

# **The Lenthall Concerts**

**Season 2014-15**

## **Klanglust**

**directed by Bernd Müller**

**Wednesday, October 29th 2014**

**Burford Church**

## Music at Stow

Autumn Festival October 29th - November 1st

Thursday 30th October

### "Let's Make Music"

- a full day event in St Edward's Church for children of all ages. Performance at 5pm

### Jazz Night

-Visitor Information Centre, Stow 7.30pm

### "Travels with my Violin"

-Supper evening with Michael Bochmann (violin) and Michael Blackmore (piano)  
Condicote Village Hall 7.00pm

Friday 31st October

### Klanglust Youth Orchestra

-St Edward's Church, Stow, 7.00pm

Saturday 1st November

### Jazz Concert

--International artists at St Edward's Church, Stow, 7.30pm

Tickets and details for all events from **Borzoï Bookshop** and from the **Visitor Information Centre, Stow**

## WITNEY WINTER CONCERTS

Friday, November 14th 7.30pm

Wood Green School, Woodstock Road,  
Witney

**Anthony Brown (saxophone)**

**Leo Nicholson (piano)**

A varied programme which will include works by Ibert, Gershwin, Milhaud, J-B Dingalée, Paule Maurice and Pierre-Max Dubois.

Tickets £11/£10 (under 18 £1)  
from Music Stand, High Street;  
Greenway Antiques, Corn Street; or at the door

## The Lenthall Concerts

Artistic Director: Michael Bochmann

Coming next:

Wednesday, December 10th Burford School

**Michael Bochmann (violin)**

**Esther Cavett (piano)**

**Akash Sottar (singer)**

Violin Sonata no.5 in F op.24 (Spring) Beethoven  
Praeludium & Allegro Kreisler  
New work (special commission) Howard Skempton  
Chanson de Matin/Chanson de Nuit Elgar  
Indian Teacher's Raga

Esther Cavett joins Michael for the first time in this violin and piano concert together with the Indian singer Akash Sottar. One of the most celebrated Indian singers, he has sung on Radio 3 and performs regularly in Germany.

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

- The Lenthall Concerts (01993 822279)
- Madhatter Bookshop, 122 Burford High Street (01993 822539)
- Music Stand, 62 High St Witney (01993-774890)



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## 22 NOVEMBER 2014

SATURDAY 7.30PM

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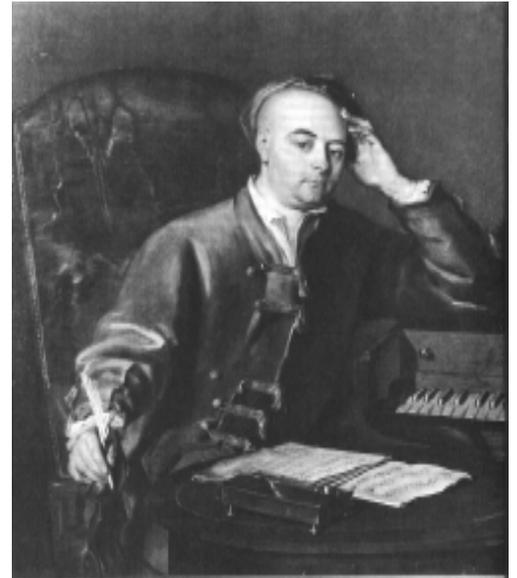
# Programme

## Concerto Grosso op.6 no.1

Georg Frederic Handel  
(1685-1759)

*A tempo giusto*  
*Allegro*  
*Adagio*  
*Allegro*  
*Allegro*

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, John 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 concertos are short and divided into snappy movements. The first of these in op.6 no.1 has a marking *A tempo giusto*, which was much favoured by Handel at the time. It means, roughly "at the right speed", or possibly "please yourself", but *moderato* would probably serve well enough for this dignified start. The *allegro* which comes hard on its heels has a fine Handelian bounce, and the *adagio* plays solo instruments and combinations against the full orchestra in unmistakable *concerto grosso* style. Then comes a brisk fugue and the finale in which the soloists are reduced to a few interjections as the orchestra sweeps majestically to the close.

