

INTERNATIONAL CONCERT SERIES 2015-2016

GREAT PERFORMANCE - LIVE

Dresden Philharmonic
Friday 16 October



WELCOME

There's a feast of music for you in our 2015-16 series. We are delighted to welcome Sir Simon Rattle back to The Anvil, along with some of the best concerts by our titled orchestras – the Philharmonia Orchestra, in its seventieth anniversary season, and Orchestra of the Age of Enlightenment, celebrating its thirtieth birthday in 2016.

Take advantage of our subscription deals and enjoy more performances. Please see the booking form at the back of the brochure for full details of packages available.

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|-----|---------------------|---------------------------------------|
| 1. | Wednesday 7 October | Philharmonia Orchestra |
| 2. | Friday 16 October | Dresden Philharmonic Orchestra |
| 3. | Sunday 1 November | Flanders Symphony Orchestra |
| 4. | Friday 27 November | Bournemouth Symphony Orchestra |
| 5. | Friday 15 January | Bournemouth Symphony Orchestra |
| 6. | Saturday 23 January | Philharmonia Orchestra |
| 7. | Thursday 4 February | Orchestra of the Age of Enlightenment |
| 8. | Friday 26 February | Bournemouth Symphony Orchestra |
| 9. | Wednesday 9 March | Oslo Philharmonic Orchestra |
| 10. | Saturday 2 April | Philharmonia Orchestra |
| 11. | Wednesday 13 April | Philharmonia Orchestra |
| 12. | Sunday 15 May | Moscow State Symphony Orchestra |

EXTRA CONCERTS

- | | |
|----------------------|---------------------------------------|
| Thursday 19 November | Orchestra of the Age of Enlightenment |
| Sunday 13 March | Philharmonia at the Movies |
| Saturday 23 April | Orchestra of the Age of Enlightenment |
| Thursday 5 May | Orchestra of the Age of Enlightenment |
| Thursday 9 June | Leif Ove Andsnes recital |
| Friday 17 June | Royal Philharmonic Orchestra |

CONCERTS START AT 7.45PM

TICKETS £39, £35, £28, £21, £13 (EXCEPT EXTRA CONCERTS)

UNDER 16S AND FULL-TIME STUDENTS £10

(includes £1 booking fee)

01256 844244 box.office@anvilarts.org.uk

Group booking: 01256 366935 group.booking@anvilarts.org.uk

Wagner

Overture: Die Meistersinger von Nürnberg

Schumann

Piano Concerto

Brahms

Symphony no. 4

Andrei Korobeinikov



Michael Sanderling



WILHELM RICHARD WAGNER 1813 - 1883

Overture: Die Meistersingers von Nürnberg

The German composer Richard Wagner was one of the major creative figures of the nineteenth century. A great man of the theatre, in his middle years he composed an unbroken succession of operatic masterpieces: *The Flying Dutchman* (1843), *Tannhauser* (1845), *Lohengrin* (1848), *Tristan and Isolde* (1859), *The Mastersingers of Nuremberg* (1867), and *The Ring of the Nibelungs* (1852-1874). His final opera was *Parsifal* (1882). He established the Bayreuth Festival for the performance of his music. He died after an eventful life in 1883.

Die Meistersinger von Nürnberg, or *The Mastersingers of Nuremberg*, was Wagner's only mature comedy, and his only work dealing with ordinary historical figures. The plot focuses upon the cobbler-poet Hans Sachs (1494-1576) and the Guild of Mastersingers. A wealthy member of the Guild, Pogner, has decided to offer his daughter, Eva, in marriage to the winner of a singing contest. The young hero Walther is in love with Eva, and decides to enter the contest but is unaware of its complex rules. With the aid of Sachs, and despite the bitter opposition of Beckmesser, who also aspires to marry Eva, Walther wins the contest with his prize song, and so the hand of Eva.

Wagner created some of his finest music for the opera, which covers a very wide range of dramatic and emotional situations, but which is dominated above all by the fresh enthusiasm of young love, tempered by the wisdom of the Mastersingers, as personified by Sachs. The Overture opens with the majestic theme associated with the Mastersingers themselves, and goes on to encompass many of the principal musico-dramatic themes of the opera, before concluding, as it began, with music of impressive pomp and ceremony with which the operatic action is launched.

