

The Lenthall Concerts

Season 2015-16

Peter Adams (cello)
Paul Turner (piano)

Wednesday, February 10th 2016

Burford School

Burford School Symphony Orchestra

Spring Concert

Wednesday 23 March 2016

7.30pm Main Hall

Conductor

Dr John Traill

Director of Music, St Anne's College, Oxford



Tickets available from:

Mrs S Andrew: sand1949@burford.oxon.sch.uk

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£5.00 Adults £4.00 Concessions (Under 18/Over 65)

Burford Institute of Music



Programme

Piano Sonata in C K545

Wolfgang Amadeus Mozart
1756-1791

Allegro
Andante
Rondo (Allegretto)

The first phrase of this winning little sonata may strike some as familiar, even if (unlike Lenthall audiences) they have never wittingly heard a note of Mozart in their lives. The theme was purloined in the 1930s by the eccentric American composer Raymond Scott for his composition "In an Eighteenth Century Drawing Room". Scott's compositions were in turn cannibalised by the resident Warner Brothers composer, Carl Stalling, to accompany the more surreal activities of Bugs Bunny et al.

The original is quintessential "classical" music, written by Mozart as an exercise for his pupils and described by the composer in his thematic catalogue as "for beginners".

Those of us who never progressed much beyond the beginners' stage might be a bit daunted by some of the passages in the sonata, which starts comfortably enough with the famous theme in the right hand and an Alberti bass (low-high-middle-high) in the left, but gets a good deal more frightening as it progresses.



The andante sticks to Alberti throughout, but the concluding rondo is a succession of demand-and-response sequences.

Fantasia in D minor K397

Mozart

Andante—Adagio—Presto—Adagio—Presto—Adagio—Allegretto

Mozart wrote four pieces variously described as fantasia or fantasy, all at about the same time (1782, the year of his marriage to Constanze Weber). "Fantasia" is a fairly loose term, letting a composer off the lead to indulge himself, and this sounds like Mozart's semi-random thoughts, much as if he were improvising, which indeed may be how the piece came into being. The alternation, after a pensive introduction, of formal exposition, doom-laden tolling, and sparkling runs, all quite short, gives the work the feeling of a sort of musical *mezze*. All the little constituents are in the minor key except for the last, when Mozart wraps up things in a hearty D major.

**7 Variations on "Bei Männern, welche Lieben fühlen"
from Mozart's Magic Flute, for cello & piano**

Ludwig von Beethoven
1770-1827

There is no conclusive evidence that Mozart and Beethoven ever met, but the anecdote recorded by the 19th century biographer Otto Jahn is one one would like to believe: *"Beethoven made his appearance in Vienna as a youthful musician of promise in the spring of 1787, but was only able to remain there a short time; he was introduced to Mozart, and played to him at his request. Mozart, considering the piece he performed to be a studied show-piece, was somewhat cold in his expressions of admiration. Beethoven, noticing this, begged for a theme for improvisation, and, inspired by the presence of the master he revered so highly, played in such a manner as gradually to engross Mozart's whole attention; turning quietly to the bystanders, he said emphatically, "Mark that young man; he will make himself a name in the world!"*

The theme could not have been this one, as The Magic Flute did not appear until 1791. One has to think that this was the 21-year-old Beethoven's own choice: the utterly charming Act 1 duet between Pamina and Papageno extolling the virtues and delights of love.

Piano Sonata in C minor op 13 "Pathétique"

Beethoven

Grave—Allegro di molto e con brio
Adagio cantabile
Rondo (Allegro)

Beethoven wrote piano sonatas throughout his composing life - initially as vehicles for his own prodigious talent as a pianist and then long after he could no longer hear what he had written, except in his own head. This was written just before the onset of the affliction which affected him so deeply. It is tempting to think that its name somehow reflects Beethoven's feelings at the time, but it was not of his devising but his publisher's, although Beethoven is said to have approved of it. Nevertheless there is plenty of emotion here, from the rousing chord sequences with which the first movement begins, to the defiant gaiety with which the work ends. In between there is a whole gamut of joy and sorrow, none more appealing than in the slow movement, with its quiet, song-like melody.

Interval

Sonata in G minor op 5 no 2 for cello & piano

Beethoven

Adagio sostenuto ed espressivo
Allegro molto piuttosto presto
Rondo (Allegro)

In 1796 Beethoven, in the company of Lichnowski, made a tour of European capitals which included Berlin, the seat of King Frederick William II. The king was, like his uncle Frederick the Great, a fine musician, but his instrument was not the flute but the cello,



Jean-Louis Duport

and it was fitting that Beethoven should compose works for the instrument: Two sonatas emerged, which the composer played with the pre-eminent cellist of the time, Jean-Pierre Duport, who had been snaffled by the king as first cellist of the Royal Opera and his personal instructor. The sonatas went down well: Beethoven was given a gold snuff-box filled with *louis d'ors*. No ordinary snuffbox, he told a friend, but one of the kind which are presented to ambassadors.

The form of this sonata and its companion broke new ground. Previously duo pieces for this combination had been primarily piano sonatas with cello accompaniment, but here the load is much more evenly shared, although when published it was described on the title page in the old dispensation: "for harpsichord or fortepiano with cello obbligato". From the first bars it is obvious that this is not so: the robustness of the cello is given full exposure: more than a match for a modern concert grand, never mind the relatively smaller force of harpsichord or fortepiano. Presumably the technical demands of the cello part were within the king's capabilities, and he would have had an instrument worthy of him. Duport's own Stradivarius returned with him to Paris, where Napoleon once famously inspected the instrument and caused a small dent in it which exists to this day, although it has passed through several hands since, including those of Rostropovich.

