

Message from the Festival Committee

We thank you for your support of live music in our ancient building!

To all the Performers who entertained us;
to our Bell ringers who heralded the Festival;
for the Floral Decorations that beautified our surroundings;
for the Refreshments that added to our enjoyment;
to our Sponsors and Advertisers that help so much in our success;
to those arranging the Festival Choral Service on Sunday;
to the Rector of Clifton, Revd Sarah Clark for her encouragement
and support
and The Churchwardens

The next event organised by the Music Committee will take place on Friday, October 7th 2011 as part of our Harvest Celebrations - a Ceilidh, again featuring Folk Group, Beggars Belief.

19th November 2011	Nottingham Chamber Orchestra
12th - 14th July 2012	12th Clifton Music Festival
17th November 2012	Radcliffe-on-Trent Male Voice Choir

For more information about the Festival and other musical events:

Contact	Lilian Smith	0115 921 6604
	Clare Ashton	0115 921 3937
	Beryl Hancock	0115 984 5330

For Church events and Services:

Revd Sarah Clark, Rector of Clifton	0115 878 0541
Clare Ashton, Churchwarden	0115 921 3937
Ian Malcolm, Churchwarden	0115 915 2935

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CLIFTON MUSIC FESTIVAL 2011

ST. MARY'S CHURCH

Clifton Village
Nottingham NG11 8NH

Thursday 7th July

THE HUGH PASCALL QUINTET

Friday 8th July

FLOSSIE MALAVIALLE

Saturday 9th July

THE HELIX ENSEMBLE

This event has been organised by the Festival Committee

Clare Ashton, Beryl Hancock, Lilian Smith,
Michael Ashton, Ron Hancock

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THE HUGH PASCALL QUINTET

The Royal Wedding Fanfare, especially composed by Hugh Pascall for the Clifton Village celebrations on 29th April 2011, heralds a selection of jazz standards that are played in homage to the heroes of the 50's and 60's – including Oscar Peterson, Stan Getz and Clark Terry. Relax as you enjoy their 'Give me the Simple Life' interpretation of this much loved music.

After the interval we are in new but familiar territory. Hugh has composed **The J M Barrie Collection** based on the legend that a Clifton Village Urchin was the possible inspiration for Barrie's **Peter Pan**. The famous story was written some years later when he had moved to London after working as a journalist in Nottingham.

Hugh and his colleagues hope you will enjoy this World Premiere commissioned by the Clifton Music Festival. There are six elements in the Collection –

'Lost Shadow'; 'Magic Shores'; Hammer and Tongs'; 'The Red in His Eye'; Then All Went On Their Knees' and, finally, 'Visionary Window'.

Hugh Pascall

Trumpet and Flugelhorn player Hugh Pascall made the first leap from his accomplished classical background into jazz with Nottingham's Youth Big Band, the Brassery. Encouraged by his teachers Phil Smith, Leslie Pattison and Nathan Bray, Hugh pursued his interest in the genre and became a member of the National Youth Jazz Orchestra. In 2001,

Hugh accepted a Full Entrance Scholarship to attend the Royal Academy of Music, where he graduated in 2005 with a first class BMus with honours in Jazz. In 2003, whilst at the Academy, Hugh studied for one year at the Paris Conservatoire (CNSMDP) as part of the Erasmus Exchange Scheme, where he



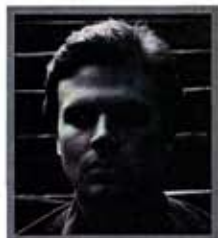
developed his interest for free improvisation, studying with Rick Margitza, Francois Theberge, Glenn Ferris and Ricardo Del Fra. Hugh returned to the Academy for his final year and was welcomed back by Sir Elton John, who presented him with the Sir Elton John Scholarship, leading to a BBC television performance and interview. In his final year, Hugh was awarded the Scott Fulbrighter Jazz Prize for outstanding achievement at the Academy's degree ceremony.

After graduating, Hugh has been working as a professional musician; performer, composer, teacher and session musician. Opening a recording studio in 2006 gave him the opportunity to work in the music industry as a composer for film and TV, writing music for BBC1 programmes and for numerous international advertising campaigns.

As a performer, he has made appearances with various outfits at London jazz venues: the Dean St. Pizza Express, The 606 Club, The 100 Club, The Oxford, The Vortex, Royal Festival Hall and Ronnie Scott's, and also twice at Glastonbury Festival. He has toured Belgium and France with "The Free Breathing Orchestra" and performed with Matt Berry on his UK tour. Perhaps his most notable jazz performance to date however, is that of an especially written Jazz Trumpet Concerto by Paul Isaac Franks, with the Royal Northern College Symphony and Nottingham Youth Orchestras, taking place at the Royal Northern College and at the Nottingham Royal Concert Hall.

James Allsopp

James Allsopp is a multi-instrumentalist and composer whose genre busting quintet "Fraud" exploded on to the Jazz scene in 2005 to instant critical acclaim. Since then, they have won the BBC Jazz



Award for Innovation 2008 and the Ronnie Scott Award for best New Act 2007. His new trio "The Golden Age of Steam", features

Fraud collaborator Tim Giles alongside Hammond organist Kit Downes. Performances at Cheltenham Jazz Festival and on BBC Radio 3, led up to an album release on the Babel Label in 2009. James has performed across the globe with The Brian Irvine Ensemble, Polar Bear, David Axelrod, Joe Morris, The F-IRE collective Big Band, Richard Fairhurst, Ingrid Laubrock, Paul Dunmall, Dylan Bates, Stan Sultzmänn and Graham Collier amongst others.

Tim Giles

Co Founder of "Fraud" and member of "The Golden Age of Steam", drummer Tim Giles has worked with a veritable who's who of British Jazz stars. He was shortlisted for the best performance award at the 1996 Glasgow Festival and with Richard Fairhurst's "Hungry Ants" he received a Daily Telegraph Award in 1997. He was also a member of Django Bates' "Delightful Precipice". He is a member of the Perfect Houseplants and Tom Arthurs' Centripede and regularly plays with Stan Sulzmann, Iain Ballamy and Julian Arguelles. Fraud were one of Cheltenham 2006's Jerwood Foundation Rising Stars and were nominated for the 2008's Parliamentary Jazz Awards. Tim was also nominated for the prestigious Paul Hamlyn foundation award for composition in 2007.



Martyn Spencer



Bass Player and composer Martyn Spencer studied at the Birmingham Conservatoire, graduating in 2007 with a BMus with honours in Jazz. An in-demand performer and session musician, Martyn has worked with Lady Gaga, The

Vaccines, Rhydian Roberts & The Paris 1940s. Having toured Europe and the UK with various artists and bands, Martyn's

notable appearances include Glastonbury Festival, Birmingham Symphony Hall and a televised concert at The Royal Variety Performance. As a session musician for a number of studio projects, Martyn records regularly for film, TV and library music, often working at major UK recording studios such as Dean Street.

Arthur Lea

In 2001 Arthur was awarded an Entrance Scholarship to study Jazz Piano at London's Royal Academy of Music, where he graduated 1st Class in 2005. In 2003 he led "The Arthur Lea Hiptet" around various venues including the 606 Club, City of London Festival, and Dean Street's Pizza Express. Arthur currently plays piano, Eb horn and composes for Anglo-German quartet "Paragon". With regular European tours winning them the

Prix du Public at Avignon Festival 2006, the group released their second album 'Quarterlife Crisis' in early 2010. A founding



member of "Seb Pipe's Life Experience", Arthur has recorded two albums and toured extensively with the M-Base inspired quartet, receiving airplay on Radio 3's Lineup. Arthur performs and acts as Musical Director for "Last Mango In Paris", a poetry led musical outfit, featuring female Beatbox Champion of the World, 'Bellatrix'. Their comic angles on controversial issues have resulted in productions at London's Southbank Centre and the V&A.

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FLOSSIE MALAVIALLE

Flossie Malavialle is a French singer who started getting involved in the British folk scene in 2000-2001 while she was on a teacher exchange in the North East of England.



How it all started...

After 12 years of teaching English full time in secondary schools in the South of France, she decided to apply for a job as a French teacher in England, as she felt it would boost her English to live abroad for a year. She got one in Stockton-on-Tees and was living in Darlington at the time (great part of the world to improve your English, like). She had also been singing for years in France before that and that's why she found it quite natural to turn up at the Darlington folk club one night to

meet the locals and sing a song... She didn't realise then that this was going to be the beginning of a new life in England for her.

And now?

After her exchange was over, she went back to France for a year but she missed the life she had had in England so decided to come back! She is now based in Darlington, does some supply teaching in the area when needed but is mainly focused on her singing.

She has released 9 albums since 2002, "Thistledown" (September 2002), "Mistral" (March 2003), "Flossie sings Piaf" (May 2003), "Making up the miles" in December 2004, "The Wilderness Years" in November 2006, "Flossie sings Brel" in November 2007, "What a wonderful world!" (June 2009) with pianist Michael Mulroy, (mainly a collection of jazz standards alongside some very famous modern classics) "The Tour Collection" (September 2009) which release coincided with the Show of Hands 2009 County Towns Tour and "Dark Horses" (January 2010) which is a collection of songs written by Keith Donnelly and interpreted by Flossie. Again, this latest album was released to coincide with the Fairport Convention Wintour for which they did the support throughout.

What sort of songs does Flossie sing?

Her repertoire is very open as she likes all sorts of different music genres. Her songs include famous numbers, including Allan Taylor's "Roll on the day", Kieran Halpin's "Making up the miles", Colum Sands' "The child who asks why", Starrett and Laird's "John Condon" but also Edith Piaf's eternal favourites "No regrets", "La vie en rose"... or Jacques Brel's "Amsterdam" and "Ne me quitte pas"... She also loves songs full of energy or, as she calls them herself, full of "vavavoum" such as Bonnie Raitt's "Road's my middle name", Kris

Kristofferson's "Bobby McGee" (Janis Joplin way), Marilyn Middleton's "Wild women" etc... There's also space for lovely ballads such as Keith Pearson's "More hills to climb" or Frank Sinatra's "Strangers in the night" as well as jazzy tunes like "Let's fall in love", "Misty" or "Fly me to the moon".

So even if you have never seen or heard her before, surely there will be something in her repertoire to suit your taste! Flossie is making new friends wherever she sings and is looking forward to seeing you at any of her concerts soon! (Check the gig list for concerts in your area...and beyond !!!)

WELCOME FLOSSIE TO THE 2011 CLIFTON MUSIC FESTIVAL!

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THE HELIX ENSEMBLE



Directed by Roger Coull.

The award winning Helix Ensemble is an experienced group of musicians based in the East Midlands who enjoy performing chamber or small orchestral music.

The Helix Ensemble aims to introduce a variety of contemporary works by composers in the region performed alongside more familiar pieces.

The Helix Ensemble has given the first performances of more than 20 new compositions since their foundation in 1992.

For the Clifton Music Festival we have invited Roger Coull as our Musical Director and Soloist for the Mozart Violin Concerto No. 3 in G major (K216).

The remainder of our programme includes music from the Baroque era, Handels Concerto Grosso No. 3; familiar music using elegant dance forms with solo parts played by different instruments. This will be followed by Little Music for Strings by Tippett, a short festive piece that echos the music of the earlier era. The sparkling finale is Schubert's Fifth Symphony, a real tribute to the buoyant, joyous spirit of Mozart, full of good humour and catchy tunes.

The Helix Ensemble would like to thank the Clifton Music Festival for their support for this evenings concert.

To find out more about the Helix Ensemble and future concerts, on our website or join our mailing list by leaving your details with one of the members of the Helix Ensemble during the evening.

