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The Lenthall Concerts

Season 2010-11

Lenthall 100 **The hundredth Lenthall Concert**

The English String Orchestra
directed by **Michael Bochmann**

Wednesday, October 13th, 2010

WITNEY WINTER CONCERTS

Friday, November 8th 7.30pm

Wood Green School, Witney

Jaroslaw Nadrzycki (violin)
Tadashi Imai (piano)

Brahms Sonata for violin and piano no.2 in A op.100

Wieniawski Legend op.17

Tartini Sonata for violin and piano in G minor
"The Devil's Trill" arr. Kresler

Kreisler Schon Rosmarin
Caprice Viennois
Liebeslied

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The Lenthall Concerts

Artistic Director: Michael Bochmann

Coming next:

Wednesday, November 3rd 2010 7.30 pm

Klanglust

directed by Bernd Müller

Concerto Grosso Op. 6 No. 2 Handel

Cello concerto in C Haydn

Serenade in E minor Elgar

Simple Symphony Britten

The talented young German string ensemble make a welcome return to Burford.

Single concert tickets: £12 at the door;
£10 in advance from:

— The Lenthall Concerts (01993 822412)

— Red Lion Bookshop, 122 Burford High Street (01993 822539)

— Music Stand, 62 High St Witney (01993-774890)

Lenthall at 100

In October 1992 Michael Bochmann brought his string quartet (then called "The New Bochmann Quartet") to the school at which he had been a pupil (and also fiddler for the Morris group) before he was taken up to the heights of the RCM and an illustrious musical career. The clarinetist David Campbell joined them and the programme was Haydn's "Emperor" Quartet op.76 no.3, the Mozart Clarinet Quintet and Beethoven's Rasumovsky op.59 no.3. The concert was a huge success and, by popular request, as concert promoters like to say, other concerts followed: somewhat by fits and starts, as they depended on the availability of musicians of high calibre at short notice and this tended to militate against the needs of the publicity machine. This shortcoming was addressed in 1997 by the establishment of a pukka season of six or so concerts during the winter months, and this was gradually refined to the monthly pattern we now know. In 2000 the Lenthall Concert Society was formed, and the establishment of a membership (and the generosity of local sponsors) gave the concerts the financial stability they needed. The result is before you: the hundredth Lenthall Concert.

Centenaries (even ones that happen after only 18 years) are excuses for statistics, of course. One that might be of interest is the relative frequency of composers who have been played. Nothing unexpected here, with Mozart (34) just beating Beethoven (32) on the eighteenth green. The whole leader board shows Haydn (18), Brahms (17), Shostakovich (15), Schubert (14), Dvorak and JS Bach (11), Debussy (10) and Vivaldi and Mendelssohn on 9.

All this is background noise, of course. What matters is the music, and it has been our great good fortune to have been supplied with a stream of the highest quality. The mainstay of the programmes has been the Bochmann Quartet (now sadly disbanded) who contributed over a third of the programmes, but the scope of the concerts has been widened over the years to take in groups from abroad, and young musicians making their way in the profession in this country - both have enriched our seasons considerably. Perhaps even more rewarding has been the inclusion of even younger musicians in a number of programmes, coached by some of the profession's best for each occasion. From the perspective of a humble chair-putter-out the best thing about the Lenthall Concerts is the rapport between the artists and the audience. This is what music societies are best at, and the intimacy and warmth of this particular society are unrivalled. Whether this is your first Lenthall Concert or you have logged through all hundred of them, I hope you feel the same.

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La Ronde des Lutins op.25

Antonio Bazzini
(1818-1897)

Solo violin: Michael Bochmann

Bazzini was an Italian violinist, teacher and composer, much admired by Schumann and Mendelssohn, of whose violin concerto he was the first performer. He had a successful concert career, during which he wrote for himself what musicologists called "character-pieces" like *La Ronde des Lutins (Dance of the Goblins)*, which he styled a Scherzo Fantastique. He gave up writing in this style at the age of 46 to concentrate on more serious composing, most notably of chamber works, and became composition professor and later Director of the Milan Conservatory.

