

The Lenthal Concerts

Season 2010-11

**The
Royal College of Music
String Band
directed by Mark Messenger**

Musicians of Oundle School

John Roberts (oboe)

Wednesday, January 12th, 2011

WITNEY WINTER CONCERTS

Friday, January 14th 7.30pm

Wood Green School, Witney

Olivia Sham (piano)

Making Music Award for Young Concert Artists Winner 2010, Australian pianist Olivia Sham is currently studying at the Royal College of Music in London, and has won numerous prizes.

The programme will include works by Chopin, Liszt and Schubert.

**Tickets £9/£7.50 (Children/WOC students £1)
from Music Stand, High Street;
Greenway Antiques, Corn Street; or at the door**

The Lenthall Concerts

Artistic Director: Michael Bochmann

Coming next:

Wednesday, February 9th 2011 7.30 pm

Gallitzin String Quartet Sholto Kynoch (piano) Dan Norman (tenor)

Quartet in B flat op.76 no.4 ("Sunrise") Haydn

"On Wenlock Edge" Vaughan Williams

Quartet in E minor op.59 no.2 ("Razumovsky") Beethoven

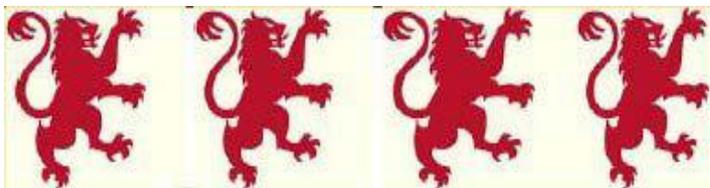
A young quartet, to keep an eye and ear on, are joined by a tenor who drew glowing reviews at the 2009 Oxford Lieder Festival, and the Director of the Festival himself.

Tickets: £12 at the door; £10 in advance from:

— The Lenthall Concerts (01993 822412)

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



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Programme

Oboe Concerto in D minor op.9 no.2

Tomaso Albinoni
(1671-1750/51)

Allegro non presto
Adagio
Allegro

Although he was a close contemporary of Vivaldi, Albinoni's career as a composer was far less geared to the demands of a musical institution (in Vivaldi's case l'Ospedale della Pietà, for whose pupils he wrote endless works). One might even describe him as an amateur composer in his early years, since he trained as a stationer and as such inherited a third of his father's business. But once he had shaken off the chains of commerce he was prolific as a composer, with over 50 operas to his name, as well as numerous cantatas and much instrumental music. His work was held in high repute in the eighteenth century (even the mighty J S Bach borrowed ideas from him) but languished after his death. Only in the last century has its reputation revived, although many of his manuscripts perished in the Dresden raids of World War II.



Albinoni

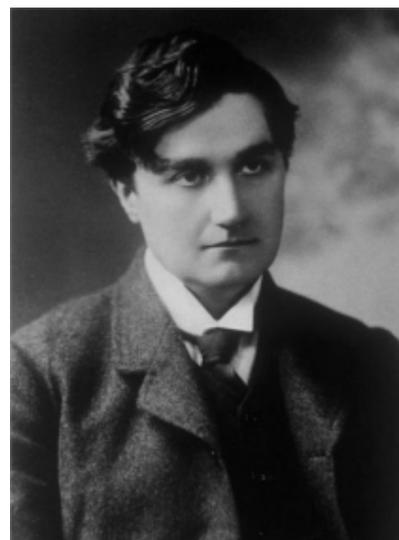
This oboe concerto comes from a set of twelve that Albinoni wrote circa 1712 under the title of *Concerti a cinque*. They are among the first such works to have been written for the instrument, but Albinoni handles writing for it with great ease. The first movement makes great play of the oboe's flexibility, the ornamentation in the solo part building up throughout. The *adagio* sets a wistful slow tune over placid semiquavers from the strings, very Bach-like. The finale is a very sunny little number, the oboe dancing away as only oboes can.

Fantasia on a theme of Thomas Tallis

Ralph Vaughan-Williams
(1872-1958)

Thomas Tallis (c.1505-1585) was a composer who, like his contemporary William Byrd, navigated the shoals of the Reformation and its aftermath, composing for both the old and new faiths while never renouncing his Roman Catholicism. To

accomplish this he was able to switch his styles to accommodate whichever monarch was on the throne, and it was as a gentleman of the Chapel Royal under Elizabeth I that he composed nine settings of words from Archbishop Parker's psalter. One of these, the Third Mode Melody, was included by Ralph Vaughan Williams in the English Hymnal (as the melody for Joseph Addison's hymn *When Rising from the Bed of Death*), and used by him in 1910 as the basis for this *Fantasia*, originally written for large and small orchestras and string quartet.



Vaughan Williams ca 1910

It was first performed at the Three Choirs Festival and famously inspired the young Ivor Gurney and Herbert Howells to the extent that they were unable to go home and spent half the night wandering round Gloucester, dazed by what they had just heard.

