



## CONCERT DIARY

Concerts take place on a Sunday at Butlers Marston at 7pm unless otherwise stated

2010

December 5th **A Christmas Concert**

A selection of carols, Christmas music and the Corelli  
"Christmas Concerto" Grosso Op 6/8

Presented by the Junior St James's Singers and the Alban Quartet

2011

February 6th **Smetana String Quartet No 1 "From My Life"**  
and **Beethoven Quartet Op. 74 "The Harp"**

Presented by The Piatti Quartet

April 3rd **Mozart Piano and Wind Quintet in E flat major**  
**K. 452 & Poulenc Trio for Oboe, Bassoon & Piano**

Presented by Caroline Adie (oboe), Adrian Uren (horn),  
Joanna Stark (bassoon) & Lynn Carter (piano)

June 5th **Schumann Piano Quintet in E flat major Op. 44**

Leena-Maaria Kantlin & Kevin Weaver (violins), Ashley Geising (viola),  
Michael Wigram (cello) & Lynn Carter (piano)



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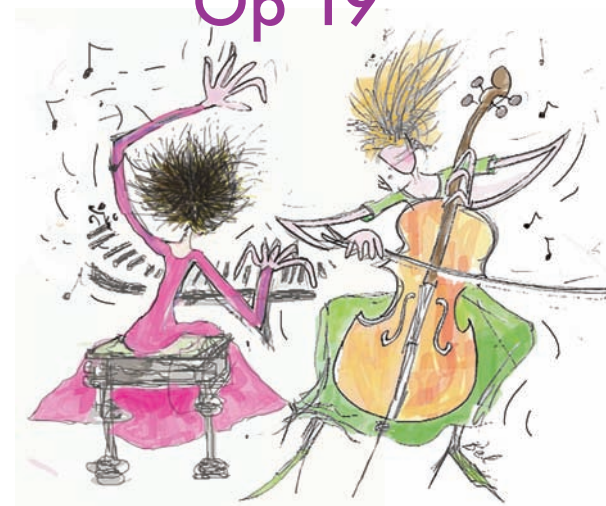
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## Autumn Concert

# Rachmaninov

## Sonata for Cello & Piano Op 19



Church of St Peter and St Paul  
Butlers Marston

Sunday 1st August 2010 7pm

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your support**

# PROGRAMME

## The BMCS Committee would like to thank:

Mrs. Su Leaper – for catering for this evening  
Mrs. Wharton – for providing parking for this evening  
Mrs. Belinda Roberts – for designing the posters and programmes

... and all members of the BMCS committee for their support:

Matthew Arnold • Jan Bunyan • Lynn Carter  
• Simon Holmes • Belinda Roberts

Thanks to our very own

**JAM MAKER**

Su Leaper.

BMCS jam will be on sale during the interval!



## JESSIE-ANN RICHARDSON - CELLO

Bach *Suite No.1 in G major BWV 1007*  
i) *Prelude*  
ii) *Allemande*  
iii) *Courante*  
iv) *Sarabande*  
v) *Minuets*  
vi) *Gigue*

## DAVID FLETCHER – BASS

## LYNN CARTER – PIANO

Schubert *Excerpts from Winterreise D. 911:*  
*Gute Nacht*  
*Frühlingstraum*  
*Die Post*  
*Die Nebensonnen*

Finzi *Excerpts from Let us Garlands*  
*Bring Op. 18:*  
*Who is Sylvia?*  
*O Mistress Mine*  
*It Was a Lover and His Lass*



## JESSIE-ANN RICHARDSON – 'CELLO

## LYNN CARTER – PIANO

Rachmaninov *Sonata in G minor for Cello & Piano Op. 19*  
i) *Lento - Allegro moderato*  
ii) *Scherzo*  
iii) *Andante*  
iv) *Allegro molto*





JESSIE ANN RICHARDSON was born in 1987. In 2000 she joined The Purcell School where she received a scholarship under the Government's Music and Dance scheme. She was chosen to represent the Purcell School abroad in the USA & Malta, and at home, in the Purcell Room, the Wigmore Hall and Warwick University Arts Centre. In April 2005 she received an award from the Martin Musical Scholarship Fund.

In September 2005 Jessie began studying at the Royal College of Music under Prof. A. Boyarsky where she held a place as a foundation scholar. In June 2006 and 2007 she followed masterclasses with Bernard Greenhouse and Luis Claret in France. She is now studying with Moray Welsh and David Strange and is currently at the Royal Academy of Music, where she also holds a Junior Fellowship with her ensemble, the Piatti Quartet.



