

# **The Lenthall Concerts**

**Season 2012-13**

## **The Klanglust Ensemble**

**directed by Bernd Müller**

**Wednesday, October 31st, 2012**

**Church of St John the Baptist, Burford**

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Chopin	Introduction and Polonaise brillante in C op.3
Beethoven	Sonata in F op 5 no 1
Frank Bridge	Berceuse & Serenade for cello & piano
Rachmaninov	Vocalise op 34 no 14
Shostakovich	Sonata for cello & piano in D minor op 40

Tickets £10/£9 (under 18 £1)

from Music Stand, High Street;

Greenway Antiques, Corn Street; or at the door, 30 minutes before the start of a performance

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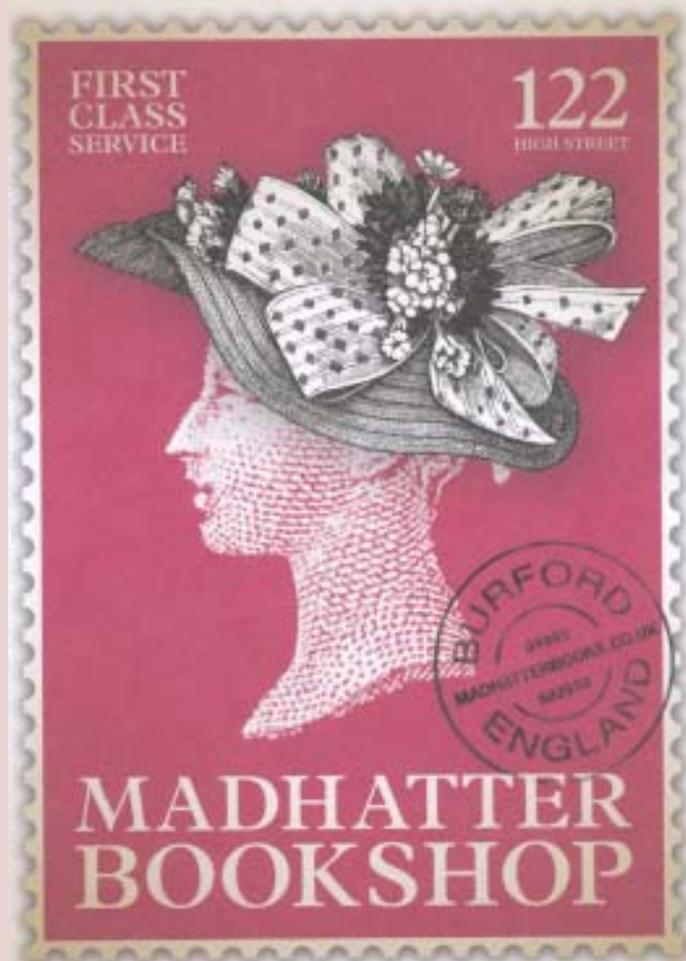
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# Programme

## Abdelazar Suite

**Henry Purcell**  
(1659-1695)

*Ouverture*  
*Rondeau*  
*Air*  
*Air*  
*Minuet*  
*Air*  
*Jig*  
*Hornpipe*  
*Air*

In the last few years of his short life Purcell renewed his connection with the theatre and produced much incidental music, as well as operas which are among his masterpieces, such as *King Arthur* and *The Faery Queen*. This suite was adapted from incidental music for a 1695 revival of the play *Abdelazar* or *The Moor's Revenge*, written by the playwright Aphra Benn in 1676. This was in turn an adaptation of a play written ca 1600, possibly by Thomas Dekker, called *Lust's Dominion*.



Henry Purcell

Producers of feature films are not purists, and it should probably not come as a surprise to find the guests at Lady Gresham's ball in the 2007 film *Becoming Jane* (Austen) dancing to the *Hornpipe* from this suite. The piece was only a hundred years old, after all, and time is pretty elastic in historical plays, as Shakespeare would probably have to admit. *Abdelazar* fell comfortably into the category of Revenge Tragedy, a far cry from Lady Gresham's entertainments. Another movement (*Rondeau*) appears in the Netherfield Ball in the 2005 version of *Pride and Prejudice*; but a far more impressive recycling of the movement occurred in 1946, when Benjamin Britten used it as the basis of his *Young Person's Guide to the Orchestra*, commissioned for an educational film and subtitled *Variations and Fugue on a Theme of Purcell*. This piece soon became one of the staples of the concert hall, and Purcell's theme is familiar to a wider audience than he could ever have imagined

## Concerto for three violins BWV 1064

Johann Sebastian Bach

(1685-1750)

*Allegro*

*Adagio*

*Allegro*

Bach's son, Carl Philipp Emanuel, writing to his father's first biographer, Johan Nicolaus Forkel, said "*In his youth, and until the approach of old age [my father] played the violin very cleanly and penetratingly, and thus kept the orchestra in better order than he could have done with the harpsichord. He understood to perfection the possibilities of all stringed instruments.*"

Dating Bach's works is always fraught with difficulty, as so many of them were written for one combination of instruments and then adapted for others, as expediency demanded. Scholars identify this as a work originally written for violins, then adapted for three harpsichords and eventually recreated for violins, the original presumably having vanished into Bach's great musical compost bin.

