

Concert Diary

at Westminster Cathedral Hall

**MAGDALENA FILIPCZAK (violin) &
SAM ARMSTRONG (piano) recital**

Sunday 26th April at 4:30pm

Chopin, Britten & Schubert

Members of the Chopin Society: FREE

Friends of the Chopin Society: FREE

Non-Members: £16 (standard), £14 (seniors over 60),
£8 (students with ID, school children)



PETER DONOHOE recital

Sunday 17th May at 4:30pm

Busoni, Chopin & Rachmaninoff

Members of the Chopin Society: FREE

Friends of the Chopin Society: £10 (standard),
£8 (seniors over 60)

Non-Members: £16 (standard), £14 (seniors over 60),
£8 (students with ID, school children)



MARTINO TIRIMO recital*

Sunday 7th June at 4:30pm

All Chopin

Members of the Chopin Society: FREE

Friends of the Chopin Society: £10 (standard),
£8 (seniors over 60)

Non-Members: £18 (standard), £16 (seniors over 60),
£10 (students with ID, school children)

*At the Royal Academy of Music



TO BOOK

Tickets go on sale approximately one month before the performance date.

Members & Friends: contact the Chopin Society on info@chopin-society.org.uk

Non-Members: visit www.chopin-society.org.uk, recitals

or

visit Wegottickets.com and search for the concert "Filipczak" / "Donohoe" / "Tirimo"

ARTIST NOTES & PROGRAMMES

MAGDALENA FILIPCZAK & SAM ARMSTRONG

Sunday 26th April at 4:30pm

Chopin

Nocturne in E-flat major, Op.9, No.2, Andante, arr. Pablo de Sarasate

Mazurka, Op.33, No.2, arr. Fritz Kreisler

Życzenie (The Wish), Op.74, No.1

Britten

Lullaby and Waltz from Suite Op.6

Chopin

Ballade in G minor, Op.23, arr. Eugène Ysaÿe

Schubert

Sei mir gegrüßt (Let me greet you), Op.20, No.1

Fantasia in C major for violin and piano, D.934, Op.posth.



This concert is supported by The Polish Cultural Institute.

Magdalena Filipczak's Carnegie Hall recital debut was heralded by the New York Concert Review as "a concert not to be forgotten...Ms. Filipczak exploited it as the vehicle of violin wizardry it was meant to be...surpassed expectations."

Performing throughout Europe, North and South America, and Canada, she has appeared as a soloist, recitalist, and chamber musician on many of the world's most prestigious stages, including Wigmore Hall, Barbican Hall, St John's Smith Square in London, Het Concertgebouw in Amsterdam, the Tallinn Philharmonic in Estonia, Cracow Philharmonic, the Baltic Philharmonic in Poland, and Curitiba Philharmonic in Brazil. Since 2022, she has been collaborating as a soloist with the International Conducting Academy (ICA) in London.

Magdalena's solo debut CD, *Essence of Violin* (Audio-B), was praised by *The Strad* as "glittering...beguiling...captivating...hauntingly atmospheric," while *The Arts Desk* described her as "a musical chameleon, quickly getting under the skin of whatever she's playing." She features on two albums with Grammy Award-winning composer and saxophonist Tim Garland, *Songs to the North Sky* and *Weather Walker* (Edition Records), as well as on two disks with music by Peter Gregson, *Quartets: One* and *Quartets: Two*, (Deutsche Grammophon). She has also recorded two albums with Gruppo Montebello (Etcetera) at the Banff Arts Centre in Canada, featuring works by the Second Viennese School composers. Her violin solos can be also heard on Rosalía's new hit album *Lux* (Columbia Records), and BBC TV and Radio series *Thief* at the British Museum.

Magdalena's upcoming release with the renowned Hungarian pianist Peter Frankl promises to be a significant addition to her discography, and her new recordings with her brother, pianist Lukasz Filipczak, on the legendary ex-Ida Haendel Stradivarius, will be released as an EP later this year. Her performances have been broadcast on BBC Radio 3, Chicago WFMT Radio, Dutch Radio 4, Canadian Radio, Bulgarian TV, and Polish, Austrian, and Estonian TV and Radio. At the Banff Center Music Residency in Canada, Magdalena premiered a newly crafted violin by Samuel Zygmuntowicz, commissioned by the Banff Arts Center, performing live on radio just a few hours after the instrument's delivery.

Among Magdalena's many international competition successes, she is the winner of the IV Heino Eller International Violin Competition in Estonia and recipient of special prizes for the best interpretation of Bach (Bärenreiter Edition Prize) as well as the best concerto performance (Music Academy in Tallinn Prize). Most recent honours include Gold Prize of 2018 Manhattan International Music Competition, Silver Prize at 2018 Berliner International Music Competition, and First Prize at 2017 United States International Concerto Competition. For her achievements, and contributions to the culture, she was awarded Młoda Polska Scholarship by the Polish Ministry of Culture and National Heritage.

