

HELIX

ENSEMBLE

www.helixensemble.co.uk

Musical Director: Roger Coull
Oboe soloist: Timothy Bentham

St Paul's Church
Woodhouse Eaves

Saturday 19th May 2007
7.30 pm

Janáček: Suite for String orchestra

Bevan: To Morning

Albinoni: Oboe Concerto Op 9 No. 2

Soloist: Timothy Bentham

----- **Interval** -----

Mozart: Symphony No. 29 K201

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Formed in 1992, the Helix Ensemble is a flexible group of experienced players from the East Midlands. Programmes aim to explore rarely performed chamber or small orchestral works alongside more traditional items for this combination. The Helix Ensemble also aims to introduce a variety of contemporary works and has given a number of first performances by composers in the region. In recognition of their innovative programming policy, the Performing Right Society has twice awarded Helix an Enterprise Award.

The Helix Ensemble would like to thank Canon Anne Horton and Derek Hewitt for their support in making their first concert in St Paul's possible.

If you would like any further information about the Helix Ensemble, and future concerts, please visit our regularly updated website at:

www.helixensemble.co.uk

You can also join our mailing list by leaving your address with one of the members of the Helix Ensemble, or e-mail: **helixensemble@supaworld.com**.

Roger Coull – Musical Director



Roger Coull's experience as an orchestral trainer and conductor has led to many conducting invitations. For many years he has conducted the Tees Valley Youth Chamber Orchestra and directed a week's string orchestra course at the Canford Summer School of Music. He is conductor of the University of Warwick String Orchestra, Associate Conductor of the Beauchamp Sinfonietta, and a regular conductor of the Guernsey Symphony Orchestra, and the Helix Ensemble.

Roger Coull studied the violin at the Royal Academy of Music in London with Trevor Williams, and later Frederick Grinke, and whilst a student was awarded many scholarships and prizes. Chamber music has always been one of his great passions and it was there that he formed the Coull Quartet under the guidance of Sidney Griller. The Coull Quartet was appointed quartet-in-residence at the University of Warwick in 1977, where its members are still actively involved in its music making, and soon established itself as one of Britain's leading string quartets.

Roger Coull also has much experience as a teacher, and has given many masterclasses internationally. He is a regular guest at Britain's music colleges as teacher, examiner, and adjudicator and was awarded a Fellowship of the Royal Academy of Music for his services to professional music making.

Timothy Bentham – Oboe

Timothy has just turned eighteen years old, and is a pupil at Rugby School. Currently a student of Christopher Cowie of the Philharmonia Orchestra, Timothy has also been taught by other leading orchestral principals including Jonathan Kelly of the Berlin Philharmonic, and the renowned soloist Nicholas Daniel. He has enjoyed much orchestral experience, with four years in the National Children's Orchestra and five years in the City of Coventry Youth Orchestra, where from the age of 11 he was playing major Cor Anglais solos.

He is currently principal oboe in the CBSO Youth Orchestra, where he has worked with prominent conductors such as Paul Daniel and Sakari Oramo. At the age of sixteen he gained a high distinction in his LTCL Performance Diploma. Timothy has given many solo recitals and has performed concertos both in the UK and abroad. He hopes to pursue a career as a soloist, and from September will study at the Royal College of Music, where he has recently been awarded a major scholarship.

Suite for Strings

Leoš Janáček (1854-1928)

Moderato

Adagio

Andante con moto

Presto – Andante – Presto

Adagio

Andante

Janáček was born into an educated family – both his grandfather and father were teachers, musicians and leading cultural figures in the poor communities of northern Moravia. At the age of 11, Janáček was sent as a chorister to the monastery in Old Brno, where the choirmaster took a keen interest in his musical education. Janáček followed the family's teaching tradition, qualifying in 1872, and in the same year took over as conductor of his old monastery choir. Two years later, he obtained leave to study at the Prague Organ School, but he was too poor to take full advantage of Prague's musical life, so returned to Brno in 1875. It was around this time, that Janáček began to champion the work of Dvorak, in particular the Serenade for Strings (1875), which probably stimulated the composition of his Suite in 1877. In the same year he got to know Dvorak personally and the two went on a summer walking tour of Bohemia.