ROBERT SCHUMANN 1810 - 1856

Piano Concerto in A minor, Op. 54

Allegro affetuoso, Intermezzo: Andantino grazioso, Allegro vivace

1840, the year of his marriage saw a passionate outpouring of songs, well over a hundred of them, mostly on the subject of love. In the following year, 1841, he was to write his 'Spring' Symphony; a Symphonic Fantasia, later to be transformed into the Fourth Symphony; and a Fantasia for piano and orchestra.

It was this Fantasia, written for Clara, which ultimately became the first movement of his Piano Concerto. Three more years passed before the rest was written, years in which he turned from one medium to another. After the succession of piano music, lieder and orchestral works, there came in 1842 a sudden switch to chamber music, when he wrote three string quartets, a piano quartet and the famous piano quintet. Then he turned to choral music, writing his little-known cantata 'Paradise and the Peri' in 1843. But at the end of this year he first began to show signs of his coming mental troubles; and following a tour which took him and Clara as far afield as St. Petersburg and Moscow, he had another, more serious, period of nervous depression. Back at home in Leipzig he started work on 'Faust'. Then at the end of the year he and Clara moved to Dresden, where, in 1845, he returned to orchestral music and extended the Fantasia into a full-scale three-movement concerto.

Schumann himself said that the work 'comes somewhere between a concerto, a symphony and a grand sonata'. Although written for Clara to play on tour (as indeed she soon did, with much success, in Leipzig, Vienna and Budapest) it is far from being merely the virtuoso showpiece which the term 'Romantic Concerto' is usually taken to suggest. Sir Donald Tovey described it as 'eminently beautiful from beginning to end...free, spacious, and balanced in form...rich and various in ideas.' Nor does it display Schumann's often-criticised thickness of scoring. It is mainly in the symphonies that his orchestration is apt to be turgid: in the Cello Concerto it is economical to the point of sparseness, and in the Piano Concerto the orchestral parts are carefully laid out with a real sensitivity to matters of timbre and balance.

After the soloist's opening flourish, the woodwinds announce the movement's deeply poetic main theme. It is taken up by the piano (with a slight but telling change in harmony), and continued on violins with piano accompaniment. The official second subject starts like the first subject, but now in C, the relative major key. Then in a more animated section it is taken up and extended by the clarinet. After a tutti (based on a phrase from the first subject continuation), a sudden key-change, to the distant realms of A flat major, ushers in the first part of the development section. The change in time signature and the slowing of tempo make this a contemplative and peaceful interlude. The peace is shortly disturbed by a brisk dialogue between soloist and orchestra, based on the opening bars of the concerto. Then a long and impassioned passage for piano, with flute and strings, leads to the home key for the recapitulation, which is fairly exact until the soloist's cadenza and the jubilant march that closes the movement.

The Intermezzo is a tender movement in Schumann's shy-sounding, reticent vein. It is mainly built from the opening theme, contrast being provided by a more expansive melody on the cellos. After a reminder from the woodwind of the first movement, the finale is launched. This movement is basically in sonata form, with the vigorous opening theme as first subject and the curiously syncopated melody (which first appears on the strings, echoed legato by the piano) as the second. Schumann introduces several unorthodox touches. Most notable among these are the use of new material (a sinuous oboe theme) that plays an important part in the development; the switch to D major at the start of the recapitulation; and the triumphant reappearance of the first subject at the end of the recapitulation. None of these disturbs the movement's balance or design, and arguably they enhance the Concerto's most essential qualities: its sheer spontaneity and youthful romanticism.

JOHANNES BRAHMS 1833 - 1897

Symphony No. 4 in E minor, Op. 98

Allegro non troppo, Andante Moderato, Allegro giocoso, Allegro energico e passionato

Strange things happened to the symphony during the course of the nineteenth century. Berlioz and Liszt gave its movements literary titles and freely married it to the tone poem. Wagner in his maturity never wrote a symphony and believed that he had absorbed its essential qualities into the texture of his music dramas. The results were original and beautiful. But in opposition to this trend arose Brahms, who felt that something important in the great tradition of music had been lost. He bent his life's work towards the restoration of what he saw as the main line, stemming from the giants of the past, and epitomised by Beethoven. A part of this task was the recreation of the symphony as a monumental, self-contained form in the classical tradition.

