

Bingham String Quartet

Yarrow Art Gallery, Oundle
Sunday 8 July at 9.55pm

String Quartet in D K 155

Mozart 1756-1791

Allegro; Andante; Molto Allegro

The first of a set of six written 1772-1773 while Mozart was in Italy, this quartet is in the three-movement Italian manner. It is a fine example of Mozart's early style.

String Quartet in F

Maurice Ravel 1875-1937

Allegro moderato – très doux; Assez vif – Très rythme; Très lent; Vif et agité

Described as 'a bustling comedy, a divertissement', Ravel's quartet is often compared to that of Debussy, written a decade earlier. Ravel was a classicist at heart and his whole outlook more formal and precise than Debussy's. Written in 1902, this quartet is composed on traditional lines as far as the form is concerned. The first movement is in sonata form, and whereas in a classical quartet the themes tend to contrast with one another, here they are closely inter-related. The second movement is in three parts and the second or trio combines an eloquent cello theme with a theme from the first part. In the third movement, a feeling of improvisation and the use of mutes gives new colourings. The finale, built around a perpetually rotating motif in 5/8 time, has a wonderful, breathless effect.

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Formed while the players were students at the Royal Academy of Music, the Bingham String Quartet has established a reputation as one of Britain's leading young ensembles. The quartet made its South Bank debut in 1987 as part of the Park Lane Group's

'Young Artists and 20th Century Music' series. Since then the players have worked regularly for PLG, most recently on a choreographed version of Tippett's second string quartet with Dance Advance. They also give regular workshops and first performances of new works.

Caryl Thomas, harp

Yarrow Art Gallery, Oundle
Monday 9 July at 9.55pm

La Source

Alphonse Hasselmans 1845-1912

Impromptu

Gabriel Fauré 1845-1924

Romance

Gabriel Fauré 1845-1924

Etude de Concert

Felix Godefroid 1818-1897

En Bateau

Debussy 1862-1918

Clair de Lune

Debussy 1862-1918

Chanson dans la nuit

Carlos Salzedo 1885-1961

Mandolin

Elias Parish Alvars 1808-1849

Around the Clock Suite

Pearl Chertok d 1981

Caryl Thomas tonight plays a programme of mainly French and French-influenced music. If some of the composers seem obscure to audiences, they have become well-known to harpists during years of study.

Most of them were both performers and composers, perhaps necessary with an instrument for which so little original music has been written.

At the same time as Paganini, Ernst, Thalberg and Liszt were giving virtuoso performances on violin and piano, harpists such as Alvars and Godefroid were composing and performing fiendishly difficult pieces achieving success and popularity in the concert halls and salons of Europe. Alvars, the one English composer in this programme, is said to have played Beethoven concertos on the harp.

Belgian-born Hasselmans studied with a pupil of Alvars and later became professor of harp at the Paris Conservatoire in turn teaching several notable harpists of the early 19th century.

One of Hasselmans' most famous students was Carlos Salzedo.

Born in America, he studied in France, returning to play with the Metropolitan Orchestra of New York. 'Chanson dans la nuit' was written to display the demanding technique of the harp and its idiosyncratic sounds. Salzedo was influenced by French composers and technique at a time when there was a major renaissance in harp playing.

Tonight's other American composer, Pearl Chertok, was celebrated for her recordings and as a teacher. Caryl Thomas studied with her shortly before Chertok's death in her late sixties.

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One of Britain's finest young harpists Caryl Thomas has received critical acclaim for her artistry, musicianship and technique. She has won many scholarships and was the first

British harpist to win a major prize at the International Harp Contest in Israel. Caryl Thomas appears as soloist with international orchestras and with many chamber groups.

