

# **The Lenthall Concerts**

**Season 2013-14**

## **The Royal College of Music String Band**

**conducted by Mark Messenger**

**Wednesday, January 15th 2014**

**Burford School**

## WITNEY WINTER CONCERTS

Friday, February 14th 7.30pm

Wood Green School, Witney

### The Countess of Munster Musical Trust Concert

## Elen Hydref - harp

*Programme to include:*

Sonata in G major *C P E Bach*

Santa Fe Suite *William Mathias*

Fantasy on themes from opera "Eugene Onegin"

by P I Tchaikovsky *E Walter-Kühne*

**Tickets £11/£10 (under 18 £1)**

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minutes before the start of a performance**

## The Lenthall Concerts

Coming next:

*Wednesday, February 12th 2014*

*7.30pm*

*Burford School*

## Ensemble Epomeo

Selections from the Goldberg Variations

*J S Bach arr. Stikovetsky*

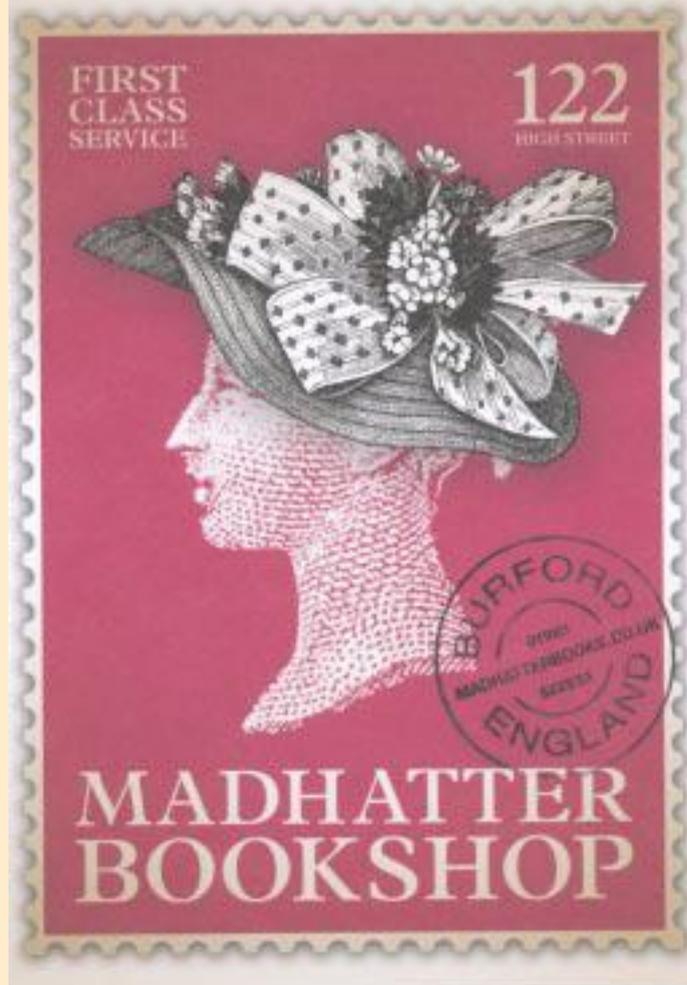
String Trio (1952)

*Weinberg*

String Trio in D major op.9 no.2

*Beethoven*

A ground-breaking string trio from the USA make their first visit to the Lenthall Concerts. "A brilliant revelation...unforgettable...superb performance" - San Francisco Chronicle



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# Programme

## **Cantus in memoriam Benjamin Britten**

**Arvo Pärt**  
b.1935

Arvo Pärt has been recorded as describing Britten as possessing "the unusual purity" that he sought in his own music. He would doubtless have loved to meet him, but it was not to be, as Britten died in 1976 and Part did not have access to the West until he moved from Estonia to Austria four years later. This piece commemorates his admiration for the British composer's work in a sort of threnody, written for strings and a single, funereal, bell. The form is one which Part devised and called tintinabuli. A repeated downward scale of A minor, punctuated by the keynote bell, shimmers away and eventually blurs into a haze. A gentle warning to the listener: the piece begins and ends with several bars of scored silence.

## **Symphony no.104 in D major ("London")**

**Joseph Haydn**  
(1732-1809)

*Adagio – Allegro*  
*Andante*  
*Menuetto and Trio: Allegro*  
*Finale: Spiritoso*

We have the German violinist and impresario, Peter Salomon, to thank for this and eleven other Haydn symphonies. It was Salomon who expeditiously engaged the composer as soon as the latter's bonds to the Esterhazy court had been loosened and he could accept outside commissions. In each of his two visits to London (1791/2 and 1794/5) Haydn was required by his contract to produce 6 symphonies. Some he brought with him, others he wrote while in London. Stimulated by the glamour of the city (at that time five times as large as Vienna), the response of society to his music, and the financial rewards it was bringing him, he produced 12 symphonies which stand above all his others as his monument. None is greater than the last of the series, which was first performed at the composer's benefit concert on 4th May 1795, in the Great Concert Room of the King's Theatre, Haymarket. It was an unalloyed triumph. The Morning Chronicle wrote that "for fullness, richness and majesty in all its parts it is thought by some of the best judges to surpass all his other compositions." In his London Notebook Haydn wrote "The whole company was pleased, and so was I." Just to keep things in perspective, he added "I made four thousand gulden this evening. Such a thing is only possible in England."