After graduating from the Guildhall School of Music and Drama in London, where she studied with the distinguished Polish violinist Krzysztof Smietana, she was awarded an Individual Artist's Fellowship. At the Guildhall she won the Max and Peggy Morgan Violin Concerto Prize, and together with Filipczak Piano Trio the Ivan Sutton Chamber Music Award of the City Music Society in London. Additionally, she trained voice at the Guildhall with John Evans and later she had private lessons with Benita Valente in America. Magdalena is also an alumna of Itzhak Perlman's Music Program.

In 2025, she was awarded Doctor of Musical Arts in Music Performance degree from the CUNY Graduate Center in New York, where she was a recipient of the prestigious five-year Graduate Center Fellowship. During DMA she was mentored by Daniel Phillips and Donald Weilerstein on the violin, and by Robert White on voice. Her final thesis, Britten's Violin Concerto and His Early Period, combines a comprehensive historical study of the work alongside a detailed score analysis framed through a pacifist narrative and is available online.

Beyond her performance career, Magdalena is an inspiring educator, having taught at the City University and Trinity Laban Conservatoire of Music and Dance (Junior Department) in London, and the Aaron Copland School of Music (Queens College/CUNY) in New York. She has given masterclasses in Brazil, Yellow Barn's Young Artists Program, and through Itzhak Perlman's Music Residencies in America, sharing her passion and expertise with the next generation of musicians.

Since 2019 she is supported by the Beare's International Violin Society in London which kindly loans Magdalena some of the finest instruments, including violins by Stradivarius, Nicolo Amati, Guadagnini, Francesco Rugeri or Peter Guarneri.

Strongly drawn to chamber music, **Sam Armstrong** has performed with musicians including Elina Buksha, Valeriy Sokolov, Krzysztof Chorleski, Fenella Humphreys, Viviane Hagner, Hannah Roberts, Ralph Kirshbaum, Alban Gerhardt and Pablo Barragan. He has appeared at festivals including Aldeburgh, Cheltenham, Krzyzowa Music, Mecklenburg-Vorpommen, Prussia Cove Open Chamber Music, Ravinia and in venues such as Seoul Arts Centre, Esplanade Singapore, Kumho Art Hall Seoul, and Manchester's Bridgewater Hall. He has been broadcast on BBC Radio 3, Radio Suisse-Romande/Espace 2, NPO Radio 4, WQXR New York, WFMT Chicago and Radio New Zealand.

Sam maintains a regular partnership with the soprano Katharine Dain, releasing their first album "Regards sur l'Infini" in November 2020. The disc won the prestigious Edison Klassiek award in 2021 as well as being selected as The Guardian's Classical album of the week. Their second disc "Forget This Night" was chosen as BBC Music Magazine's Song CD of the month and also received major acclaim from the Times, Gramophone, as well as in the Dutch press NRC, Volkskrant & Trouw.

Highlights of recent seasons have been recitals at the Concertgebouw Amsterdam, De Doelen Rotterdam, Concertgebouw Brugge & International Lied Festival Zeist with Katharine Dain, Wigmore Hall with violinist Geneva Lewis, National Concert Hall Dublin with cellist Ariana Kashefi, as well as Perth Concert Hall, Bath and Lammermuir festivals with violinist Irène Duval.

His own studies were with Helen Krizos in Manchester at the Royal Northern College of Music and subsequently in New York with Richard Goode at Mannes College of Music. He won the most important awards for piano in both institutions: first prize in the RNCM Piano Recital Prize and the Nadia Reisenberg Debut Award from Mannes. He also worked with John O'Connor in Dublin and in masterclasses with Leon Fleisher, Menahem Pressler, Mitsuko Uchida, Murray Perahia and Pierre-Laurent Aimard. He also studied song repertoire extensively with Cristina Stanescu in New York and Roger Vignoles in London.

Sam is currently Senior Tutor in Keyboard Chamber Music and Professor of Piano at the Guildhall School of Music & Drama in London. Credit for Sams photo goes to Andrej Grilc.

PETER DONOHOE recital

Sunday 17th May at 4:30pm

Busoni

Variationen und Fuge in freier Form, Op.22

Chopin

24 Preludes, Op.28

Rachmaninoff

Variations on a Theme of Chopin, Op.22

Peter Donohoe was born in Manchester in 1953. He studied at Chetham's School of Music for seven years, graduated in music at Leeds University, and went on to study at the Royal Northern College of Music with Derek Wyndham and then in Paris with Olivier Messiaen and Yvonne Loriod. He is acclaimed as one of the foremost pianists of our time, for his musicianship, stylistic versatility and commanding technique.

