



CONCERT DIARY

AUTUMN CONCERT

Sunday 4th October 7pm

Beethoven Clarinet Trio Op 11

Featuring Lindsey Isles, Michael Wigram & Lynn Carter

CHRISTMAS CONCERT

Sunday 29th November 7pm

Handel's Messiah

Featuring Chorum

Conducted by Ron Binnie

SPRING CONCERT

Sunday 7th February 7pm

Brahms Hungarian Dances

Featuring the Liberta Trio

FAMILY CONCERT

Sunday 11th April 3pm

A selection of Baroque & French Music and Jazz Standards for trumpet and piano.

Featuring the Decibell Duo

SUMMER CONCERT

Sunday 6th June 7pm

Dvorak Piano Quintet

Tickets and information about the concerts are available this evening,
or by calling 01926 642076 or emailing ButlersMusic@hotmail.co.uk



Church of St Peter and St Paul
Butlers Marston

Sunday 2nd August 2009
7pm



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The BMCS committee would like to thank Chimes Music, Shukurs Brasserie,
Bargain Booze & H C Lewis Butchers for sponsoring this concert



THE BUTLERS MARSTON CONCERT SOCIETY is the brainchild of Lynn Carter - outstanding concert pianist, wonderful piano teacher and - very lucky for us - super enthusiastic, youthful resident of Butlers Marston. Lynn has pulled out all the stops to bring world class music, right here to Butlers Marston.

Of course, not being the Royal Albert Hall her first challenge was to get a piano. Many may have been daunted by this initial obstacle but not Lynn! Incredibly her dreams were answered when an anonymous benefactor came forward and offered £1995 for the piano and £250 for the removal costs! Thank you! Thank you! Following this wonderful act of generosity, for which the Butlers Marston Concert Society are extremely grateful (actually over the moon!) , a fine piano has been duly installed in the church and Lynn's idea for a series of first class concerts has become a reality.

Constantly supported by the ever cheerful Matthew, Lynn has continued to drive the project forward with such enthusiasm that in reality no obstacle had a chance of stopping her! We do hope you enjoy this concert and buy tickets now for the rest of the series!

The BMCS Committee would like to thank:

- Mr. Bill Faulkner - for donating the facilities this evening
- Mrs. Su Leaper - for catering for this evening
- Mrs. Wharton - for providing parking for this evening
- Mr. Bill Faulkner - for providing parking for this evening
- Flower Thyme - for selling tickets for BMCS
- Mrs. Belinda Roberts - for designing the posters and programmes
- Mr. Bob Bearman - for providing information about the Church

All members of the Butlers Marston PCC for their support.

Thanks to our very own **jam maker** Su Leaper, BMCS jam will be on sale during the interval!

PROGRAMME

GUY BUTTON - VIOLIN

Elgar *Violin Sonata, Movement I: Allegro*
Shostakovich *Romance from the Gadfly Suite*



LYNN CARTER - PIANO

Mendelssohn *Rondo Capriccioso*
Schumann *Traumerei*



DAVID WIGRAM - SAXOPHONE

Piazzolla *Histoire du Tango*



Mozart *Piano Quartet in G minor*

- i) *Allegro***
- ii) *Andante***
- iii) *Rondo: Allegro moderato***



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|--------|----------------|
| VIOLIN | GUY BUTTON |
| VIOLA | DAVID WIGRAM |
| 'CELLO | FRANCESCA BLUM |
| PIANO | LYNN CARTER |





GUY BUTTON began learning the violin at the age of six. He attended the specialist Purcell School of Music from the age of eleven before reading Music at Cambridge University. Guy was awarded a BBC Fame Academy Bursary during his university years, which enabled him to fund his musical education to date. In September, Guy will continue his studies at the Guildhall School of Music under the guidance of David Takeno. This summer, Guy will perform Bach's Double Violin Concerto with the Hong Kong Philharmonic Orchestra.



