

# **The Lenthall Concerts**

**Season 2016-17**

## **Bristol Brass Consort**

**Wednesday, February 22nd 2017**

**Burford School**

## WITNEY WINTER CONCERTS

Friday, March 10th 7.30pm

High Street Methodist Church Witney

**Savitri Grier (violin)**  
**Richard Uttley (piano)**

Mozart: Violin Sonata in G K379

Enesco: Violin Sonanat no.3 op.25

Stravinsky: Suite Italienne

Brahms: Violin Sonata no.3 in D minor op.108

*Savitri Grier is a selected artist on the Making Music Philip and Dorothy Green Awards for Young Concert Artists scheme and is studying for a Master's at the Guildhall School of Music and Drama. Richard Uttley studied piano at GMSD (Master's, Fellowship and Artist Diploma)*

**Tickets £12/£11 (under 18 £1)**

**from Rapture in the Woolgate shopping centre;  
Greenway Antiques, Corn Street; online; or at the door**

**Concessions apply for senior citizens and students**

[www.witneymusicsociety.org.uk](http://www.witneymusicsociety.org.uk)

## THE LENTHALL CONCERTS

**Artistic Director: Michael Bochmann**

Coming next:

*Wednesday, March 22nd 2017*

**Wells Cathedral School  
Symphony Orchestra**

Programme provisionally includes:

**Serenade for Strings op.48**

**Tchaikovsky**

**Symphony no.7 in A major op.92**

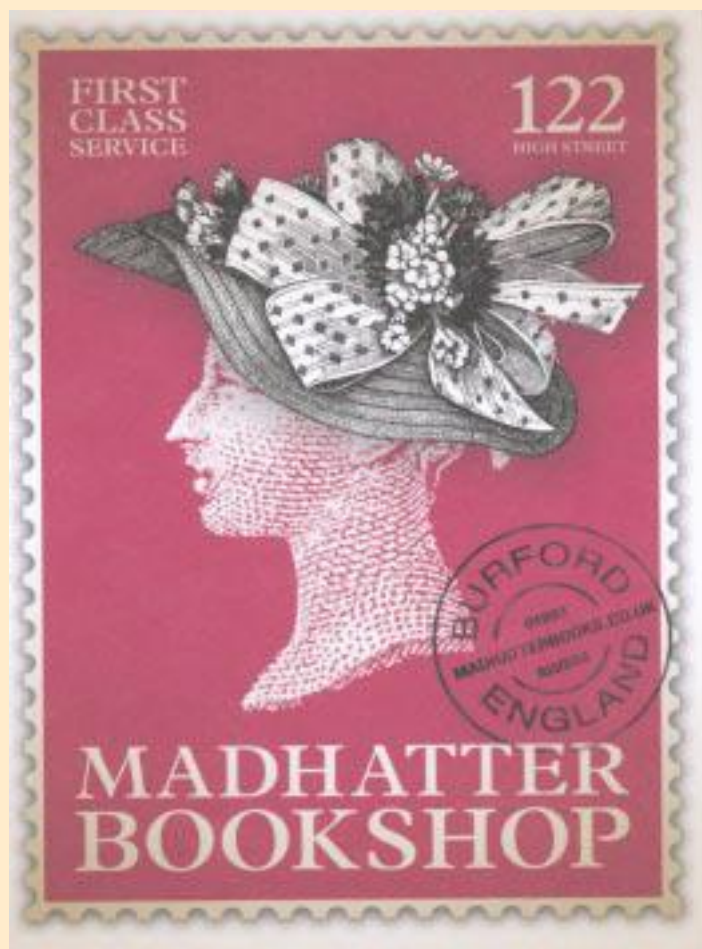
**Beethoven**

*The last concert of this season features this astonishingly mature young group,*

**Tickets: £15 at the door; £13 in advance from:**

— **The Lenthall Concerts (01993 822279)**

— **Madhatter Bookshop, 122 Burford High Street  
(01993 822539)**



## THE LENTHALL CONCERTS

**Artistic Director: Michael Bochmann**

**President: Christopher Yapp**

**Chair: Ann Holland**

**Vice-Chairman: vacant**

**Treasurer: Nigel Barraclough**

**Secretary: Penny Barraclough**

**Concert Administrator: Christina Scherer**

**Publicity: Nicola Hillman**

# Programme

## **Earl of Oxford's March**

**William Byrd** (1543 - 1623)  
**arr. Elgar Howarth**

William Byrd was an English composer of the Renaissance. He wrote in many of the forms current in England at the time, including various types of sacred and secular polyphony, keyboard, and consort music.