## Violin Concerto no.4 in G Hob.VIIa/4

Joseph Haydn  
(1732-1809)

*Allegro moderato*  
*Adagio*  
*Allegro*

Opinion seems to be divided on when Haydn composed this concerto. One school of thought places it as a work composed for the leader of the orchestra maintained by Count

Morzin, who was Haydn's employer before he ran out of money; another that it was written when the composer had landed the job of Kapellmeister to Prince Anton Esterhazy and then his successor, his brother Nicholas. It is one of only four violin concertos that Haydn wrote for the instrument (of which one remains lost): a surprisingly small number from a composer with 104 symphonies on his scorecard.

The first movement starts with Haydn at his perkier, the soloist enjoying a song-like subject and its development while the orchestra bounces along gently behind. There is a short cadenza before the soloist brings the others into the final bars. The customary slow middle movement is pensive and practically vapourises at its end, making way for the rumbustious finale.

### **Symphony no.1 in B flat**

*William Boyce*  
(1711-1779)

*Allegro*  
*Moderato e dolce*  
*Allegro*

If one aspires to be a composer in England it does no harm at all to have sung in a church or cathedral choir. William Boyce served his years as a treble in the choir of St Paul's cathedral, and a natural progression when his voice broke was to study the organ and become a paid musician on that instrument: first at the Oxford Chapel and later at the Chapel Royal, after he had been appointed Master of the King's Music at the age of 44, succeeding his teacher, Maurice Greene. His output as a composer was not large, and his reputation languished after his death, but was restored in the twentieth century, the composer Constant Lambert being a major factor in the restoration.



*William Boyce*

This symphony is one of eight, written over several years but published as a set in 1760 by John Walsh, the publisher of Handel's *Concerti Grossi*. It was written in 1755 and was first performed as the overture (the terms "symphony" and "overture" were more or less interchangeable at that time) to the ode for the New Year of 1756, "Hail, hail auspicious day", with words by the playwright Colley

Cibber, whose main claim to fame, if not to notoriety, rests with his rewriting other playwrights' works to make them more actable in the manner of the time—Shakespeare's Richard III was amongst those undergoing this treatment.

The work is in the classical form of the baroque symphony: two forthright *allegro* movements separated by a graceful slower one.

### **Lyrisches Andante in D**

*Max Reger*  
(1873-1916)



*Max Reger*

Reger's reputation probably stood higher in the twentieth century than it does today, musical fashion being as fickle as any, although his music for the organ is still much in the currency. This charming little piece is a winner by any standard. It was written when Reger was 25 but was not published until 1934. It has undergone several re-arrangements for other instrumental combinations .

### **Palladio**

*Karl Jenkins*  
(b.1944)

*Allegretto*  
*Largo*  
*Vivace*

Karl Jenkins' career challenges description in a few words. Born in the Gower to a Welsh father and Swedish mother, he played the oboe in the National Youth Orchestra of Wales and, after studying at Cardiff University and the Royal Academy, emerged as a jazz-rock musician. During the seventies he joined the prog-rock group Soft Machine. When he left it was to concentrate on writing music, not playing it. His gift for composing striking, catchy themes has reaped great rewards in the world of advertising—"Papa? Nicole!" may strike a chord with some connoisseurs of TV commercials. Tonight's work saw the light of day in an advertisement for de Beers diamonds, and was adapted for a compilation called *Diamond Music* before Jenkins used it as the concerto-grosso-ish first movement of the *Palladio* suite, which draws eclectically on a number of other musical forms for its remaining movements. It is very much music of our time: energetic, urgent, uncomplicated and tuneful. One thinks Vivaldi would have loved it.

# Klanglust

The KlangLust Ensemble was founded by Bernd Müller at Langenzenn Abbey in 1997. It is based in the city of Fürth northern Bavaria, Germany, in the administrative division (Regierungsbezirk) of Middle Franconia. Fürth 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. This is the fourth appearance of the ensemble in a Lenthall concert.



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 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."

## **The Orchestra**

*1st violin:*

**Bernd Müller, Waldemar Darscht, Florian Giering,  
Rebekka Wagner**

*2nd violin:*

**Valentina Pilny, Franzina Kiesel, Lena Webermann, Alison  
Gott**

*Viola:*

**Franziska Herb. Elena Riemann, Christopher Scholz**

*Violoncello:*

**Benjamin Kolb, Jaromir Kostka**

***Double Bass:***

**Sebastian Kolb**

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### **THE LENTHALL CONCERTS**

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**Vice-Chairman: vacant**

**Treasurer: Nigel Barraclough**

**Secretary: Penny Barraclough**

**Concert Administrator: Christina Scherer**

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