Players

Violin

Jill Barker
Andrew Chadwick
Jayne Cooper
Sarah Cresswell
Karen Eveson
Claire Seedhouse
George Sutcliff
Morag Thomson

Viola

Christa Brailsford
Elspeeth Brien
Jenny North

Cello

Pete Brien
Margaret Chadwick

Bass

Naomi Turner

Flute

Jo Conquest
Annette Negus

Oboe

Christine Griggs
Daniel Saunders

Bassoon

Sarah Brookman
Shelagh Thomson

Horn

Daniel Diez
Roger Swann

HELIX
ENSEMBLE
www.helixensemble.co.uk

HELIX PROGRAMME NOTES

Concerto Grosso Op. 3, No. 1 George Frideric Handel (1686-1759)

Allegro
Largo
Allegro

During his sojourn to Italy 1707-1710, George Frideric Handel learned much from Corelli's compositional style, including clear, forceful construction, juxtaposition of homophony and polyphony, contrast of movements, and use of dance forms. Although Handel wrote instrumental music (overtures, dances in operas and other vocal works) throughout his compositional career, purely orchestral music is a minor part of Handel's body of works. He did publish several groups of concertos including two sets of concerti grossi, the twelve of Op. 6, and the six of Op. 3. The latter group was published in 1734 by John Walsh in London, most probably without input from Handel. The composer did undertake some revisions of the set, probably later in the year and again in 1741. Music historian John Hawkins reports that these concertos were written for the 1733 marriage festivities of the Princess Royal and the Prince of Orange. Very likely the pieces were performed at that occasion, but the concertos seem to have been pieced together from a variety of earlier works composed between 1712 and 1733. Some of the movements are reworked arias from the composer's operas, sections of anthems, and even harpsichord pieces. Opus 3 soon acquired the nickname of "Oboe Concertos" no doubt due to the novelty of the prominence of the oboes displayed in most

of them. While most of the concertos of the rest of the set owe part of their existence to other works, Opus 3, No. 1 is original. The key grouping (Bb major; G minor, G minor) does beg the question: was there a mix-up in pages at the printer and should the last movement of the second concerto (also in B-flat, with similar instrumentation to the first concerto) have been printed with the first concerto, thus making both concertos 4-movements and ending it in the key of the first? Those that argue for performing it as printed point out that Handel did revise some portions of the set, but appears to have left the first concerto with three movements, ending it in the relative minor key, rather than returning to the opening key. The entire piece is scored for 2 oboes, 2 flutes, 2 bassoons, solo violin, strings, and basso continuo. Various groups take the concertino (solo group of the concerto grosso) in the different movements.

Violin Concerto No 3 in G, K 216 Wolfgang Amadeus Mozart (1756-1791)

Allegro
Adagio
Rondeau

Mozart completed his third violin concerto in Salzburg in 1775, when he was just 19. Authorities on Mozart's music universally point to his series of five violin concertos as a turning point in his career. In the course of these works, he seems to have found his mature style, exhibiting a level of genius that would characterize the bulk of his compositions for the rest of his life. The last

Continued on page 12

GUEST MUSICAL DIRECTOR & SOLOIST: ROGER COULL

ROGER COULL studied the violin at the Royal Academy of Music in London with Trevor Williams, and later Frederick Grinke and whilst still a student he was awarded many scholarships and prizes. Chamber music has also been one of his great passions, and it was at the Academy that he formed the Coull Quartet



under the Guidance of Sydney Griller. The Coull Quartet was appointed quartet in residence at the University of Warwick in 1977, where they are still actively involved. They very quickly went on to establish themselves as one of Britain's leading

string quartets. The Quartet performs regularly in concerts and radio broadcasts in Britain, Western Europe and the USA. They have also toured India, the Far East, Middle East, South America and Australia.

Amongst the many critically acclaimed recordings that the Quartet have made are the complete Schubert Quartets on Upbeat Classics, the complete Mendelssohn Quartets on Hyperion Records and a recording of quartets by Walton which was voted 'Record of the Year' by the BBC Music Magazine. The Ensemble has a broad repertoire retaining a strong commitment to contemporary music, having commissioned works from eminent British composer such as Robert Simpson, Nicholas Maw and David Matthews.

Roger Coull has also often performed as a concert soloist, and has given many recitals in a violin and piano duo partnership.