Rumanian Folk Dances

Béla Bartók
(1881-1945)

Jocul Cu Bata—Braul—Pe Loc—Buciumeana—Poarga Romaneasa—Maruntel—Maruntel from Nyagra

Bartok was born on the border of Hungary and Rumania; his birthplace was, in fact, at that time in the latter, although Hungary was later to claim both it and Bartok as their own. It was inevitable, perhaps, that during his long and meticulous research into folk music the composer should expand from Hungary into Rumania, and in 1908 he notated his first Rumanian folksong. These dances were arranged for piano in 1915, and an orchestral version followed two years later.

Programme notes by Chistopher Yapp

The English String Orchestra

Violins: Michael Bochmann, George Ewart, Jackie Allen,
Angus Gibbon, Eleanor Cooke.
Violas: Adrian Turner, Vanessa Murby
Cello: Anna Joubert
Double Bass: Steve Warner

The English String Orchestra was formed in 1980 by William Boughton. It is well known for its recordings, which are often played on Radio 3 and Classic FM. From 1985 until 1999 Yehudi Menuhin was its principal guest conductor and with him the orchestra played all over Europe, USA and Canada.

Over the last few years it has been very active in its smaller group, as it appears tonight and it has on many occasions involved young players playing alongside in its performances. A high point in the orchestra's recent history was its Fantasia Concert in Gloucester Cathedral in Oct 2008 celebrating 50th anniversary of Vaughan Williams' death in which 140 young string players and 290 young choir members took part with the ESO and filled the cathedral.

A particular feature of the orchestra is that the members of the group become the soloists and then retake their place within the orchestra, a tradition that they will continue in tonight's performance.

Programme

(Programme order is subject to change. Pieces will be announced)

L'Anglaise

Joseph Hector Fiocco
(1703-1741)

Fiocco was choirmaster in, successively, Antwerp cathedral and Brussels Collegiate Church. As well as teaching, his duties required him to compose extensively, which he did in a variety of styles, borrowing from the French and Italian traditions. Couperin was a strong influence.

Concerto for two violins and cello in D minor

Antonio Vivaldi
(1678-1741)

Soloists: Angus Gibbon and Eleanor Cooke (violins); Anna Joubert (cello)

To call Vivaldi's life unconventional is to put it mildly. In the year of his ordination he was appointed *maestro di violino* at the Pio Ospedale della Pietà in Venice, where he taught orphaned and abandoned girls who showed musical aptitude, and also acquired and maintained the instruments they played. The musical standard of his pupils must have been very high, for the services at which they sang and played attracted many of the Venetian nobility, as well as foreign visitors. Or perhaps they looked very nice. In any case Vivaldi composed literally hundreds of concertos for them: for one, two or more instruments. When they were published, beginning with the twelve in *L'estro armonico* in 1711, they exerted an enormous influence in countries beyond Italy, especially in Germany.

Londonderry Air

Percy Grainger
(1882-1961)

Many titles grace this famous tune, which Percy Grainger called *Irish Tune from County Derry*. Take your pick: *Londonderry Air*, *County Derry Air* or, of course, *Danny Boy*. Its origins have been debated over the years, but the most likely provenance is that it was collected by Miss J Ross of Limavady and published in 1855 in *The Ancient Music of Ireland*, edited by George Petrie in 1855. It is only one of over a hundred folk or folk-ish songs that Percy Grainger arranged for piano, strings, wind-band or what-have-you. He was not the only arranger to succumb to the charms of this seductive melody, as a quick forage on Youtube will amply demonstrate.

Minuet from A Downland Suite

John Ireland
(1879-1962)

John Ireland belongs to that, sadly rather large, contingent of British composers underrated in their own country. After studying composition under Stanford at the Royal College of Music he was employed as organist and choirmaster at St Luke's, Chelsea but at the same time taught at the RCM, where his pupils included Britten, Moeran and Humphrey Searle, and established himself as one of the leading British composers of his generation.

