

UKRAINE REBORN

Reflection - Hope - Rebirth



A Concert of Words and Music

Raphael Wallfisch *cello*

John York *piano*

Emilia Fox and Freddie Fox
narrators

Sunday 2nd October 2022
at St Thomas' Church Winchelsea

Supporting the medical needs of
the injured and traumatised children of Ukraine
and the St Nicholas Hospital for Children Lviv
through Action for Humanity

Souvenir
Programme

£3



Everyone connected with *Ukraine Reborn* is greatly saddened
at the loss of our beloved Queen.

Her selfless devotion to us all, especially the children
of not only our country but those who are suffering all over the world
is an inspiration to all of us.

Our hearts go out to the Royal Family, especially to
His Majesty King Charles III, who will undoubtedly follow
in his mother's footsteps and has already shown his concern
and compassion for those in need,
be it physical or mental.

We send our condolences and love to the King,
the Queen Consort,
the Prince and Princess of Wales
and all the Royal Family.

**This Special Ukraine Reborn
Concert Of Words And Music**

has been made possible by the kind generosity of our sponsor
Lord Marks of Broughton

and

the artistry of our performers who have so generously donated their talents

**Emilia Fox
Freddie Fox
Raphael Wallfisch
John York**

Our grateful thanks also go to the kind donor who wishes to remain anonymous and who
has sponsored the private after-concert reception in memory of the late Henry Dyson
and The Right Worshipful Jurat David Merrifield JP, Mayor of Winchelsea, and Mrs Merrifield
for gracing us with their presence today

and

our patrons who have supported us so generously:

Ian and Gillian Balcombe
John and Joey Bieber
Ian and Anne Cappin
Paulina Jenkin
Trevor and Zippi Lyttleton
Stephen and Mira Ross
Trisha and Max Ziff

We would also like to express our sincere thanks to the following people who have given
of their time and expertise to help:

The Revd. Jonathan Meyer and the Wardens of St Thomas' Church
for making this beautiful historic venue available

Simon Armitage CBE, FRSL, Poet Laureate, for granting us permission to perform his poem 'Resistance'

The Right Reverend Kenneth Nowakowski
the Eparchial Bishop of the Ukrainian Catholic Eparchy of the Holy Family of London
for his guidance and for his distinguished presence at our Ukraine Reborn Concert

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Sue and Tony Moore for their invaluable assistance at the Reception

Nigel Ashton for the beautiful flower display in the Church

Charlotte Beecroft and Celia King for decorating the New Hall in Ukraine colours.

Gaye Vincent for assisting Ann Rachlin at the New Hall

Rebecca and Paul Webbe for supplying the wine at the Reception



A couple of days after the start of the invasion by Russia, Bishop Kenneth Nowakowski, who is with us today, received a phone call from Clarence House letting him know that the then Prince of Wales and the Duchess of Cornwall wanted to come to his Cathedral to meet with him and others of the Ukrainian community in London to offer words of support and encouragement.

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A Message from Ann Rachlin MBE

2022 has been one of the most roller-coaster rides of highs and lows that I can remember. After the isolation of lockdown, the promise of a bright new year when Covid would be conquered and variants vanquished was a beacon of hope. Perhaps it was too much to hope for.

We could be forgiven if we feel this year has been full of disappointments and fears. The daily news seems to batter our ears with an unending stream of disasters, not the least of which brings us frightening images of floods, fires and drought caused by climate change with millions of people left homeless as a result.

But on New Year's Eve how many of us would have anticipated a year when we would once again witness war in Europe and the destruction of whole cities, where homes and schools and hospitals have been hit by missiles causing lasting destruction and loss of life? That nightmare would have been passed off as a bad dream.

Each one of us here today will look at 2022 and smile at some of the happy moments shared with loved ones. I would like to share one with you.

Some of you will remember the last concert I organised in this beautiful church when my dear friend, Zdenka Fantlova, Holocaust survivor, came to tell her story, ending with a standing ovation.

Zdenka was 100 on March 28th this year and I was privileged to be with her on the day. It turned out to be one of the most significant days in her life and mine.

Personal loss too has been a part of so many of our lives. My own daughter lost her brave fight against an aggressive cancer in February this year leaving a void in my life that will never be filled. As we grow older, we all have to learn to live with loss - but 2022 has brought far too much grief to far too many innocent people - most of all to innocent children.

Refugees fleeing from cruelty, repression and racism seem to be part of everyday life and always it is the sight of the little children, that tears at our heart strings.