DAVID WIGRAM completed his undergraduate studies at London's Royal College of Music, studying both the saxophone and the viola as a Jane Melber scholar. He gives regular recitals on both instruments and has performed concertos by Milhaud, Glazunov, Binge, Payne, Debussy and Koppel. David is a member of the award winning Piatti String Quartet, who have recently been selected for the prestigious Park Lane Group 2009, and of the saxophone quartet 'Groupsax', both of which perform regularly for festivals and competitions throughout England.



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Beethoven

Clarinet Trio Op 11

Featuring

Lindsey Isles
Michael Wigram
Lynn Carter

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.



FRANCESCA BLUM studied Chemistry at Cambridge University; she also held a University Instrumental Award and was principal 'cellist with several University orchestras. Now London-based, Francesca is an active orchestral musician, as principal cellist of the Covent Garden Chamber Orchestra and member of the Ernest Read Symphony Orchestra, and an active chamber musician, playing in several chamber groups including the Cristofori Ensemble with Lynn Carter. Recent solo performances include Saint-Saëns' Cello Concerto no. 1, Tchaikovsky's Rococo Variations and Beethoven's Triple Concerto.

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 an active member of chamber ensembles such as the Liberta Trio and the Decibell Duo; she is also a keen soloist, giving concerto performances and recitals in festivals and venues across the UK, in London, Cambridge and Brecon, and internationally: Tampere, Finland and the Esplanade in Singapore. Lynn is Staff Accompanist at the Royal Academy of Music, Junior Department.

MOZART PIANO QUARTET IN G MINOR



WOLFGANG AMADEUS MOZART (1756 - 1791) was an Austrian Classical composer, who lived during Emperor Joseph II's reign. At this time, when the Turks still posed a threat to the national security and identity of Austria, freedom of thought was praised and cherished. However, for musicians during this time, it was not unusual to serve as a court composer and entertainer; Mozart was dissatisfied with this subservient role and left his benefactor, the Archbishop Colloredo of Salzburg, in 1777 in pursuit of higher artistic gains. Mozart came to Vienna in 1781 and found immediate fame and recognition, yet was unable to maintain a consistent, reliable income. He died at the premature age of only thirty-six in 1791 in great poverty; Mozart was given a pauper's funeral and lies, to this day, unidentified, in an unmarked mass grave in Vienna.

The respected families of this era owned a pianoforte, and young ladies would be expected to play in the drawing room. Thus a great many works were written for the piano: sonatas and sonatinas for the solo player, and light chamber music works such as piano duets, the piano trio and piano quartet.

Mozart's Piano Quartet in G minor, composed in 1785, was the first of three that had been commissioned by the publisher Hoffmeister; however, the reception to this revolutionary work was so poor that the commission was dropped. Mozart composed one further piano quartet for a different publisher the following year. The Quartet in G minor re-defined the piano quartet genre from an "amateur" relaxed light style of music to a serious work of compositional and artistic gravity, pushing all of the boundaries of



Classical Music in every way: pushing all of the instrumentalists to new technical levels, exploring stormy moods, unusual harmonies, minor keys and unusual, irregular phrase lengths, and finally challenging the musicians to the most intense and almost competitive interaction ever seen within chamber music.

The first movement is a substantial movement in the dark key of G minor. Mozart explored the minor keys during this later period of his life, the most prominent work being the opera 'Don Giovanni', composed in 1787 which similarly juxtaposes strong, full sounds, with limpid lyricism. Mozart takes the opening six notes of the piece and builds an entire movement from this theme. How many times does the theme return throughout the movement? Answers/guestimates on a postcard to 3 Thorpe Cottage please! Mozart maintains the tension of the intensely stormy mood until the final bar of the movement.

The second movement comprises beautiful sustained melodies, with no hint of the battles of the previous movement. Here, Mozart compares the sounds of the solo piano with that of the three stringed instruments, passing the melody between the sounds.

Finally, the Rondo, is a lovely, light and cheeky movement in the major key, where the piano and strings consistently attempt to out-play each other in the most witty of ways. The jolly opening melodies come around several times, always followed by something slightly different: at one point, the cello even tries to scare off the other instrumentalists by initiating the most discombobulating theme from Jaws!! The quartet gathers momentum to play a practical joke on the audience before concluding what is considered to be one of Mozart's finest ever works.