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

three, beginning with this work in G major, are the best-known. It is in these three works that Mozart strikes the perfect balance between virtuosic display and thematic content – items that remain central to the concerto repertoire for violin.

The concerto opens with an orchestral presentation of a theme that Mozart had devised a few months earlier for use in his comic opera *Il Rè Pastore*, which was composed to honour a visiting dignitary; the light but formal quality appropriate to such an occasion transposes well into the concerto environment.

The first movement of the Concerto proceeds in a remarkably seamless manner. The discreet themes, motifs and "fills" presented by the soloist follow upon each other in such a natural order that the music flows along smoothly, while providing enormous variety in rhythm and orchestral colour. The oboes lend a special quality, sounding like ever-present commentators on the soloist's ideas and seeming to lead the orchestra in actions that support and amplify the message. This rich musical texture prepares for the solo cadenza in a masterful way, for when it finally comes, the featured performer stands out from the surrounding silence with the greatest possible significance.

The mood of the second movement, an *adagio* in rondo form, is beatific, but not the least bit churchly. From the totally exposed opening through the surprising restatement of this sublime idea at the end, the exalted serenity is undisturbed. The unending melody floats effortlessly over the elegant accompaniment of muted strings, both bowed and plucked.

A *rondeau* closes the work, and it is full of surprises. Its principal idea is a quick, simple, dance-like theme that is rough and

ready in comparison with the elegance of the previous movements. In an imaginative series of episodes, the soloist discovers a multitude of appealing ideas growing from the opening ditty. Then, as if out of nowhere, the music comes to a full stop and begins again in an unrelated tempo, with a sad little *gavotte* in serenade style. Suddenly, the music jumps again to become raucous. Such absurd interruptions were cause for great amusement in Mozart's audiences, and now. Then, the work returns to the principal theme as if nothing strange had happened. The opportunity for a short *cadenza* appears near the end, and the movement closes with a little wave good-bye from the woodwinds alone.

Little Music for String Orchestra Sir Michael Tippett (1905-1998)

Prelude - Maestoso

Fugue - Allegro moderato

Air - Andante espressivo

Finale - Vivace

Tippett wrote *Little Music* in 1946 for the tenth birthday of Jacques String Orchestra founded by Reginald Jacques (1894-1969), organist and conductor of the Bach Choir, London, from 1931 to 1960.

It belongs to the period immediately following his first major success, the oratorio *A Child of our Time*, and as he was starting to think about his first opera, *The Midsummer Marriage*. It is a work on modest scale, the sort of piece any composer might write as a relaxation after strenuous effort on a large project. Modest, but not slight, it sums up the hard-won technical mastery which Tippett had acquired up to this point in his career, in particular his skill at handling complex textures of

interweaving contrapuntal lines, techniques which would carry some of *The Midsummer Marriage's* most radiantly exalted moments.

The four movements are played without breaks, beginning with the declamatory, fanfare-like gestures of the *Prelude*. The *Fugue*, actually the first of two, is moderately-paced and genial. For the *Air*, Tippett resorts to a favourite technique of a favourite composer, Henry Purcell. It is in the form of a *Chaconne* - a series of continuous variations over a repeated theme in the bass, which we hear unadorned on the cellos before the upper parts enter one by one. The *Finale* is the work's second *fugue*, opening with a playful two-part invention for the cellos and violas, before the *fugue proper* starts on the first violins. It reaches a sonorous climax, and is rounded off with a brilliant flourish. This is then repeated softly (each of the parts is marked 'pp echo') - a characteristically good-humoured dismissive wave of the hand.