In recent seasons Donohoe has appeared with Dresden Philharmonic Orchestra, BBC Philharmonic and Concert Orchestra, Cape Town Philharmonic Orchestra, St Petersburg Philharmonia, RTE National Symphony Orchestra, Belarusian State Symphony Orchestra, and City of Birmingham Symphony Orchestra. He has undertaken a UK tour with the Russian State Philharmonic Orchestra, as well as giving concerts in many South American and European countries, China, Hong Kong, South Korea, Russia, and USA. Other past and future engagements include performances of all three MacMillian piano concertos with the BBC Scottish Symphony Orchestra; a 'marathon' recital of Scriabin's complete piano sonatas at Milton Court; an all-Mozart series at Perth Concert Hall; concertos with the Moscow State Philharmonic Orchestra, St Petersburg Symphony Orchestra and the London Philharmonic Orchestra at Royal Festival Hall; and a residency at the Buxton International Festival.

Donohoe is also in high demand as a jury member for international competitions. He has recently served on the juries at the International Tchaikovsky Piano Competition in Moscow (2011 and 2015), Queen Elisabeth Competition in Brussels (2016), Georges Enescu Competition in Bucharest (2016), Hong Kong International Piano Competition (2016), Harbin Competition (2017 and 2018), Artur Rubinstein Piano Master Competition (2017), Lev Vlassenko Piano Competition and Festival (2017), Alaska International e-Competition (2018), Concours de Geneve Competition (2018), Ferrol Piano Competition (2022), and Hong Kong International Piano Competition (2022), along with many national competitions both within the UK and abroad.

Donohoe's most recent discs include Bacewicz: Orchestral Works Vol. 2 and an exploration of Busoni's solo piano works with Chandos, Taneyev & Schumann: Piano Quintets with Signum, Granados & Albeniz with Chandos, and a selection of waltzes of Ravel, Schumann, Debussy & Chopin with SOMM. Other recent recordings include six volumes of Mozart Piano Sonatas (SOMM), Haydn Keyboard Works Volume 1 (Signum), Grieg Lyric Pieces Volume 1 (Chandos), Dora Pejacevic Piano Concerto (Chandos), Brahms and Schumann viola sonatas with Philip Dukes (Chandos), and Busoni: Elegies and Toccata (Chandos), which was nominated for BBC Music Magazine Award.

Donohoe has performed with all the major London orchestras, as well as orchestras from across the world: the Royal Concertgebouw, Leipzig Gewandhaus, Munich Philharmonic, Swedish Radio, Orchestre Philharmonique de Radio France, Vienna Symphony and Czech Philharmonic Orchestras. He has also played with the Berliner Philharmoniker in Sir Simon Rattle's opening concerts as Music Director. He made his twenty-second appearance at the BBC Proms in 2012 and has appeared at many other festivals including six consecutive visits to the Edinburgh Festival, La Roque d'Anthéron in France, and at the Ruhr and Schleswig Holstein Festivals in Germany. The 23/24 season kicked off with Peter Donohoe performing as a soloist with the London Symphony Orchestra and Simon Rattle with four performances of Messiaen's Turangalîla-Symphonie in London, Edinburgh, and Bucharest.

Following a March 2024 South American tour, notable performances in the 2024/25 season included concerts with the Symphony Orchestra of India, the George Enescu Philharmonic Orchestra in Bucharest, Vox Ama Deus in Philadelphia (US), and the Royal Philharmonic Orchestra at Cadogan Hall. The season also featured recitals at the Fundación Juan March in Madrid, the Chopin Piano Festival in Prishtina, Kosovo, and at various UK festivals including the Ludlow Piano Festival, Newbury Spring Festival, and Ulverston Music Festival.

**EXCELLENT HOMEMADE
JAMS, MARMALADES &
CHUTNEYS,**

**made by our Hon. Secretary Gill
Newman, are available for sale at
our recitals.**

**All proceeds go towards The Chopin
Society Concert Fund.**

Cash only.

MARTINO TIRIMO

Sunday 7th June at 4:30pm

The Duke's Hall

Royal Academy of Music

Marylebone Road

London

NW1 5HT

Chopin

Polonaise in D minor, Op.71, No. 1

Polonaise in G-sharp minor, Op. posth.

Polonaise in B-flat minor, Op. posth. ('Adieu')

Nocturne in E-flat major, Op.55, No.2

Mazurka in A minor, Op.67, No.4

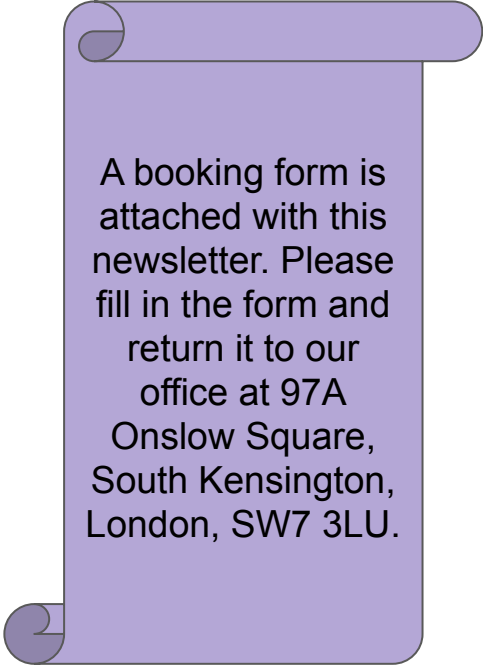
Mazurka in F-sharp minor, Op.59, No.3

Mazurka in F minor, Op.68, No.4

Allegro de Concert, Op.46

Schubert

Sonata in B-flat major, D.960



A booking form is attached with this newsletter. Please fill in the form and return it to our office at 97A Onslow Square, South Kensington, London, SW7 3LU.