This arrangement is taken from the Fitzwilliam Virginal Book. Byrd was a student of Thomas Tallis and recognized as one of the founding members of the English Madrigal School. This march, beautifully captures the pomp and circumstance with true "British" flair.

## **Trumpet Tune and Air**

**Henry Purcell** (1659-1695)  
**arr. Elgar Howarth**

Henry Purcell was also an English composer but of the middle Baroque period. He is most remembered for his miniature opera Dido and Aeneas, and his incidental music to a version of Shakespeare's A Midsummer Night's Dream, called The Fairy Queen. Purcell is considered as one of the most important English composer of his time, composing music covering a wide field: the church, the stage, the court, and private entertainment. In all these branches of composition he showed an admiration for the past combined with a willingness to learn from the present, particularly from his contemporaries in Italy.

## **Suite of Renaissance Dances**

**Tylman Susato** (1500-1561)  
**arr. John Iveson**

Tylman Susato was a European composer and believed to have been born in Cologne and died in Antwerp. He was important as a composer and very important as a music printer but much about his origins and early years is unknown. Records show that in 1529 and 1530 he was a calligrapher at Antwerp Cathedral, and after 1531 added the position of trumpeter to his duties. He continued as a town player until 1540 and from 1541 Susato was involved in several printing businesses. His most important original music is a set of two books of 50 *cantus firmus* chansons in "two or three parts," This is the largest number of extant *cantus firmus* chansons by any composer. Susato said in his preface to them that their purpose was to teach and encourage younger people who were not experienced at singing in ensemble. As such, the polyphonic writing is imitative. In addition, Susato also wrote and arranged various dances of the time in relatively simple, more homophonic texture.

## **Carmen suite No.1**

**Georges Bizet (1838-1875)**  
**arr. Roger Harvey**

*Aragonaise - Les Dragons D'Acala - Habanera - La Garde Montante - Danse Boheme*  
Parisian composer and piano virtuoso Georges Bizet was in the very last months of his life when his opera Carmen premiered on March of 1875. It would, in due time, become the greatest known and most beloved of his works but Bizet had only its original rather tepid reception to carry with him to his grave.

Bizet's gifts for melodic economy and spontaneity were never on better display than in Carmen. Each scene, each moment in fact, is so perfectly orchestrated with such a sense of musical aptness that no element of the whole is ever put in shadow by another, the essence of this is cleverly captured in this arrangement by Roger Harvey.

Suite No.1 offers a five-course sampler of Bizet's skill for creating lasting melodies of graceful inventiveness that somehow sound as if they have been with us always.

## **Interval**

## **Jazz Suite**

**Robert Ramskill**  
*b.1950*

*Gordon Gatecrasher - Surf Time - Rutland Rag*

Robert Ramskill was born in Leeds and studied music at the University College of Wales, Aberystwyth. In 1975 he moved to Coventry to work as a music lecturer, initially at the Coventry School of Music and, from 1996, as Course Director for the music degree course at Coventry University.

The Jazz Suite is in three movements: *Gordon Gatecrasher* is heavy and funky, *Surf Time* is warm and laid back like an afternoon on a Californian beach and *Rutland Rag* provides a frantic Joplin-esque finale.

## **Two Brass Cats**

**Chris Hazell**  
*b.1950*

*Black Sam - Mr Jums*

Chris Hazell (born 1948) studied composition with Herbert Howells at the Royal College of Music before joining the Argo division of Decca records in 1973 as a producer. There he continued the legendary recordings of Sir Neville Marriner, Philip Jones Brass Ensemble and Kings College Cambridge amongst others.

The Cats Suite is loosely based on the cats (all strays) who share his home. *Black Sam* looks like and purrs like a New Orleans gospel singer and *Mr Jums* is a scruffy, but affectionate ginger tom.

## **Battle of Jericho**

**Trad. Arr. Roger Harvey**

*Trumpet: Michael Daniels*

The origin of this well-known spiritual is lost to time, but it was probably composed on the fly by a slave or slaves working on a plantation in the antebellum Deep South. Whatever its origin, the song was clearly inspired by the Old Testament tale of the fall of Jericho, from the book of Joshua. The Israelite army led by Joshua marched around the city blowing their trumpets - ram's horns - and after Joshua ordered them to shout, the walls collapsed.

## **Lullabye**

**Billy Joel (b.1949)  
arr. Paul Harris**

"Lullabye (Goodnight, My Angel)" was written by Billy Joel and appears on his 1993 album *River of Dreams*. The song was originally written as a prelude to the song "the River of Dreams" in the style of a Gregorian chant. Joel had written English words describing a man who had lost his faith, and then had the words translated into Latin. Upon hearing the recording he changed his mind, and instead wrote lyrics to the melody that reflected his sentiment toward his daughter Alexa Ray, who was a young child at the time of writing.

