

The Lenthall Concerts

Season 2016-17

The Carducci Quartet

Tom Poster (piano)

Wednesday, January 18th 2017

Burford School

WITNEY WINTER CONCERTS

Friday, February 10th 7.30pm

High Street Methodist Church Witney

Odysseus Piano Trio

Haydn: Trio No. 25 in G major, Hob XV:25 Gypsy Rondo

Beethoven: Piano Trio No. 5 in D major, Op. 70 Ghost

Martin?: Piano Trio No. 1 Cinq pièces brèves, H. 193

Brahms: Piano Trio No. 1 in B major, Op. 8

Odysseus Piano Trio was founded by three established musicians who each have extensive chamber music experience with a number of ensembles. Their debut season in 2015 saw them perform at venues across the UK, including St David's Hall in Cardiff, and the Deal, Frome, Llandeilo and Rye Festivals.

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

THE LENTHALL CONCERTS

Artistic Director: Michael Bochmann

Coming next:

Wednesday, February 22nd 2017

Bristol Brass Consort

Programme to include

Renaissance Dances

Tielman Susato

Suite from Carmen

Bizet arr. Harvey

A Londoner in New York

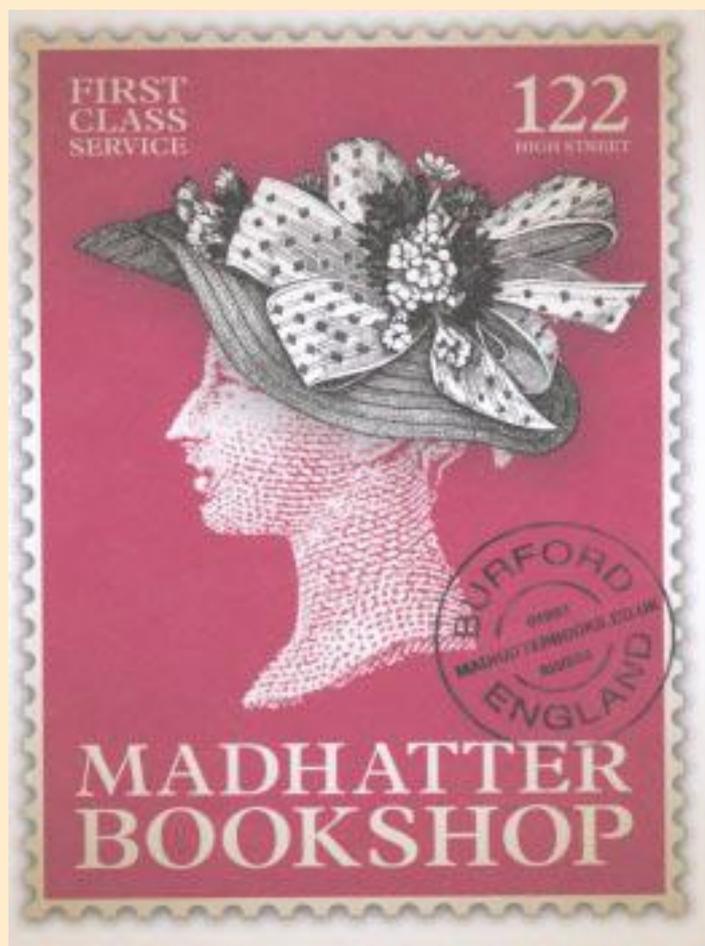
Jim Parker

A rare expedition, for these concerts, into brass territory brings this esteemed group to Burford in a programme to show off its versatility

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

— **The Lenthall Concerts (01993 822279)**

— **Madhatter Bookshop, 122 Burford High Street
(01993 822539)**



Cheltenham Town Hall Lunchtime Recitals

Tuesday 7th February 1.05pm

Stephanie & Marianna Kapsetakis (piano duet)

Twin sisters Marianna and Stephanie manage to pursue highly successful musical careers whilst also excelling in Medicine and Science. The Anglo-Greek duo, PhD candidates at Imperial College London and Oxford University, have won prizes at prestigious international competitions and received multiple scholarships and State Commendations for their remarkable achievements. Always popular visitors to the Town Hall, we are delighted to welcome them back.