The Downland Suite was written in 1933 for brass band, and later arranged for small orchestra by Geoffrey Bush, a composer himself and editor of much of Ireland's music. The

Minuet is one of four movements. Like much of Ireland's work, it reflects his love of the English countryside, especially of the South Downs, in whose shadow he came to live towards the end of his life.

Waltz in A op.54 no.1

Dvořák was not a virtuoso pianist, although he respectably took part in many performances of his chamber music, in particular the *Dumky Trio*. His compositions for solo piano are in the main atmospheric pieces or dances, and in 1879 he wrote a set of eight waltzes: 'dances' rather than works to dance to, as some of the cross-rhythms might result in severe muscular stress. A year or so later he arranged two of the set for string quartet.

Carmen Fantasy op.25

Solo violin: George Ewart

The Spanish violinist Pablo de Sarasate enjoyed enormous success in his concert tours throughout all of Europe and much of North and South America. Concerti were written for him by Bruch, Saint-Saens, Lalo and Wieniawski; other works by Joachim and Dvorak. He was also a keen string quartet player, both in private and public, but it is as a solo virtuoso that he is best remembered. He wrote a number of pieces to show off his abilities, including this elaboration of themes from Bizet's cornucopia of good tunes in his most famous opera, which had made its appearance some ten years before this *fantasie*.



Sarasate by James McNeill Whistler

Antonin Dvorak

(1841-1904)

Pablo de Sarasate

(1844-1908)

Interval

Concerto for 4 violins alone



Telemann

Adagio
Allegro
Grave
Allegro

Telemann was born in Magdeburg. Practically an exact contemporary of J S Bach and Handel, he was known to both of them and in his day his reputation rivalled, some say exceeded, theirs. He had prodigious natural musical talent and in spite of his family's determination to steer him into other professions, taught himself to play the violin and several other instruments and by the time he

Georg Philipp Telemann

(1681-1767)

went to Leipzig University he was an accomplished musician and becoming recognised as a composer. He was obviously extremely employable, and posts (as Konzertmeister, Kapellmeister and so on) followed in Sorau ((now Zary) in Poland, Eisenach, Frankfurt and Hamburg.

Telemann composed over three thousand works, as far as anyone can count them. Not a few of them are titled 'concerto', with the meaning that the word had at that time: a series of short movements for a solo instrument or small group, perhaps with a continuo backing.

Capriol Suite

Basse-Danse
Pavane
Tordion
Bransles
Pieds-en-l'Air
Mattachins

Peter Warlock was born Philip Heseltine to a moneyed family (he is the only composer known to have been born in the Savoy Hotel. London). His education (Eton and, sporadically, Oxford) might have led him to follow his father in a career in the Stock Exchange, but music called him, as much as an editor and musicologist as a composer. He had a tumultuous life, but numbered among his friends Delius, whom he worshipped and whose music he did much to promote in England after the composer decamped to France. His output, in the main songs, was erratic, but a period of relative productivity in his life occurred in the mid-twenties, when he settled, if that is the word, in Eynsford, Kent. Here he composed the *Capriol Suite*. Most of the pieces in it are derived from *Orchésographie*, a collection of dance pieces made in the sixteenth century by Thoinot Arbeau, a French author and cleric.

Warlock was an authority on music of the Elizabethan era, and it was entirely typical of him that he should have been charmed by the antiquity of these dances, to say nothing of the euphony of their names.. *Basse-danse* was the principal court dance of the fifteenth and early sixteenth centuries, emanating from Burgundy, whereas the *Pavane* was Spanish in origin. *Tordion* is a dance in triple time, similar to a galliard. *Pieds-en-l'air* belies its name by being slow and delicate, much more a *palais glide* than a succession of *grands jétés*. *Mattachins* is a sword dance. But pride of place in the definitions must go to the *Bransle*, extravagantly described in Randle Cotgrave's *Dictionarie of the French and English Tongues* (London, 1611) as *Bransle: a totter, swing, or swindge; a shake, shog, or shocke; a stirring, an uncertain and inconstant motion*.



Peter Warlock

Peter Warlock

(1894-1930)