## **Londonderry Air**

**Trad. Arr. John Iveson**

*solo: John Cornick*

The Londonderry Air, The Derry Air, Danny Boy, Air from County Derry: this tune is known by many different titles and was possibly composed by Rory Dall O'Cahan although we cannot be sure as to the exact source. According to *The Fireside Book of Folk Songs* these were the first words set to the music. Subsequently, doubts about the music have prevailed in academic circles but remained unexamined, so we'll probably never know its exact origins. What is certain is that the song remains a popular favourite of many in whichever form they know it.

## **A Londoner in New York**

**Jim Parker  
b.1934**

*Grand Central - Echoes of Harlem - The Chrysler Building - Central Park - Radio City*

Jim Parker was born in Hartlepool. He started his musical career in an army band, and subsequently studied the oboe with Edward Selwyn at the Guildhall School of Music and Drama, London. In 1959 he became an oboist in the City of Birmingham Symphony Orchestra and later joined the Barrow Poets in the same capacity. He is now a full time

composer and is best known for the great deal of television music he has written including "Ground Force" and "Midsomer Murders". He has won several BAFTA awards over the years.

*A Londoner in New York* was commissioned by Philip Jones for his Brass Ensemble, and was written in 1983. It was first performed by the PJBE on January 29th, 1984 at the Hexagon Theatre, Reading.

*Note by the composer*

"I had for some time been considering how to express in music the impressions made on me by New York. My general feeling was that here was a city which prided itself on being modern and progressive but which, nevertheless, retained a delightful old-fashioned quality. The suite is intended to reflect these impressions.

**Grand Central.** Although this movement is named after the station which features in many black and white films, the music is that of a steam locomotive and once it is under way it has a rhythmic momentum which keeps its impetus throughout the piece.

**Echoes of Harlem.** As the title implies, this is a piece about Harlem as it was in the heyday of Fats Waller, Duke Ellington and other jazzmen. The style is relaxed but rhythmic.

**The Chrysler Building** is one of the world's most elegant skyscrapers and until the completion of the Empire State Building it was the tallest in the world. It's symphonic in style and reflects the grandeur and the decorative brilliance of this superb monument to Art Deco architecture.

**Central Park.** A languid waltz reflecting the rural atmosphere to be found in much of the park.

**Radio City.** This movement reflects the main auditorium of Radio City Music Hall. It's huge and the entertainment provided is lavish and varied. A show here would probably include routines by the Rockette dancing girls, two organists moving and playing in unison and a large orchestra changing position on stage during numbers. There might also be fill-ins and ballets. The mood is vivacious, dynamic and extrovert."

Programme notes by Bristol Brass Consort

## Burford Institute of Music

*The Lenthall season is presented in conjunction with the Burford Institute of Music. The Institute offers a programme of opportunities to those who are interested in, or have a talent for, music. The aim of the Institute is to share our expertise and enthusiasm with others across the North Cotswold Area and to provide students with outstanding musical opportunities. The Institute provides a central venue for primary pupils in the area to come together each week to attend music lessons after school and then play together as an ensemble. This initiative, established in conjunction with the Oxfordshire Music Service, enables any child to have a go at an instrument that interests them at an early age and also gives them the opportunity to share the enjoyment of playing music with others right from the start.*

# Bristol Brass Consort



## **Trombones**

John Cornick  
Ben Prentice  
Jon Hopes  
Justin Pavey

## **Horn**

Paul Tomlinson

## **Tuba**

Simon Derrick

## **Trumpets**

Paul Harris  
Stuart Paul  
Tom Deakin  
Michael Daniels

The Bristol Brass Consort was born in 1985 as five young friends with a passion for brass chamber music. The group consists of some of the finest players living in striking distance of Bristol, with a wealth of experience in hugely varied styles, from the City of Birmingham Symphony Orchestra and BBCNOW to National Youth Jazz Orchestra (NYJO) and the bands Portishead and Goldfrapp.

The Consort have given hundreds of performances locally, nationally and abroad, and their programmes range from popular to more challenging works. They have been invited to participate in educational events and have made recordings and broadcasts on television and radio. As a collaborator with choirs, they are much in demand and have performed many times Harmonia Sacra, DeChorum and Bristol Choral Society to name but a few.

The consort are delighted to have been invited to play in the Lenthall Concert series and working with up and coming young brass players from the area during a workshop earlier today.

[www.bristolbrassconsort.com](http://www.bristolbrassconsort.com)

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