INTERVAL

Symphony No. 5 in Bb major, D. 485 Franz Schubert (1797-1828)

Allegro

Andante con moto

Menuetto & Trio

Allegro Vivace

In 1816, when just 19, Schubert composed two symphonies, the so-called 'Tragic' in C minor, and No 5 in B flat. The latter is scored for small orchestra without trumpets, drums, or clarinets, and seems to be deliberately written in a Mozartian style. Indeed the orchestration is precisely the same as for the original version of Mozart's

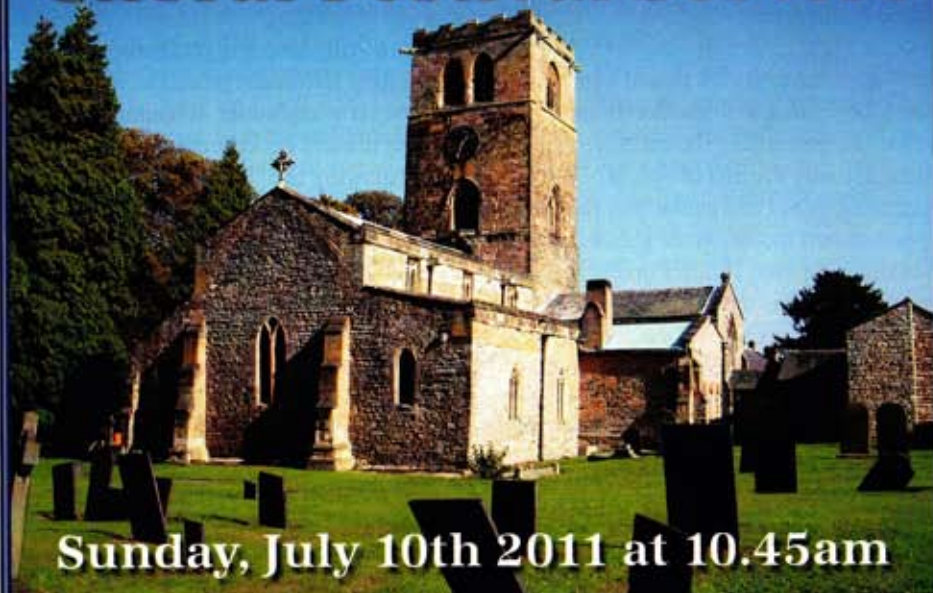
Symphony No 40 in G minor, with which there are certain similarities, particularly in the middle two movements.

His fifth symphony is a genial and thoroughly refreshing piece, the finest of the first six symphonies. It contains just enough hints of darker emotions – foreshadowing the "Unfinished" *Symphony* in B minor of 1822 – to lend it substance. However, following a private performance soon after its completion, it vanished for 50 years.

In 1867, the English musicians Sir Arthur Sullivan and Sir George Grove made a pilgrimage to Vienna, specifically in search of forgotten nuggets of Schubertiana. They brought to light this symphony, the orchestral selections from the incidental music to the play *Rosamunde* and other treasures. The Fifth *Symphony* received its second reading in London during 1873.

Constructed on themes radiating youthful optimism, the first movement is brisk and light. The second movement displays Schubert the lyrical genius of song, operating here in a mode of gently reflective melancholy. Moments of emotional unease crop up, but they are soothed into submission by the music's gentle onward flow. The outer panels of the following *Menuetto* bear their share of shadowy feelings, too. The central *Trio* section, on the other hand, brings the sweet freshness of a spring morning. With the quick *finale* he returns to the mood and energy that informed the first movement, with its display of easy and rich skill.

Choral Festival Service



Sunday, July 10th 2011 at 10.45am

All are welcome!

Organist, James Muckle

Players:

Christopher Harris	violin
Pauline Toone	violin and viola
Imogen Rex	cello
Jill Barker	violin
Philip Olleson	double bass

St Mary's Clifton Singers

St Mary's Singers are an informal group of musicians who value the traditional music of the Christian Church and take delight in offering their gifts to enrich worship. They meet usually on the first Sunday of the month and prepare the music for the service, which may include a renaissance or a classical mass, or a setting of the Anglican service by a more modern composer. Singers who share our enthusiasm and who are reasonably good readers of music are invited to join us; please approach one of the choir leaders for further information.

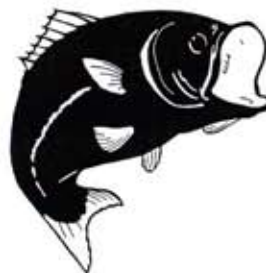
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