

The Lenthal Concerts

Season 2010-11

The Galitzin String Quartet

Daniel Norman (tenor)

Sholto Kynoch (piano)

Wednesday, February 9th, 2011

WITNEY WINTER CONCERTS

Friday, January 14th 7.30pm

Wood Green School, Witney

Quentin Hayes (baritone)

Lyndall Dawson (piano)

**"Particularly Inclement
Weather"**

The recital will include the Finzi song cycle 'Earth and Air and Rain' (words by Hardy) and songs by Rossini, Respighi, Debussy and Schubert, to name but a few!

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

The Lenthall Concerts

Artistic Director: Michael Bochmann

Coming next:

Wednesday, March 16th 2011

7.30 pm

**Bochmann Trio
Paul Turner (piano)**

Piano Quartet in G minor K478

Mozart

String Trio

Sibelius

Piano Quartet op.23 in D

Dvorak

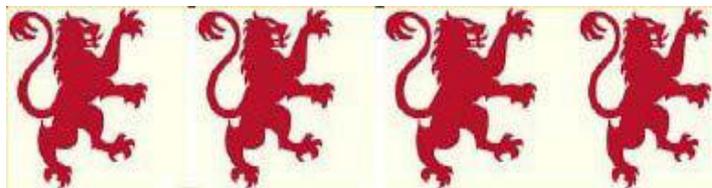
Surprise visitors to the 2009-10 Lenthall Season, the Bochmann Trio (Michael Bochmann, Carol Hubel Allen and Nella Hunkins) return at longer notice this year in the company of the pianist Paul Turner.

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

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



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Programme

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

Joseph Haydn
(1732-1809)

Allegro con spirito
Adagio
Menuet, Allegro
Finale, Allegro non troppo

When Haydn returned from London in 1795 it was to the service of the fourth member of the Esterhàzy family to employ him. Prince Nicholas II was an unsympathetic character but a generous patron of the arts. Haydn's main duty was to compose a yearly mass for the name-day of Nicholas's wife Maria, and this he did from 1796 to 1802 (except for 1798, when *The Creation* intervened). Otherwise he was free to take on commissions from others, amongst them his friend, the Hungarian Count Joseph Erdödy, for whom Haydn wrote his last set of six quartets, op.76.

The "Erdödy" quartets, and the two "Lobkowitz" quartets which followed them, represent Haydn's last flowering as an instrumental composer. The former set shows his enormous range, including as it does the tense no.2 ("Fifths") and the more relaxed and flowing no.3 ("Emperor"). No.4 contains its own diversity, the relative seriousness of the first three movements giving way to the rollicking finale, with its huge coda (65 bars out of 175). Each movement has its own personality, and is possessed, in H Robbins Landon's words "of a depth at the same time profound and radiant". The nickname derives from the opening, with the first violin theme rising like the sun emerging from a bank of clouds. The feeling of a growing dawn fills the whole movement. The *Adagio*, one of Haydn's slowest, has an elegiac sadness. The *Menuet* is full of energy and drive and looks ahead to Beethoven; the *Trio* is Haydn's last excursion into folk themes, which he had been the first to introduce to Western European audiences. The last movement has two marked accelerations, and ends *presto*, with a cadence involving triple stops from most of the players.



Count Niklaus Esterhazy

"On Wenlock Edge"

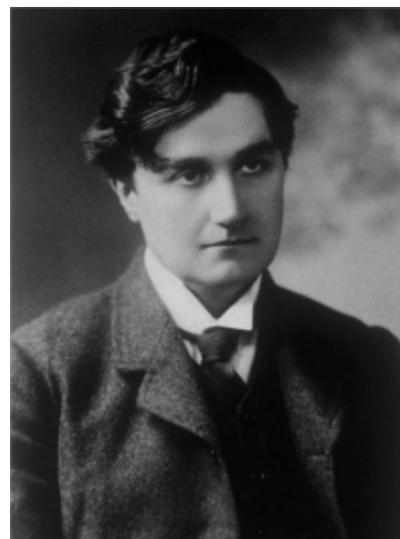
Ralph Vaughan-Williams
(1872-1958)

On Wenlock Edge
From Far, from Eve and Morning
Is my Team Ploughing?
Oh, when I was in Love with You
Bredon Hill
Clun

In 1908 Vaughan Williams went to Paris for three months to study with Maurice Ravel and "acquire a little French polish". It was an act of surprising deference, for Ravel was three years his junior; but Vaughan Williams knew that his roots, in nineteenth century German music and English folk song and dance, had not given him the lightness and colour he was aiming for. Ravel's instruction was mainly in orchestration, and Vaughan Williams responded keenly.

Although the fruits of this visit probably appear most obviously in the Tallis Fantasia, it was this setting of *On Wenlock Edge* that first occupied Vaughan Williams on his return to England, and the influence of his French mentor can be clearly heard. (Vaughan Williams later set it for tenor and orchestra, where his debt to Ravel is even more marked). Housman had published (at his own expense) *A Shropshire Lad* in 1896, to not much public acclaim initially, but its nostalgic view of the English countryside, and especially its portrayals of doomed youth, struck increasingly loud chords with readers as the Boer War progressed, and by the time of World War I it was in many a soldier's knapsack. Its sentiments, and the strong, strophic structure of the poems, made it no less attractive to composers: Ireland, Butterworth, Gurney, Moeran and literally dozens more. Michael Hurd wrote of the poems "Next to Shakespeare and Robert Herrick they are one of the greatest gifts an English poet ever made to English composers."

