



Reviews

New Guesten Hall, Avoncroft Museum, Bromsgrove (July 18)

Richard Jenkinson is a cellist so much at one with his instrument. Like flautists, like guitarists, like tuba players, cellists begin with the advantage of presenting such a persuasive visual image even before they start playing, but Jenkinson's relationship with his wooden artefact is really something special. A packed Bromsgrove Festival -- and how successfully has this event taken a new turn of direction! The lunchtime audience relished Jenkinson's presentation of Bach's First Cello Suite and Kodaly's So nata, both composed for cello alone, and both sharing some amazing similarities across the centuries, not least the

rustic qualities which Bach turns into elegance but which Kodaly mines for all their earthy worth. Jenkinson's Bach was fluent and appropriately improvisatory in effect, delivered by a baroque bow, every repeat constantly alive, and with an ebb and flow of dynamics. And his Kodaly was simply miraculous. This is a compendium of every cello technique imagined, and then some. It requires a tuning-down of the instrument's two lowest strings, not only increasing the range but also altering the natural resonance, it brings in folklore elements, it employs left-hand pizzicato to stunning effect, and it builds up an irrepressible emotional momentum which both composer and its performer here handled with the most convincing empathy. Jenkinson has made a lengthy doctoral study of the work, and his spoken introduction made us eager in anticipation. But he referred to the importance of a once -banned Hungarian folksong being quoted; what a pity he didn't play it for us, so we could have listened out for it in performance.

Christopher Morley –Birmingham Post July 2018

The Silver Screen Birmingham Philharmonic Orchestra at the Elgar Concert Hall *****

'My Oscar winner of the afternoon was Richard Jenkinson, the vibrato-rich, emotionally driven soloist in Korngold's Cello Concerto in C (from the 1946 film Deception). This one-movement work covered all the bases, with a rewarding solo part executed in quietly virtuosic style and a sparkling score that repaid close listening. Why don't we hear it more often?'

David Hart, Birmingham Post

'Richard Jenkinson was soloist in an infinitely moving account of the Elgar Concerto. His bowing technique a role-model, fleet in the brief scherzo and almost supernatural controlled in long-breathed subdued dynamics which reach into the soul of this regrettable farewell to a lost world.'

Chris Morley, Birmingham Post 2019

'Richard Jenkinson's big toned account of Bach's 4th cello suite, without being in any way unstylish, purged the music of any cerebral quality, and created an overall air of geniality. Notes were placed cleanly even at fast speed: rhythms and double stops were utterly secure.'

Yorkshire Post

It was obvious from the first majestic flourish that Richard Jenkinson had made this piece (Kodály's Sonata for Solo cello) his own. Playing from memory and throwing caution to the wind Jenkinson brought this music to life with amazing vibrancy.'

The Strad

'And his Kodály was simply miraculous. This is a compendium of every cello technique imagined'

Birmingham Post July 2018