DAVID FLETCHER read Music at the University of York, where he graduated in 2004, having enjoyed a busy performing schedule which included a performance of Bach's Coffee Cantata in the National Centre for Early Music, and a recording of medieval chant with the vocal ensemble Red Byrd.

Recent performances with Dorset Opera include Carmen, Cavalleria Rusticana and Pagliacci, Turandot, Hérodiade, and Nabucco. David was also a member of the chorus for Opera Holland Park's recent productions of Carmen and Pelléas et Mélisande. Roles have included Fiorello in The Barber of Seville, Cox in Cox and Box, and Strephon in Iolanthe.

David is also a keen recitalist and has performed as a soloist for the Hertfordshire County Youth Choir, most recently in a performance of Charles Ives' General William Booth Enters into Heaven. David has been invited to participate in the Netherlands' Nationale Reisopera's staged production of Bach's St John Passion in 2011.



**Butlers Marston  
Concert Society**

# CHRISTMAS CONCERT

**Sunday 5th December 7pm**

a wonderful festive evening of carols, Christmas songs, sing alongs and readings

featuring  
**Junior  
St James's Singers**

**JSJS**  
The Croft

conducted by  
**Julian Shortman**

**Tickets on sale now**



## THE CHURCH OF ST PETER AND ST PAUL

THE Church of St Peter & St Paul of Butlers Marston dates back to at least 1175, to which the arches and columns testify. The Church was expanded in the thirteenth century, by widening the building and finally adding the tower in around 1450.

This Church was sadly neglected for a long period, and substantial restoration work was carried out during 1866-72, involving re-roofing, the rebuilding of the chancel arch, new chancel windows and the addition of the porch and vestry.

Some points of interest:

The pulpit is dated 1632, and the lectern is partially carved in the same style.

There are several memorials in and around the church to the Woodward family, who were the landowners of Butlers Marston and occupants of the Manor House from 1550; their lineage ended in 1784.

One of the church bells was donated by William Woodward and others in 1662; one of the five remaining bells dates back to medieval times, two are dated 1652 and another bell was donated relatively recently in 1947.

Information taken from "The Church of St Peter & St Paul", by Robert Bearman.



LYNN CARTER read Music at Selwyn College, Cambridge, before gaining a distinction in postgraduate performance and an LRAM in teaching at the Royal Academy of Music. She currently studies with Patsy Toh. Lynn is both an active chamber musician and a keen soloist, giving concerto performances and recitals in festivals and venues across the UK, in London, Cambridge, Brecon, the Warwick Arts Centre and internationally, in Finland, Germany & Singapore. Lynn has been nominated to be a Park Lane Group Young Artist 2010-2011. In addition to her busy performing career, Lynn is Staff Accompanist at the Royal Academy of Music, Junior Department, and a keen piano teacher.

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  - e) An exclusive gift from BMCS
- See back page for more details!

# RACHMANINOV SONATA IN G MINOR OP. 19



SERGEI RACHMANINOV (1873-1943) is one of the most famous Russian musicians of the twentieth century. He was famous for his phenomenal talent as a virtuoso pianist, his wisdom as an international conductor, and least not for becoming known as the face of Russian Romanticism in the West through his symphonies, his piano concertos and his piano music.



Rachmaninov was born into a good family in North-Western Russia. However, early in his youth, the family had to move to Moscow to settle their debts. This was the ultimate chance for Rachmaninov, as here, Tchaikovsky became his mentor. Rachmaninov was found to be lazy, failing most of his compositional classes; yet, he claimed all of the awards for his exceptional compositions, operas and chamber music. However, Tchaikovsky died suddenly in 1893, which affected Rachmaninov deeply; his ensuing dark mood was later diagnosed as depression. Rachmaninov's compositions from these years culminated in his First Symphony, which was slated by the critics; Rachmaninov did not compose for a further three years.

In 1900, Rachmaninov was treated with therapy for his depression and low self-esteem. The result was not only the premiere performance of the Sonata Op. 19 with the cellist



Anatoliy Brandukov in December 1902, but also the premiere of Rachmaninov's famous second Piano Concerto in October 1902.

The Sonata can be seen to be highly influenced by his Piano Concertos, insofar as the piano part is highly complex and as demanding as the solo parts in the concertos. Rachmaninov disliked the term "sonata" as he believed that both the cello and piano should be viewed as being equal partners in performance. However, there are many points in this piece where the piano appears to dominate the cello line.