The six short movements of the Suite, Janáček's first surviving orchestral work, originally bore titles associated with suites of the 17th and 18th century – Prelude, Allemande, Sarabande, Scherzo, Air and Finale. In the 1926 edition, these were replaced by the current titles, although the individual movements still keep the flavour of their Baroque and Classical antecedents.

The first performance of the work took place in Brno in December 1877, conducted by Janáček and his newly formed chamber orchestra.

To Morning

Allan Bevan (1951)

A native of Toronto, Allan Bevan has won awards in both Canadian and international choral composition events, and has been commissioned by many Canadian choirs. Bevan's music is broadcast regularly on the CBC radio network. He has been director of music at Holy Cross Anglican Church in Calgary, Alberta since 1998.

“To Morning” is based on poetry by William Blake, and won the orchestra member's prize in the 2006 Mozart-250 Composition Competition sponsored by Chamber Orchestra Kremlin who performed the work on their recent Eastern U.S. tour

Oboe Concerto Op 9 No 2 Soloist: Timothy Bentham

Tomaso Giovanni Albinoni (1671 – 1751)

Allegro e non Presto
Adagio
Allegro

Tomaso Giovanni Albinoni was born in Venice in 1671, eldest son of a wealthy paper merchant. At an early age he became proficient as a singer and, more notably, as a violinist, though not being a member of the performers' guild he was unable to play publicly so he turned his hand to composition.

The concerto, in particular, had been regarded as the province of stringed instruments. It is likely that the first concertos featuring a solo oboe appeared from German composers such as Telemann or Handel. Nevertheless, the four concertos with one oboe (Nos. 3, 6, 9 and 12) and the four with two oboes (Nos. 2, 5, 8 and 11) in Albinoni's Op.7 were the first of their kind to be published, and proved so successful that the composer repeated the formula in Op.9 (1722).

The Oboe Concerto Op. 9 No. 2 is in D Minor and has three movements.

Apart from some further instrumental works circulating in manuscript in 1735, little is known of Albinoni's life and musical activity after the mid-1720s. (Much of his work was lost during the latter years of World War II with the bombing of Dresden and the Dresden State library.) Albinoni died in 1751 in the city of his birth.

----- INTERVAL -----

Symphony No. 29 in A, K201

W A Mozart (1756 - 1791)

Allegro moderato

Andante

Menuetto – Trio

Allegro con spirito

This symphony was written in Salzburg in 1774. At this time, Mozart (aged just 18) was employed by the Archbishop Count Hieronymus Colleredo as Konzertmeister. The Symphony is a departure from earlier works which were characterised by dramatic openings and larger orchestras. For this particular symphony, Mozart employs only strings, oboes and horns.

The opening movement of this symphony is an Allegro Moderato. Contrary to usual practice at this time (a 'fanfare' type of opening using the entire orchestra), Mozart begins with a gentle and unassertive statement of an octave interval followed by an expressive step like quaver figure in the strings. The second movement (Andante) is very intimate with stately dotted rhythms. The third movement (Menuetto and Trio) 'links' to the second movement via the use (again) of dotted rhythms. The Menuetto has a sprightly and energetic nature and is followed by the Trio which engages more lyrical lines.

The final movement (Allegro con spirito) is dramatic and energetic. It is thematically tied to the first movement (notice the octave leaps again!). Most notable in this movement are the rapidly ascending scales which stop abruptly but hurl the listener on to the next bit of music through their sheer momentum.

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Violin	Alison Axton Sarah Cresswell Lance Eames Karen Eveson Sarah Mozley Jenny North Becky Tooth Sue Wilcox	Oboe	Anne Allcock Ian Watson
		Horn	Simon Locke Roger Swann
Viola	Elsbeth Brien Andrew Chadwick Mark Lansdale		
Cello	Margaret Chadwick Christina Warner		
Bass	Julie Bayley		

Forthcoming Helix Ensemble Concerts:

Saturday 22nd September 2007

Loughborough Venue to be confirmed

7.30pm

Beethoven

Coriolan Overture

Bartok

Rumanian Folk Dances

Beethoven

Symphony No. 7

Musical Director: Roger Coull

Saturday 24th November 2007

Derby Cathedral

7.30pm



Britten

St Nicolas

Finzi

In Terra Pax

Britten

Ceremony of Carols

Conductor: Richard Roddis

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