

# **The Lenthall Concerts**

**Season 2016-17**

## **Klanglust**

**directed by Bernd Müller**

**Wednesday, November 2nd 2016**

**Burford School**

## WITNEY WINTER CONCERTS

Friday, November 11th 7.30pm

Wood Green School, Woodstock Road,  
Witney

**Ashley Wass (piano)**

Beethoven Sonata in D minor op.31 no.2 (Tempest)  
Smetana Macbeth and the Witches  
Liszt Concert paraphrase on  
Mendelssohn's A Midsummer Night's Dream  
Prokofiev 10 Pieces from Romeo and Juliet

*A programme to mark the 400th anniversary of the death of Shakespeare.*

**Tickets £12/£11 (under 18 £1)**

from Rapture in the Woolgate shopping centre;  
Greenway Antiques, Corn Street; online; or at the door

Concessions apply for senior citizens and students

[www.witneymusicsociety.org.uk](http://www.witneymusicsociety.org.uk)

## THE LENTHALL CONCERTS

**Artistic Director: Michael Bochmann**

Coming next:

**Wednesday, November 30th 2016**

**Howard Skempton (accordion)**  
**Michael Bochmann (violin)**  
**Esther Cavett (piano)**

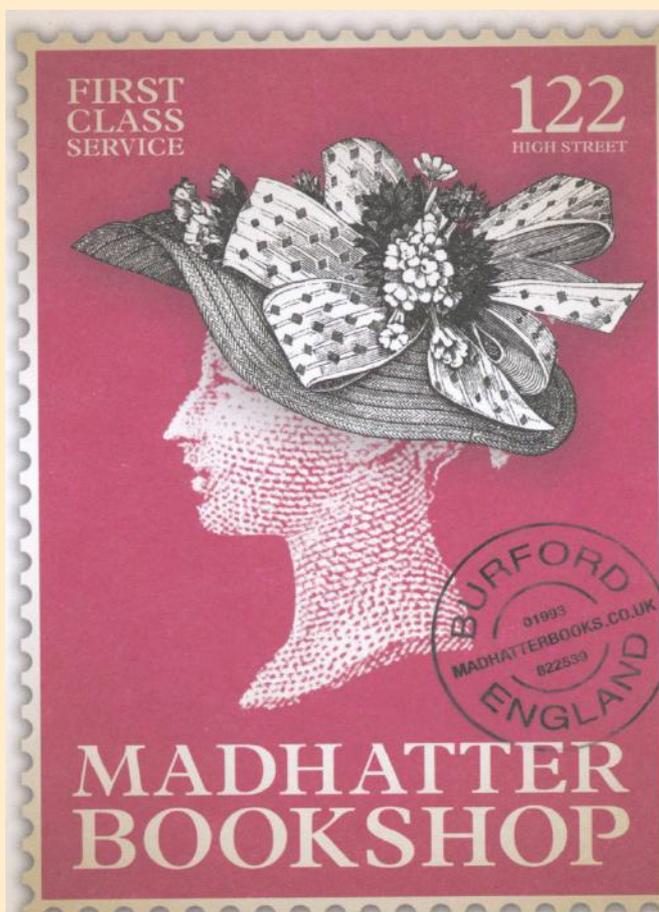
**Programme to include:**

<b>Sonata in D</b>	<b>Handel</b>
<b>Sonatina op.100</b>	<b>Dvorak</b>
<b>Semi-attached for violin and accordion</b>	<b>Skempton</b>
<b>Adjö for violin, accordion and piano</b>	<b>Skempton</b>
<b>Pieces for accordion</b>	

*An intriguing partnership of the pianist/academician Esther Cavett with the composer/instrumentalist Howard Skempton, in an eclectic programme.*

**Tickets: £15 at the door; £13 in advance from:**

- The Lenthall Concerts (01993 822279)
- Madhatter Bookshop, 122 Burford High Street (01993 822539)



## Cheltenham

Chamber Music

Pittville Music Room

Thursday 17th November at 7.30pm

## Van Kuijk Quartet

Kurtág - 8 Moments Musicaux op.44  
Ravel - String Quartet in F major op.35  
Beethoven - Quartet in E flat major op.127