The Sonata as a whole is very dark; the minor moods of the first two movements give a sense of claustrophobic scrabbling; even during the beautiful extended melodies within the second movement, (the scherzo), a sense of unease still prevails for the most part. The slow, lyrical third movement begins in the major key; yet by the second bar, Rachmaninov confuses the ear by toying with the minor chord. This third movement is highly introspective, and is perhaps reflective of the intense personal struggle and tension that Rachmaninov experienced in the years following the death of Tchaikovsky. Finally, the fourth movement triumphantly announces the joyous major key; this movement is again peppered with romantic lyricism of a doubting, inward nature, until the composer casts aside his questioning and ends with a climactic jubilant Vivace.

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## SCHUBERT - WINTERREISE GUTE NACHT - GOOD NIGHT

I came here a stranger,  
As a stranger I depart.  
May favored me  
With many a bunch of flowers.

The girl spoke of love,  
Her mother even of marriage -  
Now the world is so gloomy,  
The road shrouded in snow.

I cannot choose the time  
To begin my journey,  
Must find my own way  
In this darkness.

A shadow of the moon travels  
With me as my companion,  
And upon the white fields  
I seek the deer's track.

Why should I stay here any longer  
So that people can drive me away ?  
Let stray dogs howl  
In front of their master's house;

Love loves to wander -  
God made it that way -  
From one to the other,  
My dearest, good night !

I don't want to disturb your dreaming,  
It would be a shame to wake you.  
You won't hear my step,  
Softly, softly the door closes !

I write in passing  
On your gate: Good night,  
So that you may see  
That I thought of you.  
Frühlingstraum - Dream of Spring

I dreamed of many-colored flowers,  
The way they bloom in May;  
I dreamed of green meadows,  
Of merry bird calls.

And when the roosters crowed,  
My eye awakened;  
It was cold and dark,  
The ravens shrieked on the roof.

But on the window panes -  
Who painted the leaves there ?  
I suppose you'll laugh at the dreamer  
Who saw flowers in winter ?

I dreamed of love reciprocated,  
Of a beautiful maiden,  
Of embracing and kissing,  
Of joy and delight.

And when the roosters crowed,  
My heart awakened;  
Now I sit here alone  
And reflect on the dream.

I close my eyes again,  
My heart still beats so warmly.  
When will you leaves on the window  
turn green ?  
When will I hold my love in my arms ?

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## DIE POST - THE POST

From the highroad a posthorn sounds.  
Why do you leap so high,  
My heart ?

The post does not bring a letter for you,  
Why the strange compulsion,  
My heart ?

Of course, the post comes from the town,  
Where I once had a dear sweetheart,  
My heart !

Would you like to take a look over there,  
And ask how things are going,  
My heart ?

## OH MISTRESS MINE

○ mistress mine, where are you roaming?  
○ stay and hear, your true love's coming  
That can sing both high and low.

Trip no further, pretty sweeting;  
Journeys end in lovers' meeting,  
Ev'ry wise man's son doth know.

What is love? 'Tis not hereafter;  
Present mirth hath present laughter;  
What's to come is still unsure:

[In]3 delay there lies no plenty;  
Then [come kiss]4 me, sweet and twenty;  
Youth's a stuff will not endure.

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## DIE NEBENSONNEN - THE FALSE SUNS

I saw three suns in the sky,  
Stared at them hard for a long time;  
And they stayed there so stubbornly  
That it seemed they didn't want to leave me.

Ah, you are not my suns !  
Go, look into someone else's face !  
Yes, recently I, too, had three  
But now the best two have gone down.

If only the third would also set !  
I will feel better in the dark.  
Finzi - Let us Garlands Bring  
Who is Silvia?  
Who is Silvia? what is she,  
That all our swains commend her?  
Holy, fair and wise is she;  
The heavens such grace did lend her,  
That she might admiréd be.

Is she kind as she is fair?  
For beauty lives with kindness.  
Love doth to her eyes repair,  
To help him of his blindness,  
And being helped, inhabits there.

Then to Silvia let us sing,  
That Silvia is excelling;  
She excels each mortal thing  
Upon the dull earth dwelling;  
To her let us garlands bring.



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## IT WAS A LOVER & HIS LASS

It was a lover and his lass,  
With a hey, and a ho, and a hey nonino  
That o'er the green corn-field did pass.  
In the spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a ding;  
Sweet lovers love the spring.

Between the acres of the rye,  
With a hey, and a ho, and a hey nonino,  
These pretty country [folks]3 would lie,  
In the spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a ding;  
Sweet lovers love the spring.

This carol they began that hour,  
With a hey, and a ho, and a hey nonino,  
How that a life was but a flower  
In the spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a ding;  
Sweet lovers love the spring.

And therefore take the present time  
With a hey, and a ho, and a hey nonino,  
For love is crownéd with the prime  
In the spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a ding;  
Sweet lovers love the spring.