David Mattinson, bass-baritone

Yarrow Art Gallery, Oundle
Tuesday 10 July at 9.55pm

Nocturne (de Fourcaud)

Le Temps des lilas (Bouchor)

Les Papillons (Gautier)

Cantique à l'Épouse (Jounet)

Beau Soir (Bourget)

Nell (de Lisle)

Automne (Silvestre)

Clair de Lune (Verlaine)

Fêtes galantes (Verlaine)

A Chloris (de Viau)

Mazurka (de Vilmorin)

Don Quichotte à Dulcinée (Morand)

Chanson Romantique

Chanson Epique

Chanson à Boire

César Franck 1822-1890

Ernest Chausson 1855-1899

Ernest Chausson 1855-1899

Ernest Chausson 1855-1899

Claude Debussy 1862-1918

Gabriel Fauré 1845-1924

Gabriel Fauré 1845-1924

Gabriel Fauré 1845-1924

Reynaldo Hahn 1875-1947

Reynaldo Hahn 1875-1947

Francis Poulenc 1899-1963

Maurice Ravel 1875-1937

David Mattinson

Yarrow Art Gallery, Oundle
Thursday 12 July at 9.55pm

La Procession (Brizeux)

Phidylé (de Lisle)

La Vague et la Cloche (Coppée)

Mandoline (Verlaine)

Green (Verlaine)

Le Promenoir de deux Amants (L'Hermite)

Auprès de cette grotte sombre

Crois mon conseil chère Climène

Je tremble en voyant ton visage

Chansons de Don Quichotte

Chanson du départ (Ronsard)

Chanson à Dulcinée (Ronsard)

Chanson du Duc (Ronsard)

Chanson de la Mort (Arnaux)

Le Bestiaire (Apollinaire)

La dromedaire

La chèvre du Thibet

La sauterelle

Le dauphin

L'écrivisse

La carpe

César Franck 1822-1890

Henri Duparc 1848-1933

Henri Duparc 1848-1933

Gabriel Fauré 1845-1924

Gabriel Fauré 1845-1924

Claude Debussy 1862-1918

Jacques Ibert 1890-1962

Francis Poulenc 1899-1963

An Old Oundelian David Mattinson was a choral scholar at Trinity College, Cambridge, continuing his musical studies at the Guildhall School of Music and Drama. In 1989 he was a prize winner in the Walter Gruner International Lieder competition. David Mattinson makes regular appearances on the concert platform and on radio. His operatic roles include Germont in 'La Traviata', Figaro in 'The Marriage of Figaro' and Gaultiero in Thea Musgrave's 'The Voice of Ariadne'. Last year he gave concerts in France, Portugal and Norway and future plans include a recording of Bach's St John Passion.

Twilight Recitals

After German Lieder, the French 'melodie' was the most important type of song composition during the 19th century. It stemmed partly from the romance which had developed in France from the middle of the previous century, from the stimulus of Schubert's lieder and the influence of Romantic poetry. The 'nuits d'été' atmosphere is particularly evident in the first programme, beginning with Franck's 'Nocturne'. 'La Procession' is a dramatic melodie on a religious theme. Chausson, whose works link Duparc and Debussy, expresses the spirit of the fin de siècle. Fauré in his songs explored the whole range of intimate emotions. His works, though full of sentiment, are quintessentially French in their clarity and sensibility. 'Nell' and 'Claire de Lune' are fine examples of the beauty of his melodic line. Despite a certain elegance and charm Hahn's output is slighter. His 'A Chloris' is a delightful mock-Bach setting while an interesting comparison 'Fêtes galantes' is the same poem as Fauré's 'Mandoline'.

Two other different treatments of the same theme are heard in the Don Quichotte songs. Ravel's 'Don Quichotte à Dulcinée', his last work, marvellously mirrors the old man's noble yet exasperating character. Duparc's vocal lines are extremely expressive; 'Phidylé' has a quiet turbulence, 'La vague et la cloche' is full of drama while Debussy penetrates to the heart of every poem. Poulenc brought the history of melodies to a virtual ending. 'Le bestiaire', one of his best song cycles, is a polished setting of humorous animal poems.

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His accompanist Clare Toomer also graduated from the Guildhall School of Music and Drama. Recently she was awarded the Eric Rice Memorial Prize for an accompanist and has played with the Park Lane Group at the Purcell Room as well as in broadcast performances.

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