By the very nature of this task, as Brahms saw it, it could not be approached lightly. An early effort turned into the massive and dramatic First Piano Concerto. Not until he was forty-three, in 1876, did he produce his First Symphony, the splendour of which caused it to be described, jokingly yet admiringly, as 'Beethoven's Tenth'. The following year came the more genial and lyrical Second Symphony. Six years then elapsed before the Third Symphony appeared, with its engaging combination of earthy, folk-style melodies and autumnal sadness. Then in 1885 came the monumental Fourth Symphony. Probably of all the four works, it best sums up what Brahms was aiming at, in turning the old great formal tradition to the deepest romantic expressive uses.

The affecting 'sighing' theme, played by violins and echoed by woodwinds, that opens the first movement, *Allegro non troppo*, was drawn by Brahms from one of Beethoven's most introspective works, the slow movement of the Op. 106 piano sonata. A dramatic conflict is set up by the second theme group, with its brilliant fanfares from horns and woodwinds, followed by a grand, soaring theme from the cellos. Two moods are thus put into opposition, and Brahms alternately develops the second theme group and the first, then moves with gathering force and power to the great climax which takes place in the very closing pages, or coda, an affirmative transformation of the reflective opening theme.

Notable in the movement, as indeed throughout the Symphony, are the subtle cross-rhythms which straddle bar-lines, and which give the music a richness of texture and turbulent inner life. In his orchestral colour Brahms seeks to create not sharp contrasts, but a subtly changing balance of strings, woodwinds and brass, like the innumerable degrees of light and shadow through which Rembrandt realizes the underlying monumental structure of his great paintings.

The slow movement, *Andante moderato*, begins with horns, soon joined by the other woodwinds over *pizzicato* strings, in a theme that has the slow lilt of dance music carrying a heavy weight of sadness. The violins come to the forefront with a long, singing melodic line of beautiful serenity. A stormy climax builds up, with triplet figures pealed out by the full orchestra, and then the triplet motif is transformed into a hauntingly lovely melody for the cellos. One of the great moments in this movement comes near the close, when this same consoling melody is taken up and expanded upon by the full string section.

The boisterous third movement, *Allegro giocoso*, had justly been called the only 'true scherzo' in the Brahms Symphonies. In its amiable and vigorous nature it is akin to a robust folk song. The last movement, *Allegro energico e passionato*, is one of the greatest examples of Brahms's 'groundbreaking conservatism'. He adapted the old baroque form of the *chaconne*, or *passacaglia*, with its variations over a ground bass. The basic theme of eight notes is announced by brass, woodwind and drums in eight mighty chords.



Andrei Korobeinikov

Born in Moscow in 1986, this outstanding pianist has been rewarded more than 20 prizes in national and international competitions. At the age of 19, he graduated with honors from the Moscow Conservatory (Best musician of the decade) and pursued his studies at the Royal College of Music in London.

Being regularly invited over the world, he appeared with prestigious orchestras such as Philharmonia Orchestra, St Petersburg Philharmonic, Orchestre National de France and Tchaikovsky Symphony Orchestra of Moscow.

In chamber music, he plays with distinguished musicians such as Vadim Repin, Alexander Kniazev, Dmitri Makhtin, Borodin Quartet.

In 2008, he recorded his first CD for Mirare, devoted to Scriabin. The recording brought him extraordinary success and awards: Diapason d'Or of the year of *Diapason Magazine*, *Choc of Classica* magazine and was followed by two CDs: a selection of Beethoven Sonatas and Bagatelles and one dedicated to Shostakovich Preludes op.34 and the 2 Concertos (with Lahti Symphony Orchestra/Okko Kamu). The latest was acclaimed by the international press (*Gramophone*, *Diapason d'or*, *BBC Music Magazine*).

This exceptional artist also graduated at the age of 17 from the Law European University of Moscow. He composes his music and writes poetry. His recent appearances with Maestro Ivan Fisher and the Konzerthausorchester Berlin in Rachmaninov's 2nd Piano Concerto, with Maestro Yuri Temirkanov and the St Petersburg Philharmonic Orchestra in Tchaikovsky 1st Piano Concerto and Rachmaninov Paganini Variations were marked by extraordinary success.

