

**SMS Recital Series
Trinity Term 2012**

Week 1, Friday 27th April, 1:15pm, Somerville Chapel

Orly Watson (piano)

Works by Mozart, Tchaikovsky, Schönberg, Grieg and Watson

Week 2, Friday 4th May, 1:15pm, Somerville Chapel

Guy Cutting (tenor), Steven Grahl (piano/harpsichord)

Arias by Couperin, Bach, Händel, Haydn and Britten

Week 3, Thursday 10th May, 8pm, Somerville Chapel

Choral Scholars' Recital

Kate Piddington (soprano), Jenni Butler (mezzo-soprano), Daniel Reeve (tenor),
Christoph Schnedermann (bass), Stephen O'Driscoll (baritone), Simon Grange (bass),
Josh Jordan (baritone) and Robert Pecksmith (harpsichord/piano)

Songs/Arias by Mozart, Schubert, Wagner, Offenbach, Britten, Weill and others

Week 3, Friday 11th May, 1:15pm, Somerville Chapel

Oxford Guitar Ensemble

Works by Dowland, Duarte, Granados, Turina and Inés Medina-Fernández

Week 4, Friday 18th May, 1:15pm, Somerville Chapel

James Poston (baritone), Tim Anderson (piano)

Finzi: Let Us Garlands Bring

Week 5, Friday 25th May, 1:15pm, Somerville Chapel

SC8 (Somerville Choir Octet), David Crown (conductor), Douglas Knight (harpsichord)

Choral Works by Palestrina, Victoria, Byrd and Bach

Week 6, Friday 1st June, 1:15pm, Somerville Chapel

Robert Pecksmith (organ and piano)

Works by Beethoven, Dudley Moore and others

Week 7, Wednesday 6th June, 8:30pm, Somerville Chapel

A Summer Night at the Opera

Andreas Kyrris (tenor), Simon Grange (bass), Robert Pecksmith (piano), Stefan
Schwarz (guitar)

Week 7, Friday 8th June, 1:15pm, Somerville Chapel

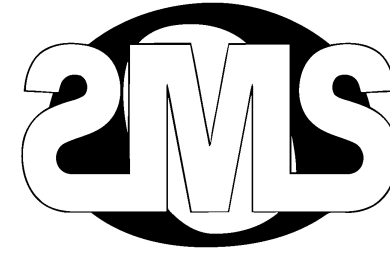
Instrumental Award Holders' Recital

Week 8, Friday 15th June, 1:15pm, Somerville Chapel

Benjamin Skipp (oboe/piano)

Admission is free. There will be a retiring collection in aid of Somerville Choir's
summer tour.

SMS Recitals Coordinator: Stefan Schwarz (New College)



Somerville Music Society

Lunchtime Recital Series, 1 June 2012



Robert Pecksmith, organ and piano

www.somervillemusicsociety.com

Léon Boëllmann (1862-1897)

Suite gothique

op. 25

4. Toccata

César Franck (1822-1890)

Prélude, Fugue et Variation

op. 18

1. Prélude

Ludwig van Beethoven (1770-1827)

Piano Sonata No. 8 in C minor, 'Pathétique'

op. 13

1. Grave – Allegro di molto e con brio

2. Adagio cantabile

3. Rondo: Allegro

Dudley Moore (1935-2002)

Beethoven Sonata Parody

(‘And the same to you’)

Robert Pecksmith, organ and piano

Currently Somerville's Junior Organ Scholar, Robert began his musical life aged 5 when he began learning the piano, achieving Grade 8 Distinction aged 13. Thereupon he also took up the organ under the tutelage of Henry Fairs at the Birmingham Conservatoire, where he remained for five years. During this time he performed regularly and participated in several masterclasses, notably at Lincoln's Inn and at St Chad's Cathedral, as well as accompanying several vocal groups associated with the Birmingham Conservatoire. He also played regularly for his parish Church in Bournville, Birmingham, and upon reaching Oxford he now receives lessons from William Whitehead. Robert also pursued piano studies with Margaret Newman, achieving a DipABRSM aged 16, winning numerous prizes in music competitions, both for his solo playing and as part of a piano trio.

For future local and national concerts, see www.organrecitals.com

Dudley Moore on his Beethoven Sonata Parody

I remember vaguely the night before the first performance at Edinburgh and the actual night itself. I had to construct a solo [...] and I still hadn't got one that I felt was satisfactory. I decided to write a sonata movement using one of the silliest songs that I knew and one of the greatest composers. It seemed to be a marriage which would give some spicy instances of satire. Thus, I chose the 'Colonel Bogey March' as used in the film *Bridge Over the River Kwai* and worked it in the style of Beethoven. I did it very loosely in first movement form (sonata form) and I remembered some time later in London, when my professor (Jack Westrup from Oxford) came to see the show and commented he was longing for a 'development section'! I had to point out that in the interests of comedic economy, no such luxury could be afforded. I composed this piece quickly and directly the night before the show and remember being somewhat delighted at the response of the audience... especially at an extended ending that aped the Beethoven ending of the Fifth Symphony. I improvised endless codas, to the delight of the audience it seemed, until one day the construction of the thing became thoroughly solid.

Source: Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore, *The Complete Beyond the Fringe*, ed. Roger Wilmut (London: Methuen, 2003), pp. 183-184.