Martino Tirimo was born into a musical family in Cyprus and began piano and violin lessons with his father, a conductor and violinist. He gave his first concert at the age of six and when only twelve he conducted seven performances of Verdi's *La Traviata*, including soloists from La Scala, Milan. At the age of thirteen his family moved to London, and he continued his education at Bedales School. At sixteen he won the Liszt Scholarship to the Royal Academy of Music, graduating with the highest honours, after which he completed his studies in Vienna. He later worked closely with Gordon Green, whom he regarded as his greatest mentor. In 1971 and 1972 victories in the International Piano Competitions in Munich and Geneva launched his international career.

He has appeared with many of the world's leading orchestras, including all the major British orchestras and those in Berlin, Cleveland, Dresden, Leipzig, Munich, Prague, Vienna and other centres, with conductors including Barbirolli, Boult, Pritchard, Kurt Sanderling, Masur, Norrington and Rattle. He has also directed from the keyboard several cycles of the five Beethoven Concertos with the Dresden Philharmonic, both in Germany and at the Royal Festival Hall in London. He has often appeared with this orchestra both as soloist and conductor.

Hänssler Classics have just released a boxed set of 16 CDs of all the solo piano works of Beethoven, recorded at the Gewandhaus in Leipzig.

VENUE & TRAVEL INFORMATION

for our main venue

Westminster Cathedral Hall
Ambrosden Avenue
London
SW1P 1QW



Getting there

By train or tube: **Victoria** (train & tube) and **St James's Park** (tube) are both less than 5 minutes walk.

By bus: **Nos 11, 24, 211 and 507** buses stop immediately in front of the Cathedral piazza on Victoria Street.

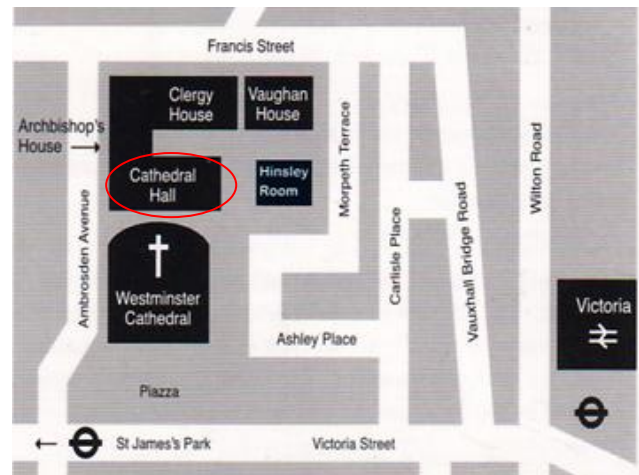
By car: Not recommended due to the new ULEZ charge and the Congestion charge which now operates on Sundays. However to avoid both of these, you can park on the far side of Vauxhall Bridge Road and walk to the Hall down Francis Street, turning left into Ambrosden Avenue (about 5 minutes).

A POLITE NOTICE

The doors officially open **45 minutes** before our concerts start.

We would really appreciate it if audience members did not arrive any earlier than this.

Thank you for your understanding.



STAY FOR TEA and meet the artist!

We offer 'Tea' after every concert. This is a generous buffet consisting of a variety of freshly made sandwiches, savouries, cakes and biscuits. There is a choice of tea, coffee, juice, mineral water or a glass of wine. **If you have a specific dietary requirement, please email us in advance.**

The artist(s) usually attend the tea and are happy to meet the audience. We can serve up to 70 people.

Tea tickets are £10, £5 (students), £4 (Youth Members)

Book in advance: info@chopin-society.org.uk, or purchase on the door (cash/cheque only)

Wine Service Notice

Please remember that we are a charity, and are doing our best to provide a lovely post-concert reception for everyone.

The tea ticket includes **ONE large glass of wine** or unlimited tea, coffee, and juice.

Our committee members are volunteers who work very hard to make these events enjoyable. We kindly ask that you treat them with courtesy and follow the tea service guidelines.

If you would like an additional glass of wine, it will be available for **£5**, payable in **cash at the bar**. We do not provide small refills or replacements for 'lost' glasses. We are also unable to make exceptions in return for loyalty or familiarity.

Thank you for your understanding and support.



The Royal Academy of Music

The Royal Academy of Music is located on Marylebone Road, London NW1 5HT, just opposite Regent's Park.

By Underground:

The nearest station is Baker Street (Bakerloo, Circle, Hammersmith & City, Jubilee, and Metropolitan lines). Exit the station and walk east along Marylebone Road for approximately 3 minutes — the Academy is on your left. Alternatively, Regent's Park (Bakerloo) is close by. Exit the station and walk west along Marylebone Road.

By Bus:

Several routes stop nearby, including 13, 18, 27, 30, 74, 82, 113, 139, 189, and 274. Alight at Baker Street Station or nearby stops on Marylebone Road.

By Rail:

Marylebone Station is a 10-minute walk away. Exit the station, turn right onto Marylebone Road, and continue east toward Baker Street.

We recommend allowing extra travel time during peak hours.

THE PRESIDENT'S LETTER

11th April 2026



Dear Members & Friends,

How lovely it is that the Spring is here at last, with warmer weather, lots of birdsong and flowers everywhere. I do hope you enjoyed the Easter break.

On March 22nd we came to the end of the Year of Polish Pianists with a fantastic all-Chopin recital from Krzysztof Jablonski, one of the top Chopin pianists in Poland. He gave an impeccable performance, full of emotion and excitement, imbuing so many old favourites with freshness, and with his virtuoso technique making light of any difficulties. It was a great treat for everyone to be there.

Aleksandra Świągūt took us back into the nineteenth century with her beautiful sound, and romantic and sensitive playing – all ideally suited to Grieg and Chopin. As well as works by these two artists, she introduced us to Michalowski, Mikuli, Karmanov and Różycki.

It was a great idea to have Artur Haftman give a spirited performance of Chopin's two concertos to a full house, showing how popular a pianist he is. Accompanied by an excellent quartet, the performance was convincing without a full orchestra, with a good instrumental balance. The second concerto in F minor was the most impressive. It works particularly well in this format.

We had quite a few extra expenses with this Series due to travel and hotel costs, but thanks to our kind supporters – first of all the Polish Cultural Institute and Dr. & Mrs. Jozef Przybylski, as well as Mrs. Elzbieta Stanhope and others – the whole Series cost much the same as usual, and thanks to the PCI's publicity added to Hon. Secretary Gill Newman's usual efforts, we had larger than usual audiences throughout the year. All our thanks to them for contributing to the success of the Series.

The first concert of the new membership year will be given, not by a Polish pianist, but by a Polish violinist and singer, Magdalena Filipczak, with her accompanist Sam Armstrong. I was especially interested to see that she would be playing rarely heard arrangements of Chopin by Sarasate, Kreisler and Ysaÿe. This concert will also be supported by the Polish Cultural Institute.

The artist for May, Peter Donohoe, needs no introduction. One of Britain's leading pianists, he performed for us during our 2010 Chopin bicentenary Series and inaugurated the Society's new Steinway at a special event in 2016 in the presence of our Royal Patron HRH Princess Alexandra.

Our June concert will be held in a different venue for a change. Martino Tirimo, the new Co-President, will be performing a Chopin programme in the famous Duke's Hall of the Royal Academy of Music, by kind permission of the Principal, Professor Jonathan Freeman-Attwood CBE. This historic hall is noted for its superb acoustics, and Mr. Tirimo will be playing a Model D Steinway. Booking is essential. For full details see the enclosed booking form.

I heard with sadness of the death of Alec Cobbe at Hatchlands on March 31st. He fell ill just before last Christmas and was in and out of hospital until the end. Despite everything he continued to work whenever he could. Alec and Isabel Cobbe were close friends of mine for over 40 years. He was a real polymath, a true Renaissance man. Having studied medicine at university, he then became a picture restorer, and a leading picture hanger. Examples of his work can be seen at Kenwood House, Petworth, Harwood House, and most recently, Castle Howard – amongst many others. He also designed exhibitions, for example at Powys Castle and Buckingham Palace. Exhibitions were held of his own paintings, and he produced beautiful invitations and programmes – some of them for our Galas. In addition to all that he gathered an amazing collection of composer keyboard instruments, which now form the Cobbe Collection Trust at Hatchlands Park. The Chopin Society has benefited from the Trust's loan of the Chopin Pleyel and Broadwood pianos for our Galas in Guildhall and Lancaster House, and our concerts at Hatchlands have been very much appreciated by our members and guests. A highlight of these occasions was the demonstration on the instruments given by Alec, who knew better than anyone how to bring out their unique qualities. Recently the King went down to Hatchlands to present him with the CVO (Commander of the Victorian Order – an honour solely in the gift of the monarch).

And now some Committee news. Angela Delbourgo has retired as Treasurer. She has done a great deal of work with regards to bank mandates, something which we repeatedly tried to sort out, but could not. Angela achieved the changes which were needed, and we were even paid a modest sum as an apology for all the trouble the bank had caused her! I would like to say a big "thank you" to her for her efforts to achieve this result and express my hope that she will remain on the Committee.

My thanks also go to Charles Grant for kindly agreeing to take on the post of Treasurer from now on. He already has experience of this kind of thing from his work as Concert Master at St. Paul's Covent Garden, so I have every confidence that he will do a fine job.

I am grateful to Chizuko Winter for volunteering to be Membership Secretary. She was formerly membership secretary for the Japan Society, so she too is very experienced. It is she you must now contact if you have any questions about membership or want to join or renew. All new membership and renewal forms will carry her details, or you can obtain them from the office, email: info@chopin-society.org.uk (It is always possible to renew or join at concerts of course).

Gill Newman will continue as Hon. Secretary and Publicity Officer until September, when Yurie Lee will become Secretary.

Stefan and Arjang Byron have very generously offered to host the next Members' Matinee at their lovely home in Wandsworth on 19th July. Numbers are limited, so we look forward to early applications. A booking form is enclosed.

I must apologise for the rather late date for the AGM, which is entirely my fault. It should be held before the April or May concerts. The June concert would be inappropriate because of the different venue, so it will take place on September 27th before a concert by Martin James Bartlett.

The reason for the delay is my health. I always have a lot to do before the AGM, not only the Chairman's Report, but also a good bit with the accounts, and at the moment I am not up to dealing with it. However, at the end of this month I hope to have a medical procedure which I am told will help considerably and then I can sort things out during the summer months.

I do hope people will not be put off by this delay as well as all the changes, and that those of you who have not yet renewed your membership will do so. We have some excellent artists lined up for you, and there will definitely be a Christmas or New Year Party within the year.

It only remains for me to say thank you to all the Committee who do so much work for our events, with a particular thank you to Marek Ostas and Angela Delbourgo as well as Adam Repa and Yurie Lee, who are making an exemplary job of taking over the administration and the newsletter.

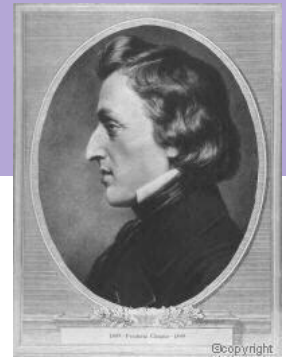
Our thanks also to Westminster Cathedral for hosting our concerts, and to Peter McNulty, Administrator of the Cathedral, who does a lot to see that things run smoothly.

A last thank you to Steinway & Sons for their continuing support and especially to their wonderful Managing Director Craig Terry, who retired at the end of 2025. The packed celebratory Steinway Christmas Party last December showed just how much his work has been appreciated.

Yours faithfully,

Rose Cholmondeley

MEMBERSHIPS



JOIN THE CHOPIN SOCIETY!

Benefits:

- ❖ Free entry to all regular concerts at Westminster Cathedral Hall
- ❖ Priority booking for Galas and special events
(A ticket charge is made for Galas and special events)
- ❖ The opportunity to perform with other amateur and professional pianists in our Members' Matinees held in private houses in Greater London
- ❖ Invitations to events only available to Members and their guests
- ❖ Regular newsletters and mailings (email and postal)

Membership categories *The Membership Year runs from 1st April to 31st March.*

Single Membership (31-59)	£75
Joint Membership (2 people aged 31-59 at same address)	£130
Senior Membership (60 and over)	£65
Senior Joint Membership (two people 60 and over at same address)	£110
Youth Membership (30 and under)	£35
Life Membership	£750
Senior Life Membership (aged 60 and over)	£500
Friends of the Chopin Society	£25 per annum

*Friends pay £10 (£8 for seniors) for each concert they attend. This price will be higher for special events. Friends receive:

- ❖ free entry to three nominated recitals a year
- ❖ priority booking for in-house Galas and special events
- ❖ regular newsletters and mailings (email or postal)

JOIN NOW to get the best value!

If you are not already a Member, now is a good time to join, as we are at the start of a new Membership year.

Membership forms are available at our concerts and our website
www.chopin-society.org.uk

Alternatively, email info@chopin-society.org.uk and our Membership Secretary Chizuko Winter will send a form.

Membership forms should be returned to this address:

**Mrs. Chizuko Winter
209a Princess Park Manor
Royal Drive
London
N11 3FS**

***A VERY WARM WELCOME
to the latest
CHOPIN SOCIETY
MEMBERS & FRIENDS***

**Dr. Susan Blake
Miss. Patricia Braggio
Mr. Curn-Yee Chong
Mr. John Forbes
Mr. & Mrs. Roger Jones
Mr. Tadataro Matsui
Mr. Gerald McShane
Mrs. Sarah Quill
Dr. Desirée Saddik
Ms. Anna Maria Suchocka**

MEMBERS' MATINÉE



Summer Members' Matinée

Sunday 19th July 2026

Experience an afternoon of exquisite performances at the Chopin Society's Summer Members' Matinée, generously hosted by **Arjang and Stefan Byron** in their beautiful home.

This year's concert features our own Members performing on a **full-sized Steinway Model D concert grand piano**, with seating up to **30**. After the concert, please enjoy wine and refreshments graciously provided by our hosts and committee.