Highlights of 15/16 season also include concerts with St Petersburg Philharmonic Orchestra/Alexander Vedernikov, Ural Philharmonic Orchestra/Dmitri Liss, Latvian National Symphony Orchestra/Andris Poga, Orchestre de Paris/Yutaka Sado, Orchestre Philharmonique de Monte Carlo/Aziz Shokhakov, recitals (Berlin Konzerthaus, Barcelona Palau de la Musica, Paris Salle Gaveau), an european tour with the violonist Vadim Repin, and again an Eurpoean tour with Tchaikovsky Symphony Orchestra/Vladimir Fedoseyev.



Michael Sanderling

Principal Conductor at the Dresden Philharmonic since 2011. This extremely successful example of co-operation between the conductor and the orchestra will continue until at least 2019.

At the same time, he is a sought-after guest conductor in the world's greatest music centres and directs renowned orchestras such as the Zurich Tonhalle Orchestra, the Yomiuri Nippon Symphony Orchestra in Tokyo, the Berlin Konzerthausorchester, the Munich Philharmonic Orchestra, the Bamberg Symphony Orchestra, the Vienna Symphony Orchestra, the Toronto Symphony Orchestra, the NHK Symphony Orchestra in Tokio and Germany's great radio orchestras.

Born in Berlin, Michael Sanderling is one of the few who made their way from being orchestra musicians into the top league of conductors. Aged 20, he became a cello soloist at the Leipzig Gewandhaus Orchestra under Kurt Masur, then from 1994 to 2006 he filled the same position at the Berlin Radio Symphony Orchestra. As a soloist, he gave guest performances with the Boston Symphony Orchestra, the Los Angeles Philharmonic Orchestra and the Orchestre de Paris, to name but a few, and as a passionate chamber musician he was a member of the Ex Aequo trio for eight years.

It was at a rehearsal of the Berlin Chamber Orchestra in 2000 that he stood at the conductor's desk for the first time – and was on fire. Familiar with a conductor's work from his childhood as the son of legendary Kurt Sanderling, Michael assumed more and more conducting jobs and was appointed principal conductor and art director of the renowned Kammerakademie Potsdam in 2006. He was successful as an opera conductor with Philip Glass' *The Fall of the House of Usher* in Potsdam and with a new production of Sergei Prokofiev's *War and Peace* at Cologne Opera. As a cellist and conductor he has made CD recordings of important works from the repertoire of Dvořák, Schumann, Shostakovich, Prokofiev, Tchaikovsky and others. However, it has been a long time since he last performed as a cellist.

What is close to Michael Sanderling's heart is work with young musicians. He teaches as a professor at Frankfurt University for Music and Performing Arts and co-operates regularly with the Bundesjugendorchester, the Jerusalem Weimar Youth Orchestra, the Junge Deutsche Philharmonie and with the Schleswig-Holstein Festival Orchestra. From 2003 to 2013 he was associated with the Deutsche Streicherphilharmonie as its principal conductor.

Dresden Philharmonic

The Dresden Philharmonic is the orchestra of Dresden, the State Capital of Saxony. Since 2011, Michael Sanderling has been its Principal Conductor, following Kurt Masur, Marek Janowski, Rafael Frühbeck de Burgos and others in this position. The Dresden Philharmonic continues the tradition of the Ratsmusik, the city council's musicians who were first mentioned in the fifteenth century and had grown into an orchestra by the early nineteenth century. Since 1870, the year when Dresden got its first great concert hall, the Philharmonic's symphony concerts have been an established part of the city's concert life. The Dresden Philharmonic has ever since been a concert orchestra with regular ventures into the fields of opera concertante and oratorios. It is housed in the Palace of Culture in the middle of the Old Town. The listed shell of the building will be built-in with a new, ultra-modern concert hall by 2017. Until then, the Philharmonic performs concerts for large orchestra mainly in the Albertinum and the Schauspielhaus.

The Dresden Philharmonic offers great musical and stylistic variety. On the one hand, the orchestra has been able to retain its very own "German" sound in the Romantic repertoire. On the other hand, it has developed flexibility of sound and style for Baroque and Viennese Classic music as well as for modern works. Renowned conductors and composers headed the orchestra early on, from Brahms, Tchaikovsky, Dvořák and Richard Strauss to Erich Kleiber and Knappertsbusch, Previn and Marriner, to Andris Nelsons and Kristjan Järvi. Premieres remain an important part of the orchestra's programme today.

