

Reviews

Golden moments from young performers

IN every music festival there are always a few very special golden moments which tend to arrive unexpectedly.

And such is their impact that they continue to echo long after the festival has run its course.

This year's Windsor Festival provided one of those remarkable occasions in the Waterloo Chamber, Windsor Castle with a performance by 16-year-old Young British Performer of the Year, violinist Chloe Hanslip.

Accompanied by the Royal Philharmonic Orchestra, conducted by Brian Wright, this young virtuoso delivered an overwhelmingly invigorating performance of Max Bruch's most beautiful 'Violin Concerto No 1 in G minor' on her 1735 Guarneri violin.

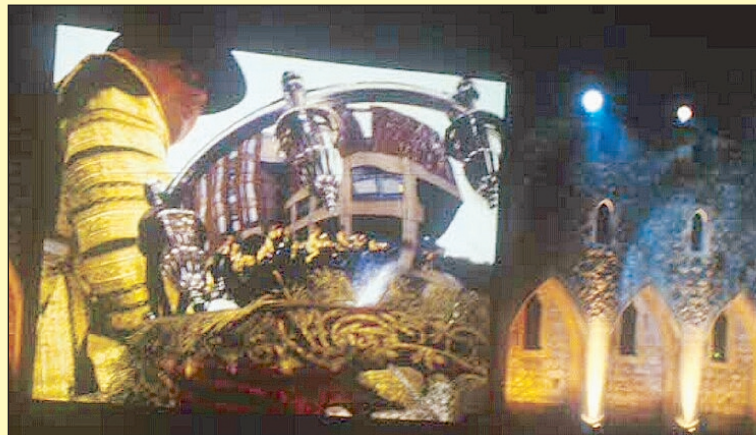
It was full of her own personal magnetism which was especially prominent throughout its radiant central adagio movement with its many heartfelt whispered moments singing in the air above a totally hushed audience. And I will never forget the sight of this young music maker almost lost within the large orchestra surrounding her.

This was also a very special day for 40 vocalists from the Berkshire Youth Choir as well as four of their former members as soloists: soprano Sophie Bevan, mezzo Hannah Watson, tenor Patrick Ashcroft, bass Oliver Hunt and their award-winning and immensely popular conductor Gillian Dibden.

Together with the Royal Philharmonic Orchestra, their performance of Haydn's 'Nelson Mass' was nothing less than magnificent and so well balanced with the concerto and their opening piece, the 'Egremont Overture' of Beethoven.

Overall, it was a rare kind of stary evening with so much youthful talent on display – a totally delight from beginning to end.

Roy McKay



■ **SILVER DRUM:** the finalist in the Radio 4 favourite images of Britain competition.

IT seems Iranian Henry Dallal has a new career – as a British ambassador.

For the photographer extraordinaire, who has now made his home in London, has been invited to take his multi-media show – recording the day-to-day life of the Household Cavalry – to Japan and America.

And last week, as the first of two performances of his audiovisual experiences came to a close, people sought him out to tell him, 'Thank you for doing this for our country'.

Always the perfectionist, his only comment at the end of the first night was that the show could be improved.

But the 600 or so members of the audience at last Friday's performance certainly weren't complain-

ing as they chuckled approvingly at his most human images and stood in stunned silence at his colourful recordings of state events – many of them held in Windsor.

Another 800 enjoyed Saturday's 'improved' show, but many more have already shown their appreciation of Henry's work – for this week he was being interviewed for a BBC Radio 4 'Today' programme to be broadcast at a later date – as one of his images reached the finals of a listeners' poll of 'My Favourite View of Britain'.

'Pageantry and Performance' is indeed the showpiece of the Windsor Festival; it gave the 11-day arts event the title for its theme as it celebrated the 50th anniversary of the Queen's Coronation, and it probably even made history,

Today Windsor tomorrow the world

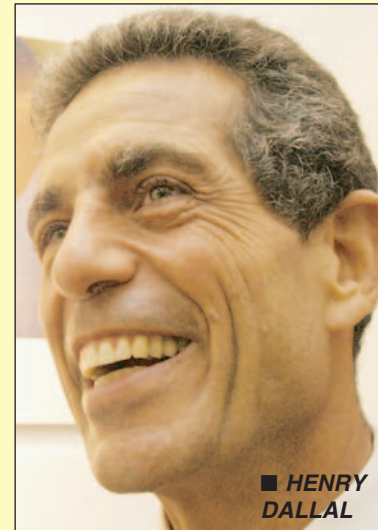


as red, purple and blue lights danced across the walls of Windsor Castle's Lower Ward for the very first time while spotlights searched the night sky.

During the show more than 500 images from Henry's five-year photographic study were brought to life on the 35 ft wide screen, accompanied by pounding hooves, the braying of horses, shouts of command and, of course, some of Britain's best ceremonial music.

Performance is something the Windsor Festival does well and pageantry is something Britain does well, but it takes a foreigner (not to mention the Household Cavalry, of course) to put the two together and show them to the world!

Clare Brotherwood



■ **HENRY DALLAL**