

The Lenthal Concerts

Season 2010-11

Klanglust

directed by Bernd Müller

Wednesday, November 3rd, 2010

WITNEY WINTER CONCERTS

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Matthew Featherstone

(flute)

Philip Shannon

(piano)

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The Lenthall Concerts

Artistic Director: Michael Bochmann

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Amael Piano Trio

Maestoso Lugubre Lucijan Marija Skerjanc

Five short pieces Milko Lazar

Oblivion Piazzolla

Verano Porteno Piazzolla

Trio op.07 in B flat Beethoven

"Archduke"

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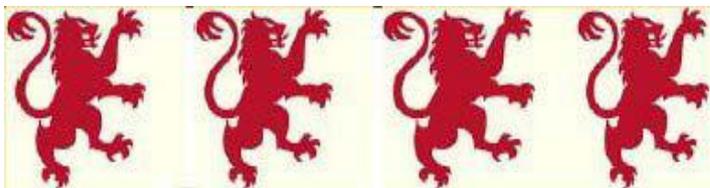
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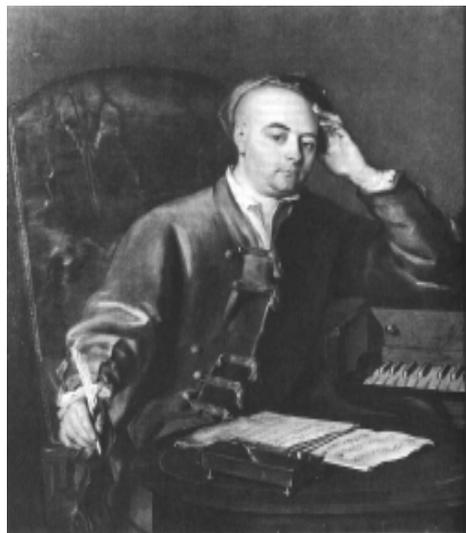
Programme

Concerto Grosso op.6 no.2 in F

Georg Frederic Handel
(1685-1759)

Andante Larghetto
Allegro
Largo (Adagio -Larghetto andante e piano)
Allegro ma non troppo

The twelve *concerti grossi* of Handel's op.6 were all written between September 29th and October 30th in 1739. At the time Handel was nervously oscillating between oratorio and opera, depending on which he could raise subscriptions for, and had moved to the theatre at Lincoln's Inn Fields. For this venue he was writing his settings of Milton's *L'Allegro, il Penseroso* and *il Moderato*. The concertos were intended to be played during the intervals of the longer works, and were also aimed at publishers, one of whom, Walsh, published them in 1840, after an impressive subscription list had been compiled, no fewer than six members of the royal family at its head.



Handel by Phillippe Mercier

The concerto were modelled on Corelli's similar set: scored for *concertino* of two violins and cello with four-part *ripieno* strings and continuo. The movements are short and succinct. No.2 starts at a steady pace, but *serioso*, with the solo strings given a dignified tune above the orchestral chords. Towards the end there are some interesting pauses which suggest that Handel had intended one or more cadenzas to be inserted. The second movement is a bustling affair in the style of a trio sonata. The third alternates between a rather solemn dialogue between the solo instruments and the orchestra, and a slightly faster section which suggests that they have given up the argument and gone for a stroll together. It ends with an unexpected few bars which are of neither complexion. The finale is a jolly fugue which keeps being subverted by the entries of the soloists. Altogether too short, it ends, as did the third movement, with a few seconds of grave reflection.

Cello Concerto in C minor

Joseph Haydn
(1732-1809)

Soloist: Benjamin Kolb

Moderato
Adagio
Allegro molto

Haydn spent twenty-nine years at the court of the Esterhazy princes—first Prince Paul and then his brother Nicolaus. They were great lovers of music but contracts

were fairly stern matters in those days, and Haydn was required by his to perform a number of duties, some of which he carried out better than others: maintenance of the archives, purchase and upkeep of musical instruments, instruction in singing, performance, and, of course, composition:

"Whenever His Princely Highness commands, the vice-Kapellmeister is obligated to compose such works of music as His Highness may demand; further not to communicate [such] new compositions to anyone, still less allow them to be copied [for others], but to reserve them entirely and exclusively for His Highness; most of all to compose nothing for any other person without prior knowledge and gracious consent."

The C major cello concerto's authenticity was wobbly for some years after its rediscovery in Prague in 1961. Now it is generally accepted that it was written early in Haydn's tenure as vice-Kapellmeister at Esterhazy for his lifelong friend Josef Franz Weigl, the principal cellist in the palace orchestra, and has become a staple of the instrument's repertory. All



Esterhazy Palace

three movements are in sonata form. The first starts with an orchestral statement of the main theme, before the cello enters with an authoritative chord and a re-statement. Thereafter the soloist's passages are beautifully contrasted with the four-square accompaniment. Haydn left the cadenza to the taste of the soloist, although other composers have contributed their own versions: notably Britten, for Rostropovich. The adagio is characterised by a succession of long, singing notes from the cello before it joins in with each melody the orchestra plays, which accentuates the overall calm of the movement. The finale has a similar entry from the soloist, over an urgent accompaniment. Haydn uses the same device more than once during the rest of the movement, which abounds in high spirits.