Ironically, Housman, who did not much approve of any of his poems being set to music, took particular exception to this work, and wrote more than one letter of complaint to his publisher. What particularly irked him was Vaughan Williams' excision of two stanzas of "Is my Team Ploughing". "How", he wondered would the composer "like me to cut two bars out of his music?". After Housman's death in 1936 Vaughan Williams defended his decision as being his prerogative; furthermore, he wrote "I feel that a poet should be grateful to anyone who fails to perpetuate such lines as —"The goal stands up, the keeper / Stands up to keep the goal". Whoever's side one is on, this is a marvellous evocation of Englishness by two great exponents of their country's idioms.



Vaughan Williams ca 1910

Interval

Quartet in E minor op.59 no.2
(Rasumovsky)

Ludwig van Beethoven
(1770-1827)

Allegro
Molto Adagio
Allegretto
Finale: Presto

Andrey Kyrillovich, Count Razumovsky (1752-1836) was the Russian Ambassador to the Austrian Court from 1792 until 1807, and for his services he was created a prince by the Tsar. He had personally known both Haydn and Mozart, and as a keen amateur musician he surrounded himself with musicians in his palace. But his name resounds to this day for the patronage he gave to Beethoven, and his close association with the composer's development. He it was who gave a life-long contract to four musicians, forming the Rasumovsky Quartet, the first and only example of its kind in Austria. The quartet was placed at Beethoven's complete disposal, and became famous throughout Europe. In 1806 the Count commissioned the three string quartets that bear his name. They are linked by Russian folksongs — according to Czerny "Beethoven pledged himself to weave a Russian melody into every quartet".



Prince Rasumovsky

The leader of the Rasumovsky Quartet, Schuppanzigh, had been a close friend of Beethoven's for many years, and had been involved in the preparation and performance of the op.18 quartets, Beethoven's first works in the genre, some six to eight years earlier. Beethoven's music had matured in the intervening years — with the Eroica symphony by now behind him — and nearly everyone who heard them found them odd, to say the least. Felice Radicati, a violinist and himself a quartet composer, who fingered the quartets at Beethoven's request, said to him that surely he did not consider these works to be music? Beethoven replied "Oh, they are not for you but for a later age".

The first movement of the second quartet starts with some rousing chords, and the mood of urgency is sustained for its 11+ minutes. *Sturm und Drang* are left behind in the second movement, which was inspired, Beethoven told the violinist Carl Holz, by his "contemplating the starry sky and thinking of the harmony of the spheres". The *allegretto* movement is a busy scherzo into which is embedded the obligatory Russian folk theme, so elaborated that its origins are buried in an torrent of Beethovenian invention; unusually, the trio is reprised after the customary repeat of the scherzo. The final movement is a gleeful gallop, which accelerates excitingly as it comes up to the finishing post.

Programme notes by Chistopher Yapp

The Galitzin Quartet

Pedro Meireles (violin)

Thomas Kirby (viola)

Owen Cox (violin)

Ken Ichinose (cello)

First Prize Winners of the 22nd Charles Hennen International Chamber Music Competition in Holland, 2007, the Galitzin Quartet was formed in 2003 at the Royal Academy of Music in London. After playing together for only two months they won the 'Sir Edward Cooper Prize' at the Academy for their performance of Brahms' String Quartet in A minor, which led to a public masterclass at the Wigmore Hall, London. Since this early achievement they have continued their prize-winning success, winning the Czech-London International Music Competition and receiving the Marjorie Bunty Lempfert award for chamber music, reaching the final of the Royal Overseas League Competition and winning the 'Sir Arthur Bliss Prize' for their performance of Bliss' Clarinet Quintet with the critically acclaimed clarinetist Julian Bliss. The Galitzin Quartet held the Leverhulme Chamber Music Fellowship at the Royal Academy of Music during the 2006/07 season.



Daniel Norman

Daniel Norman was a choral scholar at New College Oxford, where he read Engineering. He went on to study in the US and Canada and at the Royal Academy of Music.

Concert performances have included Britten War Requiem in Warsaw, Schumann Lieder with Julius Drake at the Wigmore Hall, Wozzeck with Daniel Harding and the Mahler Chamber Orchestra, Evangelist in Bach St John Passion at the Festival Hall, and regular appearances at the Three Choirs, Cheltenham, Chelsea, Lichfield and Endellion Festivals.

Opera credits have included Glyndebourne, his Covent Garden debut as Borsa Rigoletto, the Garsington Festival, Opera Boston and at the Teatro Filharmonico for Fondazione di Arena di Verona, L'Opéra National de Paris, the Aldeburgh, and at the Mariinsky Theatre in St . Petersburg.

Recordings include four volumes of the Hyperion Schubert Edition with Graham Johnson and Beethoven's 9th Symphony with the Minnesota Orchestra and Osmo Vänskä (Gramophone Editor's Choice and nominated for a Grammy 2007). Daniel recently released his debut solo CD: Britten Winter Words and Who Are These Children? with Christopher Gould on BIS records.



Photo: Rupert Jefferson

Sholto Kynoch

Sholto read Music at Worcester College, Oxford, and studied at the Royal Academy of Music and the Guildhall School of Music and Drama. His teachers have included Michael Dussek, Graham Johnson, Malcolm Martineau, Ronan O'Hora and Vanessa Latche.

Sholto is the founder and director of the Oxford Lieder Festival, where he has accompanied some fifty song recitals over the past eight years, working with singers including Kate Royal, James Gilchrist, Mark Stone, Jonathan Lemalu and Henry Herford. In 2008, he was privileged to play for Ian Partridge's "Farewell" recital.



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