

# Lennox Berkeley Society Newsletter

Issue 4

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## Promoting Berkeley's *Divertimento*

As we've previously reported, the Society recently co-funded the production of newly typeset orchestral parts for Berkeley's *Divertimento in Bb*. The new parts are now in circulation, released just as the John Wilson and the Sinfonia of London brought fresh attention to the work through the new *Divertimento* recording, towards which the Society also made a grant.

We are extremely pleased to see these projects bearing fruit. For instance, the Amadeus Chamber Orchestra will perform the *Divertimento* under the baton of Tess Jackson, who recently conducted the National Youth Orchestra at the Proms. The Society is supporting the event with a grant towards the music hire costs. This concert will take place on 17<sup>th</sup> May 2025, in St Albans; details may be found on the orchestra's website: [www.amadeuschamberorchestra.org.uk](http://www.amadeuschamberorchestra.org.uk)

Adam Pounds, our Chairman, a conductor and composer himself, has also received a very encouraging note from the Music Director of the Chiltern Sinfonietta, who recently performed the *Divertimento* in Tring: *"It clearly deserves more professional performances but it's also perfect repertoire for good amateur orchestras such as ours."*

Interestingly, the Chiltern Sinfonietta is now performing Ravel's *Le Tombeau de Couperin*. That work appeared on the Sinfonia of London disc with Berkeley's *Divertimento*, so perhaps the disc is influencing their programming choices – if so, that's very much the outcome we'd have hoped to see from the project, bringing Berkeley's music to the fingers and lips of more musicians, and to the ears of an ever-wider audience.

The Society is ever grateful for the faithful support of its members, and their subscriptions, that have helped these projects promote Berkeley's music.



## Songs for Peter Pears

This summer saw the release of a wonderful recording of Berkeley's deeply personal *Five Housman Songs*, sung by Robin Tritschler with Malcolm Martineau at the piano. The album, from Signum Classics, also includes *Songs of the Half-Light*, accompanied by Sean Shibe.

In reviews, Gramophone praises Tritschler's *"mellifluous tone, flawless technical prowess and impeccable diction"*, while Classical Source remarks on the *"burnished tone and immaculate diction of Tritschler's beautifully focused and projected light tenor"*.

If the reader gets a chance to hear this recording, they may also like to revisit the articles Tritschler contributed to our Journal's 2023 and 2024 editions, in which he examines the emotional background of these works, and discusses in detail how the music expresses it. Both articles are now available on the Society's website: [www.lennoxberkeley.org.uk/articles](http://www.lennoxberkeley.org.uk/articles)

## The Future of the Journal

In conversation at our AGMs, Society members often remark on their appreciation for the annual Journal, with its ever-insightful articles about Berkeley's music and its influences and legacy.

These articles are the fruit of much hard work, on top of which comes the laborious process of formatting them for print, handling the physical copies, and preparing all the envelopes for postage. Furthermore, the Society promotes Berkeley's work by making our articles available as an online resource – accessible to academics to aid scholarly study of Berkeley's music, as well as to the interested public – so additional labour is required to reformat the articles for website display, and to adapt the illustrations. That's additional work that can't all be outsourced.

We have no intention of ceasing the publication of such articles, whether they be written by Committee members or contributed by other writers. However, the hands that have borne these burdens for many years grow weary, and we would like to alleviate the load by presenting future Journal articles online only.

This newsletter would continue, and may be used to inform members of new Journal articles appearing on our website.



We'll write again in the winter, hopefully with updates about the Lennox Berkeley Composition Challenge, an initiative we're now discussing with a Cambridge College.

Ash (Editor)