

The Lenthall Concerts

Season 2015-16

**Royal College of Music
String Band**

directed by Mark Messenger

Sarah Hayashi (soprano)

Wednesday, November 4th 2015

Burford School

WITNEY WINTER CONCERTS

Friday, November 13th 7.30pm

Wood Green School, Woodstock Road,
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Aronowitz Ensemble

Dvorak: Cypresses for string quartet
Beethoven: Sonata in D for violin and piano
(*Guy Johnston and Tom Poster*)
Brahms: Piano Quintet in F minor op34

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The Lenthall Concerts

Artistic Director: Michael Bochmann

Coming next:

Wednesday, December 2nd Burford School

Michael Bochmann (violin)
Adam Khan (guitar)
Julian Rolands (bandoneon)

Sonatina in D D384	Schubert
Concerto In D RV93	Vivaldi
Arioso	JS Bach
Histoire du Tango	Piazolla
Pont Mirabeau	Adrian Politi

The popular duo of Michael Bochmann and Adam Khan are joined by Julian Rolands on the iconic tango instrument.

Tickets: £14 at the door; £12 in advance from:
— The Lenthall Concerts (01993 822279)
— Madhatter Bookshop, 122 Burford High Street (01993 822539)

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Programme

Symphony no.29 in A K201

Wolfgang Amadeus Mozart
1756-1791

Allegro moderato
Andantedagio sostenuto
Menuetto: Allegro—Trio
Allegro con spirito

29 symphonies is quite an impressive score for a 18-year-old, but that is the number chalked up by Mozart with this work. It dates from 1774, when Mozart, along with his father Leopold, was in the employ of Archbishop Colloredo of Salzburg: employment which was to become increasingly frustrating as year followed year, until Wolfgang left, rather explosively, for Vienna and greater glory. The Salzburg years, though, were extremely productive, and it was during this time that Mozart's symphonic ideas became much richer than in the shorter pieces called symphonies that he had been composing since he was eight. It is a mark of the maturity of this work, and its contemporary symphonies, that when he was constructing programmes in Vienna he should have written to his father asking (with increasing urgency) for the scores.

Part of a transition in Mozart this symphony may be, but it has all the hallmarks of the mature composer. The first movement starts with a simple succession of falling octaves, each climbing an aural ladder while interesting harmonic things are going on below. The second subject defies analysis, so full of meat as it is, and the development section introduces its own new material. Eventually the first subject returns, in a contrapuntal flurry involving all instruments. The second movement has muted violins and some courtly dotted rhythms in the first subject, and a polite outburst from the winds towards the end. The third and fourth movements obey the conventions of the time in form: a dance for the third, and a "hunting" feel for the finale. The *menuetto* is surprisingly brisk, but contrasts nicely with its flowing trio, and ends rather surprisingly. The bustling finale rounds the piece off very genially. Could this, in a blind hearing test, be mistaken for Haydn? One thinks it could.

Exultate Jubilate K165

Wolfgang Amadeus Mozart
1756-1791

Allegro—Recitative
Andante
Allegro

This religious motet is almost the contemporary of the symphony. It was composed while Mozart was in Milan, having been given leave of absence by Archbishop Colleredo to attend the premiere of his opera *Lucio Silla*. While there the unstemmable composer wrote this aria for the leading man in the opera, the castrato Venanzio Rauzzini, whose technique he much admired. The piece, though nowadays largely commandeered by sopranos, is still one of the great showpieces for high voice.

Interval

Andante Festivo

Jean Sibelius
1865-1957

By the time he came to write this piece, Sibelius had composed all but two of his symphonies, and not much else was to come from his pen thereafter. He wrote it in 1922 for string quartet, and arranged it for string orchestra and tympani in 1938. A year later he conducted it for a radio broadcast: the only recorded example of the composer conducting one of his own works. The piece is, in its orchestral manifestation, full of the sort of Sibelian touches that hark back to the start of his career. One can even hear echoes of the 1899 *Finlandia*.

Verklärte Nacht

Arnold Schoenberg
1874-1951

It has taken 131 Lenthall concerts for us to come face-to-face with Schoenberg. Even now, 64 years after his death, it seems a rather daring thing for a music society to do. The twelve tone system of musical composition which Schoenberg devised is not something many of us feel comfortable with, even now. So it is salutary to remind ourselves of Schoenberg's origins in the Vienna of the late romantic period,

prior to the emergence of the "Second Viennese School". For the composer was born in the year Brahms was 41, Wagner 61 and Mahler only 14, and it is firmly in the late romantic tradition that his early works were written. *Verklärte Nacht* (Transfigured Night), written when Schoenberg was 25, has affinities with the tone poems of Richard Strauss, the difference being that Strauss did not write these or anything else much, for small instrumental forces, and *Verklärte Nacht* was originally written as a string sextet, which Schoenberg later (1917) arranged for string orchestra.



The young (-ish) Schoenberg

The piece is programmatic: the story it relates is based on a poem by Richard Dehmel, the German poet who for his pains was prosecuted for obscenity. The poem, *Weib und Welt* (Woman and the World) tells of two lovers walking through moonlit woods. The woman has become pregnant by another man before meeting and falling in love with her companion. She agonises over her situation, but the man consoles her by saying that their love is so strong that he will take the unborn child as his own. They walk on through the now transfigured night. The poem is in five parts, mirrored in the music, which has no break. The introduction sets the ambience of the forest walk; followed by the woman's misery at her situation and anguished confession, the man's consoling forgiveness, a rapturous love duet, and the magical transfiguration of the lovers' surroundings. Schoenberg rings the changes between major and minor keys to suit the narrative, and the lushness of the scoring, which so upset the audience at the work's premiere, is as untroubling to modern ears as Mozart. Our views of what is obscene have changed, too.

Programme notes by Christopher Yapp

The RCM String Band

Violin 1

Juhee Yang
Charlotte Saluste-Bridoux
Line Faber
Esther Abrami

Violin 2

Dorothea Schupelius
Sofia Kolupov (*violin 1 in Mozart*)
Emma Arizza
Sophie Schnurr

Viola 1

Ana Dunne-Sequi
Tilly Chester
Alexander Meikle-Briggs (*viola 2 in Schoenberg*)
Duncan Commin (*viola 2 in Schoenberg*)

Cello 1

Nia Kiva
Timothy Burton
Johanna Blake (*cello 2 in Schoenberg*)
Joseph Reynolds (*cello 2 in Schoenberg*)

Bass

Philip Nelson
Lucia Polo Moreno

Oboe

1 Felicity Cowell
2 Joel Wilson

Horn

1 Remi Faggiani
2 Joel Ashford

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THE LENTHALL CONCERTS

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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), 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.



Sarah Hayashi

French-American soprano, Sarah Hayashi, is currently pursuing a Master of Vocal Performance at the Royal College of Music in London, studying with Janis Kelly. In 2013, Sarah graduated from the Peabody Institute of the Johns Hopkins University in Baltimore after completing her four-year studies receiving both Bachelor and Master of Music degrees in Vocal Performance. With her Baroque chamber group Chaconne Ensemble she won the Century Fund and Richard III Prize in the Royal College of Music Early Music Competition. Sarah was named as a winner of the Spring Concerto Competition at the Royal College of Music. As a result, Sarah will perform Mozart's Exsultate Jubilate with the RCM String Band in a repeat of tonight's concert tomorrow at the Royal College of Music.





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