This is why you are here today to help the children of Ukraine, suffering from injury, trauma and often the loss of their parents and family and their homes.

Old friends and new friends fill this church today both in the audience and on the stage. When Raphael Wallfisch came to live nearby in Bexhill a series of incredible coincidences brought him and his wife to my home and a lovely friendship ensued. When he suggested performing in aid of the children of Ukraine, it hit a nerve with me.

Children have always been part of my life's charitable work, deaf children, blind children, and now the sick, wounded children of Ukraine.

My thanks go to Raphael Wallfisch and John York for putting together such a beautiful and meaningful programme and to all four performers for donating their outstanding talent to help the wounded children of Ukraine, enabling them to reconstruct their broken lives.

It has been a great honour to put together this unusual concert. Although music has always been an integral part of my life, I strongly felt the need to add words to this particular concert, words to awaken our deepest feelings and also words of hope and comfort.

I am indebted to Freddie Fox and Emilia Fox for bringing these words to life for us today. I have known both of them since they were three years old when they first came to my *Fun with Music* sessions in London. We have remained friends over the years and having them here to enrich our concert today, means everything to me.

I thank you all for being here. I hope that you will continue to support *Ukraine Reborn* and The Saint Nicholas Hospital in Lviv, Ukraine.

Saint Nicholas Hospital
for Children in Lviv
Ukraine Pediatric Hospital Faces War
by Oscar Castillo, Lviv



A month before Russia's invasion of Ukraine, Saint Nicholas Pediatric Hospital, or SNH, in Lviv began major renovations of its emergency and cardiovascular surgery departments. The project was meant to enable SNH to serve the increasing number of patients coming for care, both locally and in western Ukraine.

But just as its hallways, common areas, and some rooms stood half torn down, the war began. "We wanted to make the best pediatric emergency department in all of Ukraine. That was our plan, but war came and ruined our plans," said Dr Zoranya Ivanyuk, deputy director of the hospital.



In the span of just a couple of weeks, after Russia's invasion and the onset of war, SNH, a large facility consisting of several wards for specialised care, became one of the only hospitals in the country able to treat pediatric patients needing cardiovascular surgeries and neurosurgeries.

Patients and their parents, having been evacuated from specialised hospitals in Kyiv, as well as from other parts of the country, began arriving in need of urgent care. "Patients from all over Ukraine used to come here before. They wanted to because of our good specialists, but now they have to come, because there is no other place to treat their problems," said Ivanyuk.

While most of the children at the hospital are in need of treatment for chronic conditions, they and others have also faced trauma - both physical and mental - from the war. Dr Maria Bukartyk, who has worked at SNH for two years, said she's been seeing many children with infections and conditions related to lack of food and exposure to the elements. "A lot of patients and their parents are traumatised and injured. A lot of them lost their friends or their homes. A lot of children won't eat. It's a lot of psychological harm," she said. "It's a hard time for our country and for me personally," she said, though made a point of maintaining an upbeat demeanour in her consultations with the parents of her patients.

In the hospital's rooms, different families and their children tried to overcome, simultaneously, the difficulties of illness, the nightmare of war and a manmade disaster.

Most of them arrived from scenes of intense fighting in Kyiv, Kharkiv, Kherson and Mariupol. Their odysseys and their reasons were very similar: cities and towns under heavy shelling, a lack of basic services, a closing grip on their besieged homes and, many times, little children with difficult health conditions.

One family at SNH, who requested their last name not be used for security reasons, shared a story of escape from Kyiv. The mother, Lesya, and daughter, Kira, said they were being shot at by Russian soldiers while trying to drive out of the city and had to jump out of their moving car, along with another child who Lesya had also helped escape, to avoid being killed.

Kira was left with inoperable shrapnel in her leg and Lesya lost a finger after it was damaged in the fall and was only able to be treated a week later when she arrived in Lviv. "For me, she's a hero, I can honestly tell you," Artem, Lesya's husband, said. He initially stayed behind while his wife and daughter left town.

"She really is a superhero. She did what not every man could have done, honestly. To take someone's child and her own, push them out of the car, jump out herself, get scraped everywhere".

Prior to the war, Ivanyuk said. the hospital struggled to maintain adequate stocks of medicines and single-use supplies, due to financial limitations, mostly. They also dealt with a lack of critical equipment, such as monitors, ventilators, and anesthesia machines.

While humanitarian aid has enabled them to maintain adequate amounts of medicines and supplies, the need for critical equipment has become more acute - and concerns about future medicine availability linger.

"We had such problems before. Now it's even worse because many, many patients are here from other hospitals, but also refugees, who are in bad condition after living in shelters," she said.