Serenade in E minor, op.20

Edward Elgar
(1857-1934)

Allegro piacevole
Larghetto
Allegretto

Elgar's musical antecedents were not very grand; nor was his parentage. This obviously rankled with him: "You would not wish your board to be disgraced by the presence of a piano-tuner's son and his wife" he wrote declining an invitation to a

formal luncheon in London—this when he was an established composer on the national scene. But he was raised in a pervasive musical atmosphere, and his early compositions reflect the very active musical world of Worcester and its surroundings at the end of the nineteenth century. The Serenade for Strings was first performed at the Worcester Ladies Orchestral Class in 1892, although its public première (in Antwerp) did not come for another four years, and its first outing in England post-dated the *Enigma Variations*. It is probable that it was a re-working of three pieces for strings that also appeared in Worcester, in 1888—these were never published, and the scores have never been found. The Serenade had a special place in Elgar's affections, and was one of the two pieces that he conducted in his last recording session in HMV's Abbey Road Studios, on August 19th 1933. "I like 'em" he said to a friend; "the first thing I ever did".

Between the Three Pieces and the Serenade Elgar and his new wife Alice had moved to London, failed to hit any bullseyes, and returned somewhat disconsolately to Worcestershire, settling in Malvern. Here the air and the views seem to have refreshed his spirits, for the Serenade is a work of relaxed charm, from the gently bouncing ostinato at its beginning ("*piacevole*" means "peaceful"), through the lovely, unmistakably Elgarian scene-painting of the *larghetto*, and the gradual return in the last movement to the bobbing theme with which the work began.

Simple Symphony

Boisterous Bourrée
Playful Pizzicato
Sentimental Saraband
Frollicsome Finale

Britten graduated from the Royal College of Music in 1932 with a travel grant for £100, which he intended to use to go to study with Alban Berg, whom he much admired. But his parents were suspicious of Berg's morals, and Vienna was replaced with Lowestoft and the family home. There Britten started to sort out his considerable trunk of juvenilia, some of which he worked up into the Simple Symphony. The origins of each movement are duly noted in the score by footnotes, and include several pieces from piano suites written in the mid-twenties, and two songs from the same period: "Now the King is Home Again", from Tennysson's *The Foresters*, and Kipling's "The Road Song of the Bandar-Log: Here we go in a Flung Festoon".

The symphony received its first performance in Norwich in 1934, with Britten conducting an amateur orchestra, and has become a much-

Benjamin Britten
1913-1976



Britten in 1933

played member of the string orchestra repertoire. The piece is dedicated to Audrey Alston, Britten's viola teacher, who encouraged her pupil to attend concerts and introduced him to his great mentor, Frank Bridge.

Perhaps in an effort to disarm the listener, Britten's titles for both the symphony and its constituents suggest a work of lighter weight than it proves. Although short, it has four finely wrought movements. The first alternates some classical counterpoint with a hint of the English pastoral style which Britten would later take pains to distance himself from. The second has some deft writing for the plucked strings, with surprising changes in colouration as it progresses. The *saraband* is anything but sentimental: "sorrowful" might do it more justice, for it has a tragic feeling worthy of Tchaikovsky. Likewise, the finale is more purposeful than frolicsome, and packs a lot of punch in its three and a half minutes, ending with a storming coda.

Programme notes by Christopher Yapp

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Klanglust

Violin 1	Bernd Müller (Concertmaster) Anne Maertens Franziska Kiesel Waldemar Darscht
Violin 2	Valentina Pilny (Leader) Eva Lazarus Miriam Zeitner
Viola	Christopher Scholz (Leader) Bernd Wolf Laura Fritsch
Violoncello	Benjamin Kolb (Leader) Jaromir Kostka Malte Meyn
Doublebass	Sebastian Kolb

The Klanglust Ensemble was founded by Bernd Müller at Langenzenn Abbey in 1997. The orchestra consists of former and current members of the Fürther Streichhölzer, the Fürth youth orchestra, as well as music students or professional musicians, particularly in the principal positions. Although conceived as a string orchestra it often expands to include wind players. Since Bernd Müller became the artistic director of the Fürther Streichhölzer Klanglust has become integrated with the Streichhölzer. Klanglust has worked together with Michael Bochmann every year since 1997 and they have performed together at Langenzenn each New Year. Since 2009 this concert has been repeated in Hollersbach/Austria every year. The orchestra gives many concerts in the Fränkish region around Nuremberg and is much in demand also for accompanying Oratorios, Passions and Masses. In 2006 the ensemble was invited to play in Hollersbach, Austria for the Mozart celebrations. A further highlight in 2006 was the project "Hear Our Voice", which included poems written by children who died during the Holocaust, with concerts in London, Fürth and Prague."

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