*Once again we welcome the quartet that won the Wigmore Hall International String Quartet Competition. "Style, energy and a sense of risk...these four young Frenchmen made the music smile, and would have made Beethoven do the same" noted the Observer after the Quatuor Van Kuijk emerged as winners in March 2015. This was the latest in a string of successes that mark the rapid rise of this group, which formed only in 2012,*

Single tickets £23 and £18 from Town Hall Box Office (Tel: 0844 576 2210)

# Programme

## **Concerto in G for viola and orchestra**

Georg Telemann  
(1681-1767)

*Andante*

*Allegro*

*Adagio*

*Allegro*

Telemann came from an almost entirely non-musical background, and when he went to university in Leipzig it was to study law. But his talent as performer and composer had already emerged at school, and at university it blossomed to such an extent that he became musical director of the Leipzig Opera, and was appointed organist of the university church. When he left university it was to become Kapellmeister of the court of Count Erdmann of Promnitz at Sorau (now Żary), in Poland. A further court appointment followed, at Eisenach, and then civic posts: in Frankfurt, as city director of music, and Hamburg, as musical director of the city's five main churches.

Telemann's output is quite staggering, both in its scope and volume, and far exceeds that of Bach. Indeed, in their lifetimes and beyond, Telemann's reputation was higher than Bach's, and his influence on other composers, bolstered by the publication of so many of his works, considerable. Nineteenth century opinion reversed the reputations of the two composers, and Telemann's music was dismissed as trivial in comparison with Bach's great devotional masterworks. Now he is seen as a major influence in the formation of the Classical style, and can take his rightful place in the pantheon.

## **Concerto in B minor for 4 violins op.3 no.10 RV580**

Antonio Vivaldi  
(1678-1741)

*soloists:*

*Waldemar Darscht, Rebecca Wagner, Franziska Kiese and Florian Giering*

*Allegro*

*Largo - Larghetto*

*Allegro*

"Op 3" suggests an early work, but Vivaldi already had a mass of compositions behind him when this was published in 1711: these being the many concerti and other works he had written in his post as *maestro di violino* at the Pio Ospedale della Pietà for his talented girl pupils. But his contract had not been renewed two years previously (although it was about to be restored) and he had been concentrating on composing for publication. Opus 3, *L'Estro Armonico*, was one of the fruits of these labours: a collection of twelve concerti for one, two and four violins. It became probably the most influential piece of music written in the first half of the eighteenth century. J S Bach transcribed several of its constituent concertos: in the case of this one for four harpsichords and strings.

Not the easiest of tasks, one might think, writing a concerto for four solo instruments. If it is a problem Vivaldi conceals it intriguingly in the first movement: sometimes letting each

instrument have its moment in the sun, sometimes letting all four have a conversation, and sometimes giving them their head as a small ensemble to vie with the orchestra. The second movement starts with a slow, rather yearning theme played by each soloist in turn, and then lightens the mood with its gently bouncing *larghetto*, before returning to the solemnity with which it started. The finale keeps all four soloists busy, whether in turn or in consort, with the orchestra reduced to a more-or-less *basso continuo* role.

Cello concerto no.1 in C, Hob.VIIIb:1

Joseph Haydn

*soloist: Kathrin Herwanger*

*Moderato*

*Adagio*

*Finale: Allegro molto*

This work was written in the early 1760s, when Haydn was in the employ of Count Nicholas Esterhazy, and was written for the principal cellist of the Count's orchestra, Franz Weigl. After Haydn's death it disappeared, to surface when a copy of the score was found in the Prague National Museum in 1961. In its original form it was scored additionally for flutes and horns, but these parts are easily transcribed for extra strings.

The work has many of the characteristics of Haydn's symphonies - particularly the early ones contemporary with this piece. What is missing is the penultimate movement of the symphonies: the almost obligatory minuet. But we have the traditional pattern, beginning with a medium fast first movement, here very much driven by the solo cello after a short orchestral introduction. Then a lyrical *adagio*, which like the first movement is in sonata form; as indeed is the busy finale, where the soloist leaves the exposition to the orchestra and only joins in for some even busier development and a joyous coda.

