

# **The Lenthall Concerts**

## **Season 2016-17**

**Wells Virtuosi**  
**conducted by Malcolm Souter**

**Wednesday, March 22nd 2017**

**Burford School**

# Burford Singers

Sunday 9th April

Church of St John the Baptist, Burford

## Handel's Messiah

Soprano: Robyn Allegra Parton  
Mezzo-Soprano: Angharad Lyddon  
Tenor: James Oxley  
Bass: Jon Stainsby  
Conductor: Brian Kay  
The Cotswold Chamber Orchestra (Leader:  
Kate Bailey)

**Tickets: £23 and £19 (reserved), £15 and £10 (unreserved). Students and children half-price.**

*Note ALL reserved tickets have been sold, and there is a waiting list. However there are unreserved tickets available (as of 25th February).*

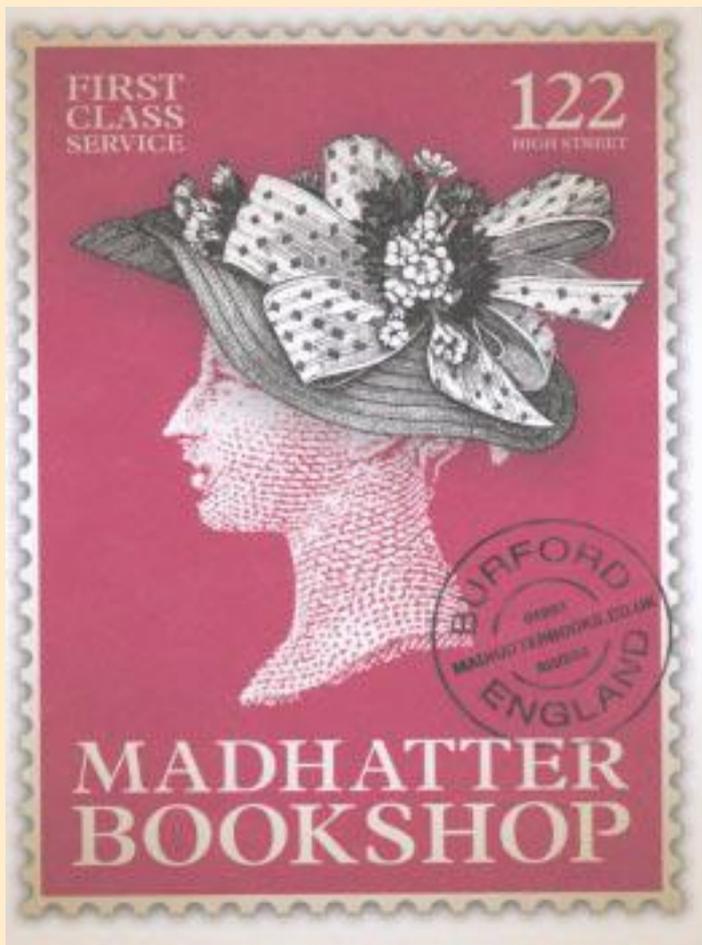
# THE LENTHALL CONCERTS

Artistic Director: Michael Bochmann

## Annual General Meeting

The Annual General Meeting of the Lenthall Concert Society will be held at the School at 7.30pm on Monday, July 10th 2017. We should be delighted to welcome all members, ex-members and prospective members to enjoy a glass of wine and a preview of the 2017/2018 season.

Details will be posted on the Lenthall Concerts website ([www.lenthallconcerts.org.uk](http://www.lenthallconcerts.org.uk)) in due course.



# THE LENTHALL CONCERTS

Artistic Director: Michael Bochmann

President: Christopher Yapp

Chair: Ann Holland

Vice-Chairman: vacant

Treasurer: Nigel Barraclough

Secretary: Penny Barraclough

Concert Administrator: Christina Scherer

Publicity: Nicola Hillman

# Programme

**Concert Overture: "The Hebrides" op.26**

**Felix Mendelssohn**  
(1809-1847)

The astonishingly precocious Mendelssohn was only 20 when he made his first visit to the United Kingdom. In London he conducted a performance of his First Symphony for the Philharmonic Society, and was feted so much that his family, hearing from him how he was in society's whirl, feared that he would be unable to go on composing. But he extricated himself from London and went with a friend of the family, the diplomat Karl Klingemann, to Scotland, and was charmed by Edinburgh, where he conceived the notion of his "Scottish" symphony.

From there they travelled north to Tobermory in the Hebrides, and then by steamer and lastly by skiff to the great basalt-pillared cave on the island of Staffa, which had become one of Scotland's great tourist attractions. There, despite his seasickness (Klingemann noted in a letter "he is on better terms with the sea as a musician than as a individual or a stomach") he



Inside Fingal's cave

conceived the opening bars of what was to become this overture, although he was to agonise over the work greatly before it was finished, upwards of a year later.

To call it a "concert" overture tells us that the work is not a prelude to anything, but a complete work in its own right, which might at a later date have been called a tone poem. It is one of the great musical evocations of the sea. Mendelssohn begins with the restless six-note figure that dominates the piece and develops it to represent every aspect of the sea, from the unrelenting swell that made him so queasy to the storm-driven crashing of waves on the rocks. Halfway through Mendelssohn introduces a calmer theme in the woodwind, but the respite doesn't last long, and we are back into the turbulent waters. There is another short, calm passage before the energetic coda, and we emerge at the end with a the last squeezings of the six-note theme, and a *pianissimo* flute arpeggio.