The Dresden Philharmonic joins the Dresden Kreuzchor for the Christmas and Easter Bach performances at the Kreuzkirche. For the great choral symphonies the orchestra can rely on the Dresden Philharmonic Choir as an excellent partner. Another important tradition is chamber music and chamber symphonies performed by the Dresden Philharmonic Chamber Orchestra, all of whose musicians come from the Dresden Philharmonic.

Not only does the Dresden Philharmonic enjoy an extraordinarily large number of regular subscribers; with its family programmes, film music concerts etc. it does a great job in introducing classical music to new groups of listeners. Guest performances all over the world are testimony to the high renown the Dresden Philharmonic enjoys in the world of classical music. Another remarkable aspect is the Philharmonic's impressive discography which started to develop in 1937. Currently, a new cycle is being recorded for the Sony Classical label, with Principal Conductor Michael Sanderling pairing a selection of Dmitri Shostakovich's symphonies with Beethoven's symphonies.

All programme notes © David Patmore

Dresden Philharmonic Players

Michael Sanderling | Principal Conductor
Bertrand de Billy | Principal Guest Conductor
Kurt Masur | Conductor Laureate
Frauke Roth | General Director

1st Violin

Heike Janicke*
Wolfgang Hentrich*
Dalia Schmalenberg
Jeanine Thorpe
Heide Schwarzbach
Christoph Lindemann
Marcus Gottwald
Ute Kelemen
Antje Becker
Johannes Groth
Alexander Teichmann
Annegret Teichmann
Juliane Ketschau
Thomas Otto
Eunyoung Lee
Deborah Jungnickel

2nd Violin

Markus Gundermann
Michael Dinnebier* **
Adela Bratu
Denise Nittel
Reinhard Lohmann
Steffen Gaitzsch
Matthias Bettin
Andreas Hoene
Andrea Dittrich
Constanze Sandmann
Jörn Hettfleisch
Susanne Herberg
Christiane Liskowsky
Angelika Feckl

Viola

Christina Biwank*
Hanno Felthaus*
Matan Gilitchensky
Beate Müller
Steffen Seifert
Steffen Neumann
Heiko Mürbe
Hans-Burkart Henschke
Andreas Kuhlmann
Harald Hufnagel
Eva Maria Knauer
Jie Zhou**

Violoncello

Matthias Bräutigam*
Ulf Prelle*
Victor Meister
Rainer Promnitz
Karl Bernhard von Stumpff
Clemens Krieger
Daniel Thiele
Alexander Will
Bruno Borralhinho
Hans-Ludwig Raatz

Double Bass

Benedikt Hübner*
Tobias Glöckler
Olaf Kindel
Bringfried Seifert
Thilo Ermold
Donatus Bergemann
Matthias Bohrig
Ilie Cozmatchi

Flute

Karin Hofmann*
Mareike Thrun*
Götz Bammes
Berit Schmutzler**

Oboe

Johannes Pfeiffer*
Undine Röhner-Stolle*
Guido Titze
Jens Prasse

Clarinet

Hans-Detlef Löchner*
Fabian Dirr*
Dittmar Trebeljahr
Klaus Jopp

Bassoon

Daniel Bätz*
Ulrich Hermann* **
Michael Lang
Mario Hendel

Horn

Michael Schneider*
Hanno Westphal*
Torsten Gottschalk
Johannes Max
Dietrich Schlät
Carsten Gießmann

Trumpet

Christian Höcherl*
Csaba Kelemen
Nikolaus von Tippelskirch

Trombone

Stefan Langbein*
Joachim Franke
Dietmar Pester

Tuba

Jörg Wachsmuth*

Timpani

Stefan Kittlaus*

Percussion

Oliver Mills
Gido Maier
Alexej Bröse

Harp

Nora Koch*

* Principal

** Substitute

Executive Director

Martin Bülow

Personal Assistant to the Principal Conductor

Alexandra MacDonald

Orchestra Operations

Almut Placke

Orchestra Staff

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Give to the Great Music of the World



Since The Anvil opened in 1994, the **International Concert Series** has been a runaway success and brought many superb performers to Basingstoke.

In the last eleven years, the Fund has supported twenty-five concerts, including memorable appearances by the Leipzig Gewandhaus, St.Petersburg Philharmonic and Budapest Festival orchestras.