Tickets £5.00

Programme

Quartet in B K458 "The Hunt"

Wolfgang Amadeus Mozart
(1756-1791)

Allegro vivace assai
Menu etto
Adagio
Allegro assai

The warmth of feeling between Haydn and Mozart is well known, and Haydn's famous compliment to Leopold Mozart: "*Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the greatest knowledge of composition*" shows the level of the older composer's admiration. In the same year Mozart published the six 'Haydn' quartets, with the dedication "*Your approval above all encourages me to offer them to you and leads me to hope that you will not consider them wholly unworthy of your favour.*"

The six "Haydn" quartets were written in two groups of three, separated by a gap of sixteen months, during which time Mozart wrote much other instrumental music. By the time K458 appeared the revolutionary aspect of the first three had perhaps lessened somewhat, and the second group, no less demanding than the first, were thought of as 'easier'. That the six quartets, immensely varied, should have formed a named group is an accident of their chronological proximity and the fact that they were published as a set dedicated to the older composer.

K458 is in B flat, a key which always brought out Mozart's happy, ebullient side, and one which he maintains throughout, except in the *adagio*, where he shifts into the nearby one of E flat. The first movement, from whose robust 6/8 opening the title (not Mozart's) derives, sets the emotional agenda for the piece. The minuet is calm, apart from some *sforzandos* to prevent one from dropping off, and the *adagio*, the only movement so marked in all six quartets, has a quiet elegance. The jollity returns in the finale, which is in sonata form with three well-marked subjects.

Quartet no.11 in F minor op.122

Dmitry Shostakovich
(1906-1975)

Introduction

Scherzo

Recitative

Etude

Humoresque

Elegy

Finale

Although his reputation stands highest as a symphonist (like Beethoven, arguably) Shostakovich left an impressive legacy of string quartets. He wrote fifteen: more, if memory serves, than any other major twentieth-century composer. They are spread fairly evenly throughout his career, from the first, written in his twenties, to the last, written a year before he died. No.11 dates from 1966, more than a decade after the death of Stalin and the beginning of a period of a greater liberalization towards the arts. It is one of the composer's finest quartets, and consists of seven short movements played without a break. The movement titles are self-explanatory, but in the *Scherzo* and *Humoresque* one must remember that Shostakovich is said never to have smiled, so in a sense those movements are not light-hearted but parodic. The sudden contrasts in this work are particularly strong because of the short duration.

Interval

Piano Quintet in F minor op.34

Johannes Brahms
(1833-1897)

Allegro, non troppo

Andante, un poco adagio

Scherzo - Allegro

Finale. Poco sostenuto - Allegro non troppo - Presto, non troppo

Brahms wrote the first version of this piece in his twenties, at the time when he was leaving his native Hamburg to try his luck in Vienna, the musical capital of Europe. He hoped to enhance his reputation and thereby qualify for the post of conductor of the Hamburg Philharmonic Concerts, but it was not to be. Instead he became director of the Vienna Singakadamie and never again lived in Hamburg. In Vienna he found old friends and made new ones, largely through Clara

Schumann's introductions. It was to one of his old friends, the violinist Joachim, that he showed the first version of the quintet, scored for quartet plus second cello. Always diffident about his own music, and receiving the thumbs down from Joachim, he destroyed it and rearranged it for two pianos, which version he submitted to Clara Schumann. She too was critical, and Brahms produced yet another version, for piano quintet, which he dedicated to Princess Anna of Hesse. One might not expect such a creative process to produce a towering masterpiece—we like to think of these flowing straight from the fountain of genius—but it certainly did. Like much of Brahms' chamber music it seems to be striving for a symphonic effect in its power and passion (the contemporary English composer has indeed arranged it for full orchestra). The first movement looks back to Beethoven with its drama and unexpected changes of mood, with a coda in which the strings play serenely until the piano re-enters explosively with the original theme. The second movement is a lullaby, with echoes of Schubert: first the piano, with strings accompanying, and then with the roles reversed. The *scherzo* starts with an ominous *pizzicato* on the cello, and the movement builds into a demonic climax. The last movement is a lyrical *rondo*, which finishes with a joyous coda.

Programme notes by Christopher Yapp

THE LENTHALL CONCERTS

Artistic Director: Michael Bochmann

Treasurer: Nigel Barraclough

President: Christopher Yapp

Secretary: Penny Barraclough

Chair: Ann Holland

Concert Administrator: Christina Scherer

Vice-Chairman: vacant

Publicity: Nicola Hillman

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.

Carducci Quartet

Matthew Denton violin

Michelle Fleming violin

Eoin Schmidt-Martin viola

Emma Denton cello



Winners of international competitions, including the Concert Artists Guild International Competition 2007 and Finland's Kuhmo International Chamber Music Competition, the Anglo-Irish quartet has appeared at prestigious venues across the globe including the Wigmore Hall, London; National Concert Hall, Dublin; Tivoli Concert Hall, Copenhagen; Carnegie Hall, New York and Library of Congress and John F Kennedy Center, Washington D.C. Festival appearances include Cheltenham Music Festival; Festival Messiaen au pays Meije; West Cork Chamber Music festival; Kuhmo Festival; and the Wratlavia Cantans Festival in Poland. For the past ten years they have promoted their own festival at Highnam, just outside Gloucester, and in 2015 they mounted a critically acclaimed cycle of all fifteen Shostakovich quartets, which they took to the Sam Wanamaker Theatre (all fifteen in one day!) and to Colombia.

The quartet also records on their own record label and their catalogue features two world premiere recordings: works by G. Whettam ('recording of the month' MusicWeb International) and J. Horovitz ('beautifully crafted works...excellent performances', BBC Music Magazine). They have also recorded Vivaldi and Piazzolla with the Katona Twins Guitar Duo for Channel Classics, as well as Philip Glass for Naxos.

The quartet set up the Carducci Music Trust to support their work in schools. They also run chamber music courses for young musicians in the UK, France and Ireland, and regularly coach on the National Youth String Quartet Weekend.

The quartet studied with members of the Amadeus, Alban Berg, Chilingirian, Takacs and Vanbrugh quartets and, as part of the ProQuartet professional training programme in France, with Gyorgy Kurtag, Walter Levin and Paul Katz.

Tom Poster

Tom Poster is internationally recognised as a pianist of outstanding artistry and versatility. Since his London concerto debut at the age of 13, Tom has appeared in a wide-ranging concerto repertoire of over 40 major works. Equally at home directing Mozart and Beethoven from the piano as in the high-octane virtuosity of Rachmaninov or Ligeti, Two major new concertos have recently been written for Tom: David Knotts' *Laments and Lullabies*, commissioned by the Presteigne Festival and premiered there in 2015; and Martin Suckling's *Piano Concerto*, commissioned by the Scottish Chamber Orchestra, which received its premiere in October 2016 with Robin Ticciati conducting.



Tom features regularly on BBC radio and television and has made multiple appearances at the BBC Proms. Tom enjoys established duo partnerships with Alison Balsom, Guy Johnston and Elena Urioste, collaborates with Ian Bostridge, Laura van der Heijden, Steven Isserlis and Huw Watkins, and has performed piano quintets with the Brodsky, Callino, Carducci, Danish, Elias, Endellion, Heath, Martinu, Medici, Navarra, Sacconi, Skampa and Tippett Quartets. Highlights of the 2016/17 season include two appearances at the Wigmore Hall, curating and performing four concerts of French chamber music for BBC Radio 3 at the Roman River Festival, and a major residency at Wilton's Music Hall as both pianist and composer. He also regularly features as soloist on film and television soundtracks, including the Oscar-nominated, Golden Globe-winning score for *The Theory of Everything*.

As a composer, Tom's recent commissions include *Turn to the Watery World!* for Alison Balsom, a piece about deep sea creatures which includes perhaps the first musical depiction of a blobfish; *The Thoughts of Dr May*, co-composed with Alison Balsom and inspired by Queen guitarist Brian May, recorded by the duo for their Warner Classics album; and *The Depraved Appetite of Tarrare the Freak*, a chamber opera for Wattle & Daub Figure Theatre, which receives a three-week run at Wilton's Music Hall in February 2017. A lifelong devotee of the Great American Songbook, Tom's arrangements of Gershwin, Cole Porter and others have been extensively performed and recorded. His other passions include cheese, redwood forests, yoga, contrabassoons, bright blue skies, wild freestyle dancing and animals with unusual noses.



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