Programme notes by Christopher Yapp

*The Lenthall Concerts are supported by **The Burford Garden Company, The Cotswold Wildlife Park & the Madhatter Bookshop, Burford***

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Peter Adams

Peter Adams' career can be truly described as meteoric. When most 'would be' musicians are still at school, the sixteen year old Peter was playing in the orchestra of London Festival Ballet. By the age of 21 he had become principal cellist of both the London String Orchestra and London City Ballet. Perhaps even more remarkable he became in that same year Professor of viola da gamba and baroque cello at the Royal Academy of Music-the youngest ever professor in the Academy's history.

Not content with these achievements, four years later Peter embarked upon a two year period of study at Indiana University, taking lessons and master classes with such legendary figures as Tsuyoshi Tsutsumi, Janos Starker, Paul Tortelier and Rostislav Dubinsky, before returning from America to study further with William Pleeth.

Peter's orchestral career has earned him principal positions with the English String Orchestra, the Brighton Philharmonic, the City of Oxford Orchestra and Oxford Philharmonic.

In addition to his orchestral work Peter has always been keenly interested in chamber music, having been a founder member of the Rogeri Piano Trio and for twelve years a member of the Bochmann String Quartet. His chamber music collaborators have included amongst others Nigel Kennedy, Robert Cohen, Rafael Walfisch, Jack Brymer, Natalie Clein and Jeremy Menuhin. Throughout this time he has maintained his interest in early music through solo appearances on the viola da gamba and his directorship of the Elizabethan Consort of Viols.

When he is not playing his beloved Rogeri cello of 1697 or teaching for Oundle School and Oxford University, Peter enjoys driving his 1951 Citroen whilst collecting Georgian furniture and travelling to France to keep the family cellar well stocked.



Paul Turner

Pianist Paul Turner specialises in chamber music, having worked with eminent musicians throughout his career, such as Michael Collins, Nicholas Daniel, Caroline Dale, Elizabeth Watts, Sarah Markham, Madeleine Mitchell, Thomas Carroll, Sarah Walker, Alexander Baillie, Patricia Rozario, Jean Rigby, Julius Drake, Joy Farrall, Ruggero Raimondi, Jack Brymer, Jane Eaglen, Michael Whight, Barry Tuckwell, the Emperor, Coull, Bochmann and Heath String Quartets, and the Northern Saxophone Quartet. He has performed at leading venues both at home and abroad; Wigmore Hall, the South Bank Centre and St. Johns Smith Square, Buenos Aires (Theatre de Colon with Maria Ewing), Amsterdam, Stuttgart, Berlin, Bremen, Valencia and Paris. Festival appearances include Cheltenham, (with Elizabeth Watts, broadcast 'live' by BBC Radio 3 and featured on Sky Arts), Arundel, Buxton, Chichester, Newbury, Norwich and Norfolk, Harrogate, Gower, Salisbury, Cambridge, Bournemouth, Warwick, Ryedale, Blair Atholl and London Opera.

Paul performed Mozart's Piano Concerto K.414 with the English Chamber Orchestra following successful concerts with the ECO Ensemble. In addition to his concert schedule, Paul organises several concert series', most notably at St. Johns Smith Square, London

An honours graduate of the Royal Academy of Music, he won many prizes and awards culminating in the Queen's Commendation for



Excellence and the Peter Pears Accompaniment Prize, adjudicated by Pears himself. Paul was elected an Associate of the Royal Academy of Music in 1996, a discretionary award given to past students in recognition of their contribution to the music profession.

His teachers included John Streets and Geoffrey Parsons and his early professional experience included working for organisations such as Live Music Now, the Young Concert Artists Trust and the Countess of Munster Recital Scheme. He has gained invaluable advice from participating in masterclasses given by Elisabeth Schwarzkopf, Pierre Fournier, Arleen Auger, Margreet Honig, Robert Holl, the Songmakers Almanac, Rudolph Jansen, Ralph Gothoni and Martin Isepp, amongst others.

Recent new collaborations include Philip Dukes, Dale Trio, David Campbell, Clare McCaldin, Bochmann String Trio, Peter Furniss, Lynn Klock, former Royal Harpist Claire Jones and the Music Of Renown Ensemble (MORE). He has just returned from Massachusetts, where he was invited to give a recital with Sarah Markham for the New England Saxophone Symposium.

WITNEY WINTER CONCERTS

Friday, February 12th 7.30pm

**Wood Green School, Woodstock Road,
Witney**

Alessandro Ruisi (violin)

Dina Duisen (piano)



Mozart: Violin Sonata in B flat major, K378

Bethoven: Sonata in C minor, op 30 no 2

Franck: Sonata in A for violin and piano

*Alessandro Ruisi is a selected artist under the
Countess of Munster Musical Trust scheme*

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www.witneymusicsociety.org.uk

The Lenthall Concerts

Artistic Director: Michael Bochmann

Coming next:

Wednesday, March 9th, 2016 Burford School

English String Orchestra

'Spring' from 'The Seasons'

Vivaldi

Divertimento K136

Mozart



Double violin Concerto

J S Bach

Brook Green Suite

Holst

Andante Cantabile

Tchaikovsky

Romanian Folk Dances

Bartok

Slavonic Dance

Dvorak

Hungarian Dance no 5

Brahms

An eclectic programme to exploit the repertoire of the small orchestra, led by Michael Bochmann.

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