The hospital only has two heart monitors, and Ivanyuk said they have to be shared or triaged among as many as ten patients. "We really need more", she said. "We don't know and are not sure how long this war will last.

"We are okay with doctors and nurses, but what is worse is we don't have enough equipment to serve all these patients from all over Ukraine," Ivanyuk said, noting that a large pharmaceutical factory in Kharkiv, which provided their anesthesia medications, had been destroyed.

"We have some quantity of that (anesthesia medicine) but only for a couple of weeks or a month. Without anesthesia, you can't do anything," she said.

As the war continues with no sign of abatement and the number of patients at the hospital increases Ivanyuk said she and her staff will continue trying to care for everyone who comes through their doors. "We're asking for help to give all the children equal opportunities to get the best care," she said. "We're doing the best we can".

Translations of patient, parent and Dr Maria Bukartyk interviews provided by Sam Tkachuk and Albina Popova. Reproduced courtesy of Direct Relief. Direct Relief is deploying urgently needed medical aid directly to Ukraine's Ministry of Health, with which it has a standing agreement, and to other on-the-ground organisations in Ukraine and throughout the region.

Raphael Wallfisch

Raphael Wallfisch is one of the most celebrated cellists performing on the international stage. He was born in London into a family of distinguished musicians: his mother the cellist Anita Lasker-Wallfisch and his father the pianist Peter Wallfisch.

At an early age, Raphael was greatly inspired by hearing Zara Nelsova play, and, guided by a succession of fine teachers including Amaryllis Fleming, Amadeo Baldovino and Derek Simpson, it became apparent that the cello was to be his life's work. While studying with the great Russian cellist Gregor Piatigorsky in California, he was chosen to perform chamber music with Jascha Heifetz in the informal recitals that Piatigorsky held at his home.

At the age of twenty-four he won the Gaspar Cassadó International Cello Competition in Florence. Since then he has enjoyed a world-wide career playing with such orchestras as the London Symphony, London Philharmonic, Philharmonia, BBC Symphony, English Chamber Orchestra, Hallé, City of Birmingham Symphony, Leipzig Gewandhaus, Berlin Symphony, and many others.

He is regularly invited to play at major festivals such as the BBC Proms, Edinburgh, Aldeburgh, Spoleto, Prades, Oslo and Schleswig Holstein. He is also frequently invited to be a jury member of international competitions such as the Rostropovich International Competition in Paris, the Schoenfeld in China and the Enescu in Romania.

Teaching is one of Raphael's passions. He is in demand as a teacher all over the world and holds the position of professor of cello in Switzerland at the Zürich Hochschule der Kunst.

Raphael has recorded nearly every major work for his instrument. His extensive discography on EMI, Chandos, Black Box, ASV, Naxos and Nimbus explores both the mainstream concerto repertoire and countless lesser-known works by Dohnanyi, Respighi, Barber, Hindemith and Martinu, as well as Richard Strauss, Dvorak, Kabalevsky and Khachaturian.



He has recorded a wide range of British cello concertos, including works by MacMillan, Finzi, Delius, Bax, Bliss, Britten, Moeran and Kenneth Leighton. For the Chandos Walton Edition he was privileged to record the composer's Cello Concerto, originally written for his master, Piatigorsky.

Britain's leading composers have worked closely with Raphael, many having written works especially for him. These include Sir Peter Maxwell Davies, Kenneth Leighton, James MacMillan, John Metcalf, Paul Patterson, Robert Simpson, Robert Saxton, Roger Smalley, Giles Swayne, John Tavener and Adrian Williams.

Alongside his solo career, Raphael has a long-standing and distinguished duo with pianist John York. With a rich history of many international recital tours and numerous recordings, the duo celebrated its 40th anniversary in 2022. Raphael also greatly enjoys touring with his very successful piano trio – Trio Shaham Erez Wallfisch - which he and his colleagues Hagai Shaham (violin) and Arnon Erez (piano) founded in 2009.

Raphael plays a 1760 Gennaro Gagliano, the 1733 Montagnana "Ex-Romberg", and an exquisite modern cello built for Raphael by Patrick Robin.

He lives in Bexhill with his wife, violinist Elizabeth, and has three children, Benjamin, Simon, and Joanna.

Emilia Fox



Emilia Fox was born in Hammersmith, London. She comes from a thespian family - her mother is actress Joanna David and her father is actor Edward Fox. Her uncle is James Fox and her cousins Jack, Laurence and Lydia are also actors. She has a half-sister, Lucy and her brother, Freddie, also an actor appearing with her today.

Her great-grandmother was the actress Hilda Hanbury sister of Lily Hanbury. Through Hanbury, she is related to the Terry family of actors.

Emilia first appeared as Georgiana, the sister of Colin Firth's Mr. Darcy, in the 1995 television adaptation of *Pride and Prejudice*, followed by her role as the second Mrs de Winter in the 1997 television adaptation of *Rebecca*, opposite Charles Dance.

In 2002 she starred in *The Pianist* as Dorota, a beautiful, blond, non-Jewish cellist who adores the playing of the Polish-Jewish pianist and composer Władysław Szpilman (played by Adrien Brody). The film was directed by Roman Polanski.

In 2003, she played Jane Seymour in a two-part television biographical film about King Henry VIII. She also played the title role in *Katherine Howard*, directed by Robin Lefevre at the Chichester Festival Theatre in 1998.

In 2004, she joined the cast of the crime drama, *Silent Witness*. As of 2022, she is still in the show and has now played the role of Nikki Alexander for seventeen years. 2004 also saw her play Lady Margaret in part two of *Gunpowder, Treason and Plot*, the mini-series about James I (James VI of Scotland) and the Gunpowder Plot.

In 2005, Fox appeared in the BBC miniseries *The Virgin Queen*, a four-part miniseries based upon the life of Queen Elizabeth I, Fox played Amy Dudley, the first wife of Robert Dudley, played by Tom Hardy, despite appearing in only one episode, her character remains a key character in the series.

In 2008 she played Sister Jean in Baillie Walsh's *Flashbacks of a Fool*, which also featured Daniel Craig. She also starred in *Things To Do Before You're 30* with Billie Piper, who would later marry her first cousin Laurence Fox, although in 2016 they divorced.

In the English language DVD re-release of the cult 2006 Norwegian animated film *Free Jimmy*, Fox voiced the character of Bettina. Emilia Fox narrates the popular children's book, *We're Going On A Bear Hunt* by Michael Rosen and Helen Oxenbury, with Kevin Whately in a special edition book and DVD set.

She appeared as Morgause in the second series of BBC's *Merlin* in 2009. She returned for the third and fourth series. The same year, she portrayed Queen Elizabeth II in the Channel 4 documentary *The Queen*.

She narrated the Doctor Who character Lady Winters in the Doctor Who Adventure Game, *The Gunpowder Plot*, (2011). She had previously played Berenice in the Eighth Doctor audio drama *Nevermore*.

In 2015, she appeared as Julia Swetlove in the BBC's dramatisation of J.K. Rowling's book *The Casual Vacancy*. The following year, she appeared in series two of *The Tunnel* as Vanessa Hamilton. In 2016–18 she starred as Sam Vincent in *Delicious*, a Sky television drama. *Silent Witness*, in which Fox stars, resumed on BBC1 in January 2018.

Freddie Fox

In 2021 Freddie Fox appeared in a new BBC mini-series *The Pursuit of Love* starring alongside Lily James and Andrew Scott. Recent roles include playing the lead role of Jeremy Bamber in *White House Farm Murders* which aired on ITV and Netflix in 2020. Also in 2020, Freddie was seen in ITV's *Invisible*, Tony McNamara's hit series *The Great*, Matt Berry's Channel 4 comedy *The Year of the Rabbit* and the fourth season of *The Crown* for Netflix.

This year, Freddie can be seen in a new Apple TV series called *Slow Horses* starring Gary Oldman. Other recent roles include a leading role in Thomas Clay's film *Fanny Lye Deliver'd* alongside Maxine Peake and Charles Dance, which premiered at the London Film Festival in 2019.

Freddie's film credits include Paul McGuigan's *Victor Frankenstein*, *The Three Musketeers* directed by Paul W S Anderson and *Black 47*, starring alongside Hugo Weaving and Jim Broadbent, which premiered at the Berlin Film Festival in 2018. Other notable credits include Lone Scherfig's *The Riot Club*, *Pride* directed by Matthew Warchus as well as Guy Ritchie's *King Arthur: Legend of the Sword*.

In 2019 Freddie starred on stage in *Edmond* as Edmond Rostand the author of *Cyrano de Bergerac* and Freddie also appeared alongside his father Edward Fox in *An Ideal Husband* at the Vaudeville Theatre directed by Jonathan Church. Freddie was nominated for Best Supporting Actor



in the 2017 Olivier Awards for his performance in Tom Stoppard's *Travesties* directed by Patrick Marber in the West End. In 2016, he was nominated for an Ian Charleson award for his performance in *Romeo and Juliet* at the Sheffield Crucible.

Freddie graduated from The Guildhall School of Music and Drama in 2010. Amongst his acting work, he has also recently completed directing and producing his first short film *Hero* which stars Charles Dance and James Norton.

Freddie is the son of Edward Fox and Joanna David Fox, brother of Emilia Fox.

John York



British pianist John York has become equally well known as a solo pianist, a chamber player, a duo pianist with his wife, Fiona York, and an educator. He has recorded a substantial portion of the cello and piano repertory with cellist Raphael Wallfisch.

York grew up in Eastbourne. His mother was a strong pianist, and the family piano tuner, realising York's talent, recommended that he be taught by the town's best piano teacher, who lived nearby. York went on to the Guildhall School of Music and Drama in the late 1960s, and then studied in Paris and Vienna.

Growing fascination with the French piano repertory fuelled his desire to become a professional pianist, and he studied further in Paris - where he won the International Debussy Prize in 1973 - and Vienna. York made his recital debut at Wigmore Hall in London in 1974, and that launched a successful solo career that included appearances with the London Philharmonic and the London Mozart Players.

Over time, the emphasis in his career turned to chamber music. He founded the York Piano Trio and York Piano Quartet, and he has performed with a roster of top international musicians and ensembles, including the Wihan and Lindsay quartets, vocalist Sarah Walker, and violist Rivka Golani.

His most significant partnerships have been with Wallfisch, with whom he has recorded two cycles of Beethoven's works for cello and piano, and with Fiona York, as York2, performing a Wigmore Hall concert in 2004 to observe the 30th anniversary of his debut there.

York's recording career has been vigorous and varied. He has recorded for various labels, most prominently Nimbus, and has issued solo albums, including two that have covered the complete solo works of James McMillan and chamber music in equal measure.

York and Wallfisch recorded the two cello sonatas of Brahms, with the rare posthumously published *Sonatenatz*, in 2019. York taught for many years at the Guildhall and at the St Paul's Girls' School in London. He has also been on the faculty of Switzerland's Astona International Music Academy.

James Manheim

A Concert of Words and Music

in aid of the

ST NICHOLAS HOSPITAL FOR CHILDREN IN LVIV, UKRAINE

Sunday 2nd October 2022

with **Raphael Wallfisch, Emilia Fox, Freddie Fox and John York**

Resistance

by Simon Armitage

by kind permission of the Poet Laureate

Ludwig van Beethoven 1770 -1827

Variations on Handel's *See The Conquering Hero Comes*
from *Judas Maccabaeus*

A Doll of Rags

by Harvey Gillman

Olivier Messiaen 1908-1992

Louange à l'Eternité de Jésus
from *Quartet for the End of Time*

Through the eyes of young people - A Lament

by Harvey Gillman

Ernest Bloch 1880-1959

Nigun



UKRAINE REBORN

My thoughts

by Taras Shevchenko
translated by John Weir

Sergei Prokofiev 1891-1953 - *born in Ukraine*
Adagio from the ballet *Cinderella*

Testament

by Taras Shevchenko
translated by Vera Rich

Reinhold Glière 1875-1956 - *born in Ukraine*
Albumleaf

Contra Spem Spero - Against All Hope, I Hope

by Lesya Ukrainka
translated by Vera Rich

Ludwig van Beethoven 1770 -1827
Allegro Moderato from *Sonata op.69*

Programme Notes

Ludwig van Beethoven 1770-1827

Variations on Handel's

'See The Conquering Hero Comes'

from Judas Maccabeus

King Friedrich Wilhelm II, who held court in Berlin in 1796, was an enthusiastic amateur cellist and consequently a generous patron of composers, especially those who wrote for his favourite instrument. His teachers were the two Duport brothers, both virtuoso cellists who served in his orchestra and organised concerts and operas performed at court.

This is why there was such an impressive collection of cello music composed by such famous composers as Boccherini, Mozart and Beethoven, all writing specifically to please the King and his Prussian court. During a visit to the court of King Friedrich Wilhelm, Beethoven composed these Variations on Handel's *See The Conquering Hero Comes*. The tune comes from Handel's oratorio *Judas Maccabeus*.

Handel originally composed it to celebrate William, Duke of Cumberland's triumph at the battle of Culloden in 1746. Beethoven, however, diplomatically preferred to dedicate his Variations to his patron, the Viennese Countess Maria Wilhelmine von Thun and Hohenstein.

Olivier Messiaen 1908-1992

Louange à l'Éternité de Jésus

from Quartet for the End of Time

In the *Quartet for the End of Time*, the fifth piece, *In Praise of the Eternity of Jesus*, is written for cello and piano.

French composer Olivier Messiaen created his chamber music masterpiece, *Quatuor pour la fin du temps*, at the start of World War II when he was a prisoner of war. Deeply religious, he was inspired by the New Testament Book of Revelation.

Messiaen was called to active duty by the French Army in 1939, serving as a hospital nurse. Soon after, he was captured by German troops and sent to Stalag VIII-A, a prisoner-of-war camp in Görlitz, Germany. Nearly 50,000 French and

Belgian prisoners were huddled in thirty barracks built to hold 500 prisoners each. Prisoners were underfed and unprotected from the brutally cold weather. "When I arrived at the camp, I was stripped of all my clothes, like all the prisoners," Messiaen said. "But naked as I was, I clung fiercely to a little bag of miniature scores that served as consolation when I suffered. The Germans considered me to be completely harmless, and since they still loved music, not only did they allow me to keep my scores, but an officer also gave me pencils, erasers, and some music paper."

And so he began to compose. The officer was a helpful camp guard, Carl-Albert Brull, who helped obtain instruments, relieved the musicians of camp duties and provided additional firewood, a pencil, paper and isolation to help its composition; subsequently, he forged papers with a stamp made from a potato to help the performers be liberated shortly after the performance.

It was freezing cold. When it was ready for performance, a fellow prisoner designed a programme book, which was given German approval with an official stamp. The performance was on the evening of 15th January 1941, and for many in attendance it was the first time they heard chamber music of any kind. "Never had I been listened to with so much attention and understanding," Messiaen recalled.

Ernest Bloch 1880-1959

Nigun

Bloch was born in Switzerland but settled in the United States in 1916, becoming a US citizen in 1924. The great violinist, Yehudi Menuhin said of Bloch, "Ernest Bloch has always seemed to me to be one of the Seven Wonders. Like Hercules, a world of ecstasy, of pain rested on his shoulders. He also seemed at one with the great vistas and jagged peaks of the Swiss Alps, against which he loved to photograph himself. He was a superb photographer, one of the first Leica fanatics, as at Agate Beach, with the pounding Pacific breakers. He was cast by the gods in a superhuman mould, a prophetic scale of size and vision, of strength and vitality, which exceeded the common mortal's".

Legendary cellist Pablo Casals wrote: "For me, the greatest composer of our time is Ernest Bloch." At one time Bloch's father had thoughts of becoming a Rabbi. His Jewish background obviously had a considerable influence on his son.

A visit to an ultra-orthodox Shabbat service in New York in 1918 had a deep emotional effect on Bloch and proved to have far-reaching effects on his composing. His *Baal Shem Suite*, (subtitled *Three Pictures of Chassidic Life*) was composed in 1923. and dedicated to the memory of his mother Sophie who had died two years earlier. From the Suite, Raphael has chosen to play *Nigun* which literally means 'Improvisation'. It is the best known piece in the *Baal Shem Suite* and is often performed as a solo work.

Sergei Prokofiev 1891-1953

born in Sontsovka, Ukraine

Adagio from the ballet 'Cinderella'
op.97 no.10

This concert is performed in aid of the children of Ukraine, many of them suffering life-changing injuries from the current war with Russia. Raphael Wallfisch's initiative from the start was to help the children of Ukraine, so it is only fitting that we hear a piece of music for children composed by Prokofiev.

We all think automatically of *Peter and The Wolf* but Prokofiev composed many other pieces for children. Under the title *Music for Children* he wrote *Morning, A Little Story, March and The Rain and the Rainbow*.

Today Raphael and John will play the adagio from Prokofiev's magical ballet *Cinderella: The Prince and Cinderella*. It describes the moment in Act III when the Prince recognises Cinderella and tries the glass slipper on her foot.

Prokofiev arranged no.10 for cello and piano as op.97^{bis} in 1944.

Reinhold Glière 1875-1956

born in Ukraine

Album Leaf for cello and piano
op.51 (1910)

Glière was born in the city of Kiev, now Kyiv, Ukraine. His father was a well-known wind instrument maker. Glière attended the Kiev school of music in 1891, where he studied violin for three years, later entering the Moscow Conservatory where he studied counterpoint and

composition. graduating in 1900 when he received a gold medal in composition.

The following year Glière accepted a teaching post at the Moscow Gnesin School of Music, but the salary was not enough to live on so his teacher, Taneyev found two private pupils for him in 1902. One was the eleven-year-old Sergei Prokofiev, whom Glière taught on Prokofiev's parental estate Sontsovka.

Like Prokofiev, Glière, too, composed with children in mind. Not very young children; those who were more advanced. His *Album Leaves op.51 no.1 in E major* is romantic with certain modern elements. It inspires young students in beautiful phrasing, graded dynamics, and playing with expression.

Ludwig van Beethoven 1770 -1827

Cello Sonata No 3 in A major op.69

Allegro ma non tanto

Beethoven composed his third cello sonata in A major in Vienna. The first sketches were made alongside those of his Fifth and Sixth Symphonies and his Violin Concerto in between the years 1807 and 1808; This was a difficult time for Beethoven as his deafness had forced him to abandon his career as a pianist. Looking at his sketchbooks, you can clearly see how he altered the manuscript many times, until, after a sudden inspirational idea, he revised the composition which he finished in 1808.

Financially, Beethoven was struggling and it was his friend Freiherr Ignaz von Gleichenstein, an amateur cellist who came to his rescue, setting up an annuity arrangement with various sponsors including Archduke Rudolf of Austria, a pupil of Beethoven.

Beethoven was grateful to Ignaz von Gleichenstein assuring him that "... another work is appearing in which you will be given what is due to your - and our friendship". Dedicated to Ignaz von Gleichenstein, that work was the 3rd Cello Sonata in A major with the beautiful first movement *Allegro ma non tanto* which will end our concert today.

Programme notes by Ann Rachlin



MEDICAL NOW

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supporting Ukrainian hospitals
by sending medical equipment and emergency aid

We are delighted to support the Ukraine Reborn Concert
in aid of the
ST NICHOLAS HOSPITAL FOR CHILDREN
in Lviv, Ukraine



The grave of Taras Shevchenko - the foremost Ukrainian poet of the 19th century

Our Poets

Simon Armitage CBE, FRSL

Simon Armitage was born in 1963 in the village of Marsden and lives in West Yorkshire. He is a graduate of Portsmouth University, where he studied Geography. As a post-graduate student at Manchester University, his MA thesis concerned the effects of television violence on young offenders. Until 1994 he worked as a Probation Officer in Greater Manchester. Simon Armitage is the current Poet Laureate.

He is Professor of Poetry at the University of Leeds and was elected to serve as Professor of Poetry at the University of Oxford for 2015-2019. In Spring 2019, he held the post of Holmes Visiting Professor at Princeton University, USA.

Among his many awards, Armitage won the 2017 PEN America Award for Poetry in Translation and was awarded the 2018 Queen's Gold Medal for Poetry.

Harvey Gillman

Harvey Gillman was born in Manchester in 1947. At school, he developed a passion for languages and literature and read French and Italian at The Queen's College, Oxford. He then taught French and Italian and a little German at secondary schools. Throughout this period, he was also fascinated by the relationship between language, spirituality, religion and psychology and has written a number of books and articles on these themes.

He has also organised workshops and retreats and travelled widely giving talks about them. After teaching, he was appointed outreach secretary for British Quakers, calling himself a seeker, finder and explorer of the spiritual life and increasingly avoiding all labels, often finding them walls rather than bridges.

Throughout his life he has written poetry, influenced by his love of French, Italian and Spanish as well as English poetry. During the Covid lockdown, he achieved one of his life's ambitions. He revised and selected from among all the poetry he had written over the last fifty years, and publishing an anthology of poetry, called *Epiphanies*. Since its publication he has

continued writing. The two poems of this evening's concert, *A Ragged Doll* and *Through the Eyes of Young People* are his latest. His conviction is that poetry in its creative use of language can get beyond slogans and labels pulling down walls and building bridges of the imagination. Harvey lives in Rye with his partner; they travel frequently to Spain.

Taras Shevchenko 1814-1861

Taras Shevchenko, also known as Kobzar Taras, or simply Kobzar, was a Ukrainian poet, writer, artist, public and political figure, folklorist and ethnographer. Many sources regard him as the founder of modern Ukrainian literature and his influence on modern Ukrainian language is widely acknowledged. He also wrote some works in Russian. Shevchenko is also admired for his skills as a painter and an illustrator.

If alive today, Shevchenko would certainly be fighting for his country, for above all he believed in the independence of Ukraine and indeed he was arrested and suffered greatly for his ideals.

Shevchenko was convicted in 1847 of explicitly promoting the independence of Ukraine, writing poems in the Ukrainian language and ridiculing members of the Russian Imperial House.