The Third Mode, also known as the Phrygian, is delineated by playing the white notes on a piano, beginning on E. One does not want to go into the technicalities of modal writing, but there is something very mystical about this particular mode, and Vaughan Williams exploits this to the full. Plainsong, polyphony and Vaughan Williams' other passion, English folk song, are all in the mix. Additionally, the theme is one of continual surprises (making the hymn setting one of the slipperiest to grasp in the entire English Hymnal). There are changes of metre, melody and harmony, to which Vaughan Williams adds his own variations of orchestral colour, ingeniously dividing the sound between the orchestra and the smaller group.

The work starts with some ghostly scene-setting in the upper strings before the theme is introduced by the lower ones, and then repeated by the violins. As the piece develops there are interludes for soloists, which come together to form the string quartet, or small orchestra, that is the main ensemble's counterweight. Although the piece works perfectly well in the concert hall it was intended for a church acoustic, and this undoubtedly contributes to its magic.

Interval

Chamber Symphony op110a

Dmitri Shostakovich
(1905-1975)

arranged by Rudolf Barshai (1924-2010)

Largo
Allegro molto
Allegretto
Largo
Largo

Rudolf Barshai was a friend of Shostakovich and a noted interpreter of his works. The Chamber Symphony is an arrangement by him for small orchestra of Shostakovich's Eighth String Quartet, a piece of immense power with intriguing associations, most of them tragic.

In July 1960 Shostakovich had been to Dresden to finish the score for the joint Soviet-East German film *Five days—Five nights*. So saddened was he by the sight of the city, much of which still lay in ruins, and the reports of the raids which had caused such devastation, that he wrote this deeply moving quartet in three days.

There are similarities to the Eighth Symphony, also an outcry against war, although written in time of war itself. The dedication reads: "In remembrance of the victims of Fascism and war", and Shostakovich further expressed his personal feelings by using his musical 'autograph' D-E flat-C-B (in German notation D-Es-C-H, his initial and first three letters of his name).

But there are more allusions in the work. Shostakovich quotes from several of his symphonies, the first cello concerto and his second piano trio: a sort of autobiography of his often troubled career. Most significant of all, perhaps, is his quotation from his opera *Lady Macbeth of Mtsensk*, famously banned by the regime on its first appearance.

The form is unusual, there being five continuous movements. The first is a tragic *largo*, which sets the funereal mood, but the second is rapid, nervous, pell-mell, and the third a demonic little waltz. Then it is back to the introspective—some have thought suicidal—Shostakovich. The fourth movement is part angry, part elegiac; and the piece ends in the same sombre mood in which it began.



Shostakovich

The Royal College of Music String Band

The core of the Royal College of Music String Band comprises the first year undergraduate bowed string players. The ensemble brings together the most talented students from a wide variety of continents and backgrounds. Within this, the ethos of chamber musicianship, and being a soloist within an ensemble is explored. Rehearsal periods are short and intense, and much of the educational experience is developed through repeated performances. Standards and expectations are high, with individual responsibility being a key component.

Since its inception, the Royal College of Music String Band has been much in demand, and now has a busy concert schedule both within and outside the College during the three months of its existence before the members are subsumed into the College's larger orchestral activity. Regular engagements include concerts for The Lenthall Concert Society, Churchill Music, Oundle School as well as annually being invited to perform at the Worshipful Company of Musicians' evensong at St. Paul's Cathedral

Violins 1

Lyrít Milgram
Marie Oka
Ioana Forna
Marie Schreer
Johannes Marmen
Young One Ser

Violins 2

Hannah Tarley
Luis Correia Silva Moto
Emre Engin
Helena Buckie
Emiko Bankson
James Longbottom
Henry Tong

Violas

Elliott Perks
Elizabeth Boyce
Francis gallagher
Joshua Hayward

Cellos

Florian Sattler
Maude Ferey
Anton Crayton

Double Basses

Rodrigo Moro martin
Ben Daniel-Greep

John Roberts

Born in Glasgow in 1991, John took up the oboe aged 11. He studied with Stephen West at RSAMD Juniors from 2003 until 2008, where he performed Martinu's Oboe Concerto in his penultimate year. In 2008 he was awarded a scholarship to study at the Royal Collage of Music where he is now working towards an undergraduate degree under tuition from Christopher Cowie, Gareth Hulse and Christine Pendrill.

John has appeared in orchestras nationwide including the Amadeus Orchestra in London and the Royal Scottish National Orchestra in Glasgow. He regularly plays principal oboe with Camerata Scotland, recently touring to Mauritius, and was recently selected to play in the London Sinfonietta Academy.

He is delighted to be supported by Netherlee Primary School, East Renfrewshire, where he used to attend, which recently funded the purchase a new instrument.



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