

# THE ART OF THE RECORDER

**No 1 in a series of 5 concerts**



## **Virtuoso Music for Recorder and Strings**

**Robert Hoult**

**Julian Milone, Dave Prothero,  
Martin Dale, Jonathan Chapter**

Sammartini: Descant Recorder Concerto

Mozart: Dissonance Quartet

Elgar: The Serious Doll

Gordon Jacob: Suite for Treble Recorder and Strings

**7.30pm Saturday 3<sup>rd</sup> February 2007  
in Tudeley Church, near Tonbridge.**

## **CONCERTO IN F FOR DESCANT (SOPRANO) RECORDER & STRINGS**

**Giuseppe Sammartini**

The manuscript score of this concerto is in the library of the Academy Giuseppe St. Martini (Sammartini) who came to England in 1727 and became famous as an oboist and a composer. He was born in Milan in 1693 and died in London at an unknown date.

1. Allegro
2. (Siciliano)
3. Allegro Assai

## **STRING QUARTET No 19 in C major K465, “Dissonance”**

**WA Mozart**

1. Adagio-Allegro
2. Andante Cantabile
3. Menuetto: Allegro
4. Allegro molto

Mozart's work for string instruments includes a group of string quintets, written in Vienna in 1787 and, over the course of around twenty years, some 23 string quartets. Particularly interesting are the later quartets, a group of six dedicated to and influenced by Joseph Haydn and three final quartets, the so-called Prussian Quartets, intended for the cello-playing King of Prussia, Friedrich Wilhelm II.

## **THE SERIOUS DOLL**

**Sir Edward Elgar**

Elgar had the idea of writing his Nursery Suite for small orchestra in 1930, after the birth of Princess Margaret. He dedicated it to her, her elder sister, later the Queen, and to The Queen Mother. Following a recording session at the Kingsway Hall on 23<sup>rd</sup> May 1931, it received its first public performance at the Proms in August of that year. The solo part was played by Gordon Walker, Principal Flute of the LSO.

*~INTERVAL~*

## SUITE for Alto Recorder & String Quartet

Gordon Jacob

1. Prelude
2. English Dance
3. Lament
4. Burlesca Alla Rumba
5. Pavane
6. Introduction & Cadenza
7. Tarantella

Inspired by the 20<sup>th</sup> Century Baroque renaissance, this work was composed for treble (alto) recorder and string quartet (or string orchestra, double bass *ad lib* ). It was given its first performance by Carl Dolmetsch (recorder) and the Martin String Quartet in London on 31<sup>st</sup> January 1958.

### The Players

**Robert Hoult** studied recorder with the legendary Frans Bruggen via a Dutch government scholarship and flute with James Galway. Passionate about practising his chosen instrument he has concentrated on Baroque music appearing with the Taskin Trio and with harpsichordist Marion Whitehead at the Wigmore Hall, St John's Smith Square and at the Purcell Room. He has been associated with Kent Music for many years, and is currently its Deputy Chief Executive.

**Julian Milone** trained in composition and the violin at the Royal College of Music, Julian Milone has been a violinist in London's Philharmonia Orchestra since 1983. A great nephew of Benjamin Britten, he has also established a separate career for himself as a composer and arranger. Julian also plays with pianist, András Schiff and his Cappella Barca, and has recently made several appearances with violinist Gil Shaham and the Soloists of the Philharmonia in programmes of his own works.

**Dave Prothero** brought his first violin home from school when he was 8. It brought him a lot of enjoyment, and soon prizes in many of the Music Festivals of West Yorkshire where he grew up. At 13, he became one of the youngest members of the Huddersfield Philharmonic and later at Leeds led the second violins in the University Orchestra. In Kent he has played with many groups and ensembles and continued his violin study with Sue Ridgeway and then Tricia Calnaan. For the past 15 years he has led the second violin section of

the City of Rochester Symphony Orchestra. (At home he still has that first violin!).

**Martin Dale** started playing the viola at the age of 12. Both his parents were musicians, albeit on a domestic scale. At the age of 16 he gained a place in the National Youth Orchestra of Great Britain and toured to Poland and Switzerland. He studied viola with Roger Best and with Nannie Jamieson (founder of the European String Teachers' Association, of which Martin was also a founder member). Martin became the first Deputy Director of Kent Music School from which he retired in 1992. Since then his career has diversified; as a baker at the Blackthorn Trust in Maidstone working with long term and chronically ill people and as a self employed painter/decorator from which he has never had time to look back!

**Jonathan Chapter** studied the 'cello with Doris Vosper in London and later had lessons with Ross Pople. He has appeared regularly as a soloist, plays with the Beresford Ensemble and with orchestras throughout the South East. After many years as a classroom teacher (and freelance 'cellist), Jonathan is now an Area Manager for Kent Music (and freelance 'cellist).

## FUTURE CONCERTS IN THE SERIES:

**7.30pm Saturday 10th March “Renaissance to Rumba”**  
**Duo Ricercare** - Andrew Collis (recorder) and Graham Roberts (guitar)

**7.30pm Saturday 28th April “The Pilgrim Road”**  
**Cancionero** *The recorder in a medieval context. The programme includes a selection from the Cantigas de Santa Maria.*

**7.30pm Saturday 19th May Response to Bach**  
**Kathryn Bennetts and Peter Bowman**  
*Bach's Two Part Inventions and music from the 18<sup>th</sup> and 21<sup>st</sup> centuries influenced by them.*

**3.00pm Sunday 24th June Baroque trios and contemporary solos**  
**Ross Winters** with Nathan Winters and Richard Leigh-Harris  
*Trio sonatas by Handel, Bach and Sammartini and solos by Marcus Zahnhausen and Richard Leigh-Harris.*