Shevchenko was born in 1814 into a family of serf peasants. When he was nine, his hard-working mother died leaving six children. Four weeks later, his father married a widow with three children, who was worse than a Grimm's fairy-tale stepmother, treating Shevchenko and his siblings with great cruelty.

He was eleven, when his father died and his stepmother left with her own children and returned to her home region. Throughout his teenage years, Shevchenko worked hard for various masters who, for the most part, treated him badly. He drove sheep to market, carried water, working really hard until, tired of long term mistreatment.

Shevchenko escaped in search of a painting master in the surrounding villages. In 1828, aged 14, he was hired as a serving boy to a lord's court in Vilshana and obtained permission there to study with a local artist. Shevchenko began writing poetry while still a serf, and in 1840 his first collection of poetry, *Kobzar*, was published.

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According to Ivan Franko, a renowned Ukrainian poet, Shevchenko's was "a new world of poetry. It burst forth like a spring of clear, cold water, and sparkled with a clarity, breadth, and elegance of artistic expression not previously known in Ukrainian writing".

In September 1841, Shevchenko was awarded his third silver medal for *The Gypsy Fortune Teller*. In 1844, distressed by the condition of Ukrainian regions in the Russian Empire, Shevchenko decided to capture some of his homeland's historical ruins and cultural monuments in an album of etchings, which he called *Picturesque Ukraine*. An album of watercolours from historical places and pencil drawings was done in 1845.

In April 1847, Shevchenko was arrested. He had dared to criticise and mock the Tsar. His poem *Dream* was read by Tsar Nicholas I who, it is said, laughed and chuckled whilst reading the section about himself, but his mood quickly turned to unbridled anger when he read how Shevchenko had mocked his wife, the Tsarina's, frumpy appearance and facial tics. After being convicted, Shevchenko was exiled.

There is not enough space to give a full resumé of the life of this remarkable poet and artist. Time to research his life further would be time well-spent. Suffice it to say that, after years of exile, he died in St Petersburg on 10 March 1861, dreaming of his beloved Ukraine, hoping that he would be buried there.

At first he was buried in St Petersburg. His wish was honoured when his friends arranged the transfer of his remains by train to Moscow and then by horse-drawn wagon to his homeland. Shevchenko was re-buried on a hill near the Dnipro River where pilgrims can visit and honour his memory.

Lesya Ukrainka 1871-1913

Lesya Ukrainka was born in 1871 in the town of Novohrad-Volynsky in Ukraine. Her mother, a Ukrainian writer who wrote under the pseudonym Olena Pchilka, wrote poetry and short stories for children in Ukrainian. She was also active in the women's movement and published a feminist almanac.

Ukrainka's mother played a significant role in her upbringing. By the time she was eight, Ukrainka

wrote her first poem, *Hope*, which was composed in reaction to the arrest and exile of her aunt, Olena Kosach for taking part in a political movement against the Tsarist autocracy.

At age thirteen, her first published poem, *Lily of the Valley*, appeared in the magazine *Zorya* in Lviv. It was here that she first used her pseudonym, which was suggested by her mother because, in the Russian Empire, publications in the Ukrainian language were forbidden. Ukrainka's first collection of poetry had to be published secretly in western Ukraine and smuggled into Kyiv under her pseudonym.

The poems and plays of Ukrainka are associated with her belief in her country's freedom and independence. Taras Shevchenko was one of the main inspirations of her early poetry, which was associated with the poet's loneliness, social isolation and adoration of the Ukrainian nation's freedom.

Her first collection of poetry, *On the Wings of Songs* was published in 1893. Since Ukrainian publications were banned by the Russian Empire, this book was published in Western Ukraine (which was part of Austria-Hungary at the time) and smuggled into Kyiv.

Ukrainka's illness made it necessary for her to travel to places where the climate was dry, and, as a result, she spent extended periods of time in Germany, Austria, Italy, Bulgaria, Crimea, the Caucasus, and Egypt. She loved experiencing other cultures, which was evident in many of her literary works, such as *The Ancient History of Oriental Peoples*, originally written for her younger siblings.

Ukrainka also wrote epic poems, prose dramas, prose, several articles of literary criticism as well as several political essays. She actively opposed Russian tsarism and was a member of Ukrainian Marxist organisations. In 1902 she translated the *Communist Manifesto* into Ukrainian. She was briefly arrested in 1907 by tsarist police and remained under surveillance thereafter.

Lesya Ukrainka died aged 42, on 1st August 1913 at a health resort in Surami, Georgia.

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