*Interval*

**String Symphony no.10 in B minor**

Felix Mendelssohn  
(1809-1847)

*Adagio—Allegro—Presto*

To call the young Mendelssohn precocious is an understatement. Born into a cultured family and an equally cultured society, he showed a ravenous appetite for musical (and for that matter artistic and literary) learning and a natural genius for playing and composition that rivalled Mozart's. Nothing if not ambitious, his early works embraced most musical genres: orchestral, chamber, choral. His singspiel, *Die Soldatenliebschaft*, was performed, with full orchestra, on his twelfth birthday.

Between the ages of 12 and 14 Mendelssohn wrote 12 short works which he called Symphonies for Strings. Until recently these were discounted—how could a 12-14 year old write a serious as a symphony?—but now they are firmly in the repertoires of chamber orchestras. No.10 has much of the charm of the adult Mendelssohn's works: tuneful, animated and as light as a soufflé. Its single movement progresses from a cool *adagio* through a lively *allegro* to a short, helter-skelter *presto*.

## St Paul's Suite op.29 no.2

Gustav Holst  
(1874-1934)

- *Jig*: ·Vivace
- *Ostinato*: ·Presto
- *Intermezzo*: ·Andante con moto
- *Finale (The Dargason)*: ·Allegro

Gustav Holst can well lay claim to be the Cotswolds' most famous composer and the one who lived closest to Burford (OK: Vaughan Williams' birthplace was slightly nearer, but he left Down Ampney as a child of three). Holst was born in Cheltenham, and as a young man was organist and choirmaster in Wyck Rissington. If he had had the inclination to write chamber music we could have feted him more often in our concert series; but he gave up the violin for the trombone, which his father thought would be good for his son's asthma, and his works for strings alone are few and far between.

While he was composing the works (notably *The Planets*) which would make him world famous, Holst was also Musical Director at St. Paul's Girls' School, Hammersmith, where he remained until the end of his life. This provided him with a steady income and, later, a sound-proof room to teach in during the week and compose in at weekends. In 1913 he composed the *St Paul's Suite* for the school orchestra: a work of infectious good humour which has proved to have a life far beyond the classroom and is still going strong. Holst later expanded the instrumentation for full orchestra.

Holst's skill in handling different time signatures shows itself in the alternating 6/8 and 9/8 of the first movement, which has two themes cleverly combined: just the thing for a student orchestra to cut its teeth on. The *Ostinato* is marked presto, and the forthright figure which gives the movement its title continues throughout, with the theme above it given to the viola. The *Intermezzo* is a duet for violin and viola over *pizzicato* chords, and the last movement borders on the esoteric, Holst introducing a concept possibly borrowed from John Dowland, who also wrote dargasons, eight-bar circular tunes which refuse to come back to the key-note, and are combined with other themes. The tune which emerges in this piece will not be unfamiliar.

## 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*.

Programme notes by Christopher Yapp

# 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 fifth 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."

*1st violin:*

**Bernd Müller, Waldemar Darscht, Katharina Darscht, Shania Lange**

*2nd violin:*

**Rebekka Wagner, Franziska Kiesel, Florian Giering, Roisin Hausen**

*Viola:*

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

*Violoncello:*

**Benjamin Kolb, Elizabeth Lang, Kathrin Herwanger**

***Double Bass:***

**Sebastian Kolb**

#### THE LENTHALL CONCERTS

**Artistic Director: Michael Bochmann**

**Secretary: Penny Barraclough**

**President: Christopher Yapp**

**Concert Administrator: Christina Scherer**

**Chair: Ann Holland**

**Publicity: Nicola Hillman**

**Vice-Chairman: vacant**

**Member: Penelope Leaf**

**Treasurer: Nigel Barraclough**

## Burford Institute of Music

*The Lenthall season is presented in conjunction with the Burford Institute of Music. The Institute offers a programme of opportunities to those who are interested in, or have a talent for, music. The aim of the Institute is to share our expertise and enthusiasm with others across the North Cotswold Area and to provide students with outstanding musical opportunities. The Institute provides a central venue for primary pupils in the area to come together each week to attend music lessons after school and then play together as an ensemble. This initiative, established in conjunction with the Oxfordshire Music Service, enables any child to have a go at an instrument that interests them at an early age and also gives them the opportunity to share the enjoyment of playing music with others right from the start.*



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