The concerto probably appeared in Cöthen at about the same time as the Brandenburgs, and has all their exuberance. The energetic outer movements frame an *adagio* in which the three soloists have interweaving lines which challenge but never confuse the listener. It is tempting to fantasise about Bach performing it at the court there with two of his sons, but, unlike Mozart, Bach was no great letter-writer, and we have to imagine what the day-to-day life of this towering genius was.

*Interval*

## Divertimento in F K136

Wolfgang Amadeus Mozart

(1756-1791)

*Allegro*

*Andante*

*Presto*

This work first saw the light of day as a string quartet, written in 1772, when Mozart was at the end of his career as a boy wonder, dazzling audiences all over Europe, and about to enter the employ of the new Archbishop of Salzburg. From now on, until he departed from his home town for Vienna on less than cordial terms with his employer, he would have the duties of court composer and musician.

The first movement is quintessential early Mozart, twinkling away merrily in best *Eine Kleine Nachtmusik* style, with semiquavers flying in all directions. The *andante* has a stately dance form, and the finale, after a few staccato steps, turns into a gambol not unlike that of the first movement, and ends at full tilt.

## Holberg Suite op.40

Edvard Grieg  
(1843-1907)

*Prelude*  
*Sarabande*  
*Gavotte and Musette*  
*Air*  
*Rigaudon*

By the time he came to write this suite (originally titled "In Holberg's Time") in 1884 Grieg had established himself not only nationally but throughout the Western world, by his immediately appealing incidental music for Peer Gynt, and his piano concerto. It was fitting, therefore, that as one of Bergen's favourite sons he should be asked to compose music to celebrate the bicentenary of another: the dramatist and man of letters Ludvig Holberg (1684-1754). The tribute was to be a cantata, to be sung at the unveiling of a statue of Holberg, but Grieg was not very enthusiastic at the prospect of conducting such a piece in the open, in December. He wrote to friends:

" I can see it now: snow, hail, storm, and thunder, a large male chorus with open mouths into which the rain pours, and me conducting with a rain coat, winter coat, galoshes, and umbrella! Then, of course, a cold or God knows what other kind of illness! Ah well, that is one way to die for one's country!"



The cantata was never finished. Instead Grieg turned to a set of piano pieces he had written as a tribute to Holberg the previous summer, before the cantata commission arose. The following March these appeared in an orchestral version, Grieg conducting the first performance in Bergen (indoors).

The suite follows the pattern of much baroque music: a type of French suite, in which formality mingles with the folk tradition that inspired so much of Grieg's music. The *Prelude* has a fine rhythmic pulse; a singing melody appears above it. In the *Sarabande* we begin the dance: a graceful tribute to Holberg's time with a long, lyrical line. The dance gets a bit more sprightly in the *Gavotte*, where we are in a court ballroom, but the *Musette* brings an earthier element, reminding us that the word *musette* also means bagpipe. The *Air* that follows is marked "*Andante Religioso*." Here, as in the *Sarabande*, Grieg puts more emphasis on the deeper strings. The *Rigaudon*, a dance as much at home at court as in the country, is perhaps Grieg paying tribute to yet another famous son of Bergen, the violinist Ole Bull, who was Grieg's famous forerunner in putting Norwegian music on the map.

# The Klanglust Ensemble



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. 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 Fränkisch 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."

The city of Fürth (f???) is located in northern Bavaria, Germany, in the administrative division (Regierungsbezirk) of Middle Franconia. It is now contiguous with the larger city of Nuremberg, the centres of the two cities being only 7 km apart. Fürth, Nuremberg and Erlangen, together with some smaller towns, form the "Middle Franconian Conurbation", which is one of 23 "major centres" in Bavaria

## The Orchestra

*1st violin:*

**Bernd Müller, Maria Hussong, Franziska Kiesel,  
Rebekka Wagner**

*2nd violin:*

**Valentina Pilny, Korina Alliger, Constantin Vlad,  
Sabine Friedrich**

*Viola:*

**Christopher Scholz, Laura Fritsch, Franziska Herb**

*Violoncello:*

**Benjamin Kolb, Elisabeth Lang, Jaromir Kostka**

*Double Bass:*

**Sebastian Kolb**



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