Event Details

- **Date & Time:** Sunday, July 19th – arrive at 3:30pm, concert starts at 4pm
- **Location:** Patten Road, SW18 (full address will be disclosed with the tickets)
- **Tickets:** £20 per Member; each Member may bring **one guest only** (£20)
- **Seating:** Limited, so early booking is highly recommended

For Pianists

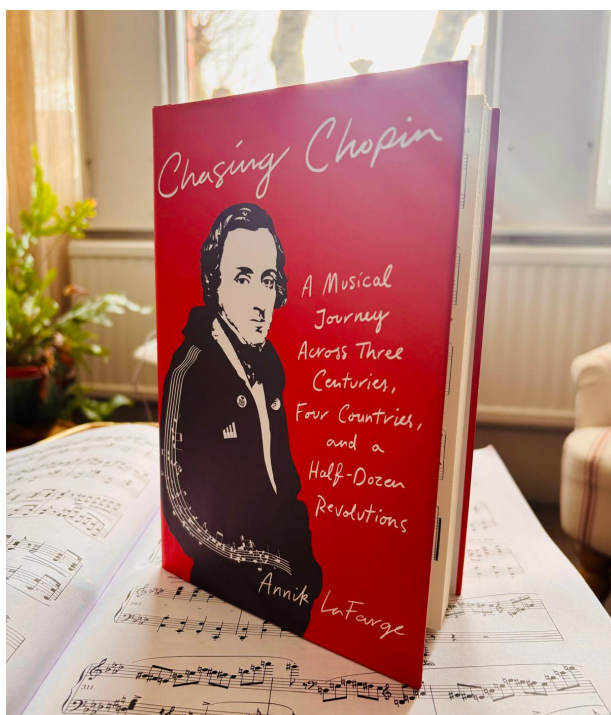
- Members who play to **Grade 6 level or above** are invited to apply to perform
- Maximum performance time: **10 minutes** (including breaks)
- Provide your chosen pieces and alternatives in case multiple performers select the same works
- It is not necessary to perform Chopin. Works by other composers are welcome.
- No charge for performers; guest tickets **must** be paid

How to Apply or Buy Tickets

1. Complete the **audience ticket form** or **pianist application form (attached)**
2. Include a **self-addressed stamped envelope** for return of tickets
3. Send forms to **Adam Repa**:
 - **By post:** Flat 2, 13 Fortis Green Avenue, Muswell Hill, London, N2 9LY
 - **By email:** adamqrepa94@yahoo.co.uk
 - *Emails without forms or messages via social media will not be accepted*
4. Payment options:
 - Cheque payable to **“The Chopin Society”**
 - Bank transfer: **Account name:** Chopin Society | **Account No:** 00257937 | **Sort code:** 30-94-81

READING LIST

A reading list compiled by our very own members.



Adam Repa (Assistant Artistic Director), is reading:

***Chasing Chopin* — Annik LaFarge** (above)

Reflections on how his art continues to resonate today.

This was kindly gifted and recommended by **Aleksander Laskowski**, Press spokesman for the Chopin Institute.

Our Co-Chairman **Marek Ostas**, is known for his extensive library on Chopin. Here is a selection (left) which he recommends:

1. *Chopin: Pianist and Teacher* — Jean-Jacques Eigeldinger

A classic study of Chopin's teaching philosophy and piano technique.

2. *Inside and Around Chopin's 24 Preludes, Op. 28* — Jean-Jacques Eigeldinger

A focused analytical guide to the Preludes.

3. *Chopin* — Adam Zamoyski

Popular amongst our Members!

A lively, narrative biography that situates Chopin within the political and cultural upheavals of 19th-century Europe.

4. *Fryderyk Chopin: A Life and Times* — Alan Walker

A detailed, modern scholarly biography.

5. *Frederick Chopin as a Man and Musician* — Frederick Niecks

One of the earliest major biographies of Chopin.

6. *Fryderyk Chopin* (short monograph)

A compact introductory biography – ideal as a quick orientation before deeper reading.

7. *The Chopins in Warsaw* — Piotr Mysłakowski

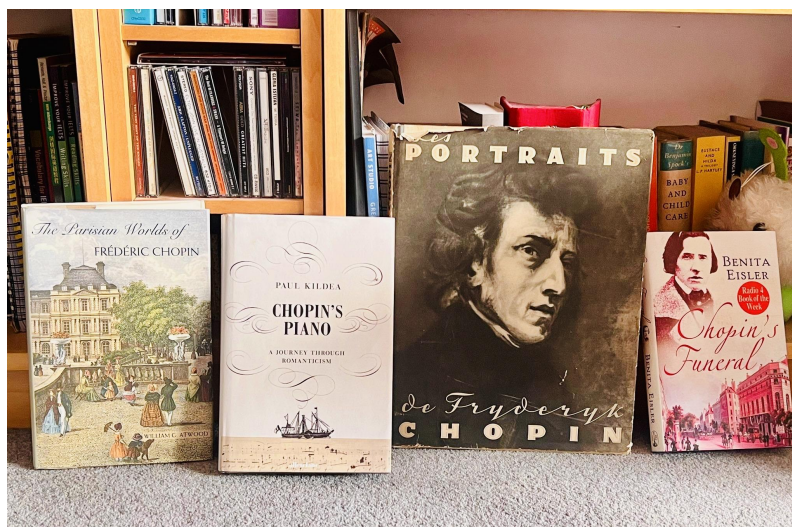
A historical exploration of Chopin's family and early years in Warsaw.