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The Times

The Anvil presents one of the largest orchestral series in the country. However, with less than half the number of seats to sell of other concert halls, we are unable to cover the cost of bringing these great orchestras to Basingstoke from ticket revenue alone. **The Great Music of the World fund** gives us the security to be able to make the upfront commitment required.

"I encourage you to support the Great Music of the World fund. The Anvil is one of the finest concert halls in the country, and your help can make it even greater."

Sir Simon Rattle

To make a donation to the fund or for further details, please contact the box office on **01256 844244**.

Thank you.

Forthcoming Concerts



FLANDERS SYMPHONY ORCHESTRA
200th Anniversary of the Battle of Waterloo
Sun 1 Nov, The Anvil

J-F Lesueur	Coronation Music for Napoleon
Beethoven	Wellington's Victory
Berlioz	The Fifth of May
Schoenberg	Ode to Napoleon
Beethoven	Choral Fantasia

Mark Bebbington piano
Gavin Carr baritone
Bournemouth Symphony Chorus



ORCHESTRA OF THE AGE OF ENLIGHTENMENT
Thu 19 Nov, The Anvil

Bach	Violin Concerto in E
Vivaldi	Concerto for two violins in G minor Op 3 no 2
Pisendel	Violin Concerto in G minor
Bach	Chaconne from Partita no. 2
Vivaldi	Violin Concerto Op. 4 no. 2
Telemann	Concerto for four violins
Bach	Concerto for two violins

Kati Debretzeni, Margaret Faultless, Matthew Truscott violins
Rachel Podger director/violin



PHILHARMONIA ORCHESTRA
Sat 23 Jan, The Anvil

Vaughan Williams	Overture: The Wasps
Finzi	Clarinet Concerto
Vaughan Williams	Symphony no. 1 (A Sea Symphony)

Mark van de Wiel clarinet
Sally Matthews soprano
Roderick Williams tenor
Bristol Choral Society and
Gloucester Choral Society
John Wilson

Coming this autumn



AN AUDIENCE WITH LESLEY GARRETT Sun 18 Oct, The Anvil

Join Britain's most popular soprano for a delightful evening of song, reminiscences and chat. Her behind the scenes stories and anecdotes will give you an unique insight into her life on the stage.

Lesley will be interviewed on stage by BBC Radio Oxford's **Bill Heine**.



THE RAF IN CONCERT 2015 Wed 21 Oct, The Anvil

75 years on from the historic battle, the bands of the Royal Air Force present an evocative and rousing evening of musical entertainment that captures the essence of 1940s Britain and tells the story of how the spirit and capability of those who took part endures in the professionalism of the people who make up today's RAF.



THE FOUR SEASONS BY CANDLELIGHT Sun 29 Nov, The Anvil

The Four Seasons has become one of the most celebrated pieces of classical music ever written and remains as popular today as when it was first performed.

The verve and virtuosity of the 18th century is brought to life in this enchanting concert staged in an elegant candle-lit setting with an evocative programme crowned by Vivaldi's sublime masterpiece.

Community and Education programme

Alongside its events at The Anvil and The Haymarket, The Anvil Trust runs an all-year-round community and education programme. Last year nearly 10,000 workshop places brought wider musical horizons and enhanced life skills all over the Borough and County, and more than 30,000 children performed on our stages.

The Trust's current projects include: working in care homes and residential homes in the Borough on a community singing project; working with a special school on their Arts Award development; a tour of primary schools by our associated string quartet; the Orchestra Unwrapped concert when 1000 children enjoy and participate in a concert with the Philharmonia Orchestra; and a new piece involving four schools including a special school, looking at the life of Gandhi.

The projects are run to the same high standards as Anvil Arts' main programme. Schools work integrates with the national curriculum where appropriate.

"The organisation behind the event was totally professional and supportive of the school's aims." Headteacher, Castle Hill Junior School

Our projects change lives and open minds – we know because people tell us.

"I think that the experiences we had changed us all both academically and personally." Participant

This work would not take place without The Anvil Trust – individual organisations could not do it themselves.

"An experience we would find it hard to give them at school."
Teacher, Fairfields Primary School

"Tapped into reservoirs of latent talent many of the kids were totally unaware of. A huge thank you for the experience of a lifetime!"
Teacher, Castle Hill Junior School



KODO

One Earth Tour 2016: Mystery

Wed 17 Feb, 7.45pm



"Electrifying... an essential experience"

Time Out

The Anvil

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