Dr Ahmed Kamal, first visitor to the Kensington house in 2025; Dr Reham Zaky; Sonia Dixon; Michal Oren (Resident Musician 2022-25), conductor and resident Alvin Arumugam, Amany Abd el-Hameed (Resident Egyptologist 2024) and Marina Buffa Cesar outside the Kensington house; Dr Aleksandar Radovanović; Eman Selim; Filipe Abreu playing Richard Strauss's Violin Sonata in E-flat Major during the 2024 summer concert at Hornton Street; Eleonora Terleckiene; Ahmed Elnasseh; Dr Anica Radosavljević-Krsmanović; Louis-Victor Bak, Ilona Eibenschiitz Award (2023-25). All the above were visiting scholars in 2024 unless otherwise stated. For further information please see www.robertandersontrust.org

THE ROBERT ANDERSON TRUST

Summer Concert 2025

Thursday 17 July 2025

Leighton House, 12 Holland Park Road, London W14 8LZ

Programme

DUTILLEUX - 3rd movement from Piano Sonata, Op. 1
(Choral and Variations)

RAVEL - Valses Nobles et Sentimentales

Louis-Victor Bak *piano*
(Ilona Eibenschütz Award, 2023-25)

--- *Interval* ---

ELGAR - Serenade for String Orchestra in E minor, Op. 20

BRITTON - Two Portraits for String Orchestra
No. 1 - D. Layton No. 2 - E. B. B.

Florence Cope *viola*
(Jean Middlemiss Award, 2023-)

VAUGHAN WILLIAMS - Concerto Grosso for String Orchestra

Conductor Michal Oren (Resident Music Scholar, 2022-25)

1st Violins: Jordan Brooks, Filipe Abreu,
Natasha Sutanto, Michelle Kolesnikov

2nd Violins: Aries Chow, Yuliya Ostapchuk, Tiago Filipe, Faye Lam

Violas: Simon Song, Florence Cope, Sam Scheer

Cellos: Magen Rose, James Dew

Double Basses: Davide Scafarto, Noah Daniel

Registered Charity No. 800617. www.robertandersontrust.org