The opening, in the minor key, is indeed magisterial, but its declamatory chords are interlaced with quieter, more anticipatory passages for the strings. Sure enough, the movement soon sails into the major and a robust but affable *allegro*, with the alternation between strings and the full orchestra continuing. It is a toss-up as to which is going to round the movement off, as Haydn's penchant for false endings comes into play, but *ff* wins the day.

The *andante* is based on a tip-toeing theme, initially for the strings alone, with gentle reinforcement by the bassoons, but later expands to encompass the whole orchestra, although amongst the numerous modulations there is some particularly delicious writing for solo flute. The *menuet* is in the classical form of two similar sections in a firm dance rhythm sandwiching a more lyrical trio. The finale also launches into dance rhythms, but these are more frenzied, whirling away with only the briefest of stops to catch the breath.

### *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



*Shostakovich*

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.

*Programme notes by Christopher Yapp*

## Mark Messenger

Mark Messenger is recognised globally as a violinist, conductor, teacher, and educationalist.

As a soloist, conductor and chamber musician (member of the Bochmann and Bingham Quartets since 1984), he has worked internationally with - amongst others - Lord Yehudi Menuhin, Ivy Gitlis, Maxim Vengerov, Bernard Greenhouse, Natalie Clein, Raphael



Wallfisch, Thomas Carroll, Yonty Solomon, Howard Shelley, John Lill, Dame Thea King, Michael Collins, David Campbell, Chris Garrick and Sir John Dankworth.

Since 2002, he has been much in demand as a teacher, international judge, external examiner, to give masterclasses and as a lecturer. In 2004 he was appointed artistic director of the London String Quartet Week, was invited back for 2005, 2006 and 2009 and was on the board of the London String Quartet Foundation. He has also undertaken work for Oxford University Press, New Holland Publishing and the Associated Board, for whom he has just finished editing the complete works for violin and piano by Elgar.

Students travel from across the world to study with Mark Messenger, and currently his class includes musicians from the UK, Japan, the USA, Russia, China, Argentina, Kazakhstan, Hungary, Australia and Azerbaijan. His students have an enviable track record of competition success and international acclaim.

This year sees concert and masterclass appearances in the Middle East, China, Australia, Russia and throughout Europe. He is currently Head of Strings at the Royal College of Music in London, consultant for the Norwegian Academy in Oslo. Artistic Director for the Essex Young People's Orchestra and guest conductor for the Royal Oman Symphony Orchestra.



## 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

### *Violin 1*

Helena Yah  
Jacqueline Martens  
Sally Law  
Maria Gilicel  
Aleem Kandour  
Alexandra Li

### *Cello*

Abraham Wallfisch-Jacobs  
Miriam Liske-Doorandish  
Jamal Aliyev

### *Bass*

Lucy Keller

### *Bassoon*

Emma Westley  
Emily Newman

### *Horn*

Alison Young  
Remi Faggiani

### *Violin 2*

Wei-Ting Wu  
David Lopez  
Rosa Hartley  
Laura Ayoub

### *Flute*

Amy-Jayne Milton  
2 Daniel Scott

### *Trumpet*

Kirsty Loosemore  
Adam Stockbridge

### *Viola*

Elliot Corner  
Philippa Bint  
Martin Jeriga

### *Oboe*

Eleanor Doddford  
Jessica Chorley

### *Timpani & Percussion*

Thomas Hollister

### *Clarinet*

William Knight  
Piotr Dec



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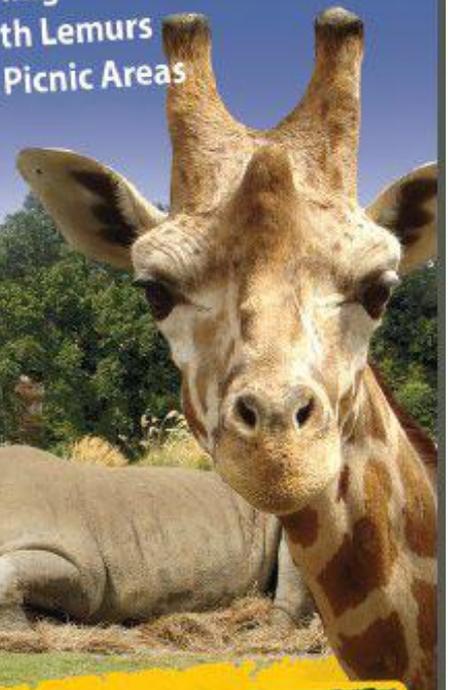
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