8. *Chopin* — Arthur Hedley

Balanced and readable, offering a clear overview of Chopin's life and musical contributions.

9. *Chopin in Paris: The Life and Times of the Romantic Composer* — Tad Szulc

Focuses on Chopin's Paris years – the artistic, social, and political world that shaped his mature career.



Member **Jeremy Stern**, who went on the Warsaw trip last year, recommends these:

1. *The Parisian Worlds of Frédéric Chopin* — William G. Atwood

An engaging cultural history that situates Chopin within the vibrant artistic and social circles of 19th-century Paris.

2. *Chopin's Piano: A Journey Through Romanticism* — Paul Kildea

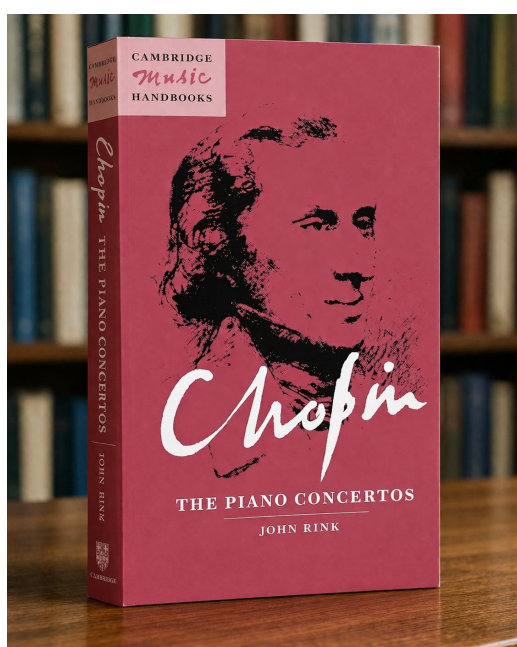
Kildea traces the story of Chopin's final piano and uses it as a lens to examine Romanticism across Europe. Though praised for its research, this book faces criticism over certain facts.

3. *Les portraits de Fryderyk Chopin* — Mieczysław Idzikowski & Bronisław Edward Sydow

A visual exploration of Chopin's likeness through paintings, sketches, and historical depictions, accompanied by commentary that traces how his image evolved over time.

4. *Chopin's Funeral* — Benita Eisler

Eisler reconstructs the dramatic events surrounding Chopin's death in Paris and the symbolic importance of his funeral. The book weaves together politics, exile, and music to show how his passing became a defining moment for Polish identity and Romantic-era culture.



And finally, a book by Chopin Society hon. member, Professor of Cambridge University and Chopin Competition Jury member - **John Rink**.

***Chopin: The Piano Concertos* — John Rink**

A scholarly guide to Chopin's two piano concertos, examining their structure, style, and historical context. Rink explores how the works balance virtuosic piano writing with orchestral accompaniment, discusses performance practice, and considers their place in early Romanticism. The book is especially useful for performers and listeners seeking insight into interpretation, form, and Chopin's compositional approach.

AUDLEY END

by Marek Ostas (Co-Chairman)

Audley End in Essex is regarded as one of England's finest Jacobean homes. Surrounded by vast grounds and gardens, it is one of the jewels in the English Heritage portfolio of stately properties. Built by Thomas Howard, first Earl of Suffolk and Lord Treasurer to James I, it was designed to be grand enough to entertain the King.

However, for two years during World War II, Audley End became a secret training station for Polish soldiers — the “Silent and Unseen” unit — who volunteered to be parachuted into occupied Poland to join the resistance there.



I discovered the other Polish connection linked to Audley End in the 1986 edition of the guide to the house: “the Broadwood piano used by Chopin for his recital in Edinburgh”! At least that is what the plaque on the side of the piano said... In order to find out more details about this sensational news, I contacted the Curator of the Collection, **Dr Peter Moore**.

His response: “*The ‘Chopin’ piano was not historically associated with Audley End but was on loan from a private individual between 1978 and 1995, when it was returned to the owner. I am afraid I have no idea what happened to it after that. The description I have on file is as follows: **Grand piano. Top with moulded edge is hinged towards front and opens to reveal hinged music rest on sliding stand pierced with scrolling quatrefoils. Double-hinged keyboard lid has interior lined with ebony. Three legs turned above shoulder carved with acanthus surmounting faceted section. Bun feet fitted with castors of gilt brass. Pedal support carved in the shape of a lyre ornamented with acanthus. Fitted with brass plaque inscribed: Frederick Chopin used this piano for his recitals in Edinburgh 1848.***”

In its place now stands a historic Erard, owned by Audley End, and at the disposal of visitors who are willing to fill the place with music - as done recently by some of our Chopin Society members.

The Chopin Society

Founded 1971 by Lucie Swiatek

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