## Serenade for Strings in C op.48

**Piotr Tchaikovsky**

1840-1896

*Pezzo in forma di sonatina: Andante non troppo - Allegro moderato*

*Walzer: Moderato. tempo di Valse*

*Elegie: Larghetto elegiaco*

*Finale (Tema Russo): Andante - Allegro con spirito*

"Serenade" is one of those attractive words (even nicer in Italian) that has been used fairly freely over the years. Originally meaning a piece, usually sung, to be performed "on quiet or pleasant nights", it was commandeered in the eighteenth century for instrumental ensembles, initially for wind but in the time of the Mozarts, father and son, for strings. The orchestral serenade developed in the romantic period, although Tchaikovsky, who worshipped Mozart, retained a classical structure for his only composition in this form. He wrote the Serenade for Strings (strictly speaking "for string orchestra") in 1880, a year before the Piano Trio, alongside the *1812 Overture*, to which it bears no resemblance, and with which Tchaikovsky compared it extremely favourably. He wrote to his patron, the wealthy widow Nadezhda von Meck:



Nadezhda von Meck

*The overture will be very showy and noisy, but will have no merit because I wrote it without warmth and without love. But the Serenade, on the contrary, I wrote from inner compassion. This is a piece from the heart.*

Tchaikovsky went on to describe the first movement as "my homage to Mozart":

*It is intended to be an imitation of his style, and I should be delighted if I thought I had in any way approached my model. Do not laugh, dear lady, at my zeal for standing up for my latest creation. Perhaps my parental feelings are so warm because it is the youngest child of my fancy.*

The first movement starts with the solid descending scale that is to be the backbone of the whole piece. This gives way via an *accelerando* passage to the *allegro*, exploiting the

various colours of the strings throughout. These two alternate until the emphatic opening theme returns to close the movement.

In the second movement we are instantly in the world of Tchaikovsky's ballets. In fact Balanchine famously choreographed the movement in 1936, and later the whole work. It dances eventually into the distance, and is followed by another great Tchaikovsky melody in the *Elegie*: sombre, perhaps, but a long way from the brooding sadness of the Sixth Symphony, thirteen years later. With its rising scales it is wistful rather than desperate: more after-the-ball than end-of-the-world. In any case, there is a surprise round the corner. The last movement starts in a similarly reflective mood to the *Elegie*, but we are suddenly swept into a breathless *Allegro con Spirito*, where the irresistible motif of the descending scales becomes a bustling undercurrent to two Russian folk tunes, and one sweeping melody that is Tchaikovsky's own. Then, the master stroke: the scurrying stops, a pause for breath and Tchaikovsky reintroduces the *andante* theme with which the work began, and then transmutes it into the exhilarating allegro which brings down the curtain.

## Interval

### Symphony no.7 in A op.92

Ludwig von Beethoven  
1770-1827

*Poco sostenuto—Vivace*  
*Allegretto*  
*Presto—Assai meno presto*  
*Allegro con brio*

His seventh symphony was written when Beethoven was holidaying, in the course of seeking a cure for his growing deafness, in various spas. This was in 1812, at the end of a tumultuous period in the composer's life, both personally and in the historical events unfolding around him. He was still desperately seeking the wife whom he never found, in a succession of mainly highly unsuitable young women, and Vienna was under siege, bombardment and, briefly, occupation by Beethoven's one-time hero, Napoleon. Beethoven's admiration was by now directed towards the Duke of Wellington, whose victory over the French at Vittoria he commemorated in his op.91 symphony, entitled "Wellington's Victory" but thereafter always known as the "Battle Symphony". This shared the bill on December 8th 1813 with the premiere of the seventh symphony, a work which has completely eclipsed it. The latter was an immediate success: so much so that Beethoven abandoned his plan to take the Battle Symphony to London in the hope of

mending his finances, and remained in Vienna to be near his revitalised patrons there.

After a spacious introduction, the first movement bursts into an extended and relentless gallop, which inspired Wagner to call the symphony "the apotheosis of the dance"; although it's a pretty bucolic specimen, and calls up scenes more suggestive of Beethoven's beloved countryside than the ballroom. There are plenty of moments of genius: unexpected switches into keys that defied all the rules then current, and tiptoeing repeated notes leading to an explosive resumption of the ebullient mood that characterises the movement. Instead of a conventional slow movement, Beethoven follow the high jinks of the first with a steady, puposeful *allegretto* in the minor key. This delighted its first audience, who demanded an immediate encore, and went viral, as those of us who can't think of anything more perceptive might say, being frequently inserted into performances of other Beethoven symphonies by conductors eager to give their audiences what they wanted. It has lost none of its appeal two centuries later.

Back into the gallop in the third movement, with moments of high drama: quiet passages punctuated by explosions which must have given Beethoven, a conductor well-known for his histrionics, plenty of scope. It finishes with the sort of flourish that one thinks might wrap up the whole work, but there is more excitement to come. The finale is a breathtaking Beethoven knees-up, the apotheosis not only of the dance but the composer himself, who once wrote "*Music is the wine which inspires us to new generative processes, and I am the Bacchus who presses out this glorious wine to make mankind spritually drunken...*"

*Programme notes by Chistopher Yapp*

## 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.*

# Wells Virtuosi

Wells Virtuosi, internationally celebrated string orchestra with woodwind, brass and percussion stars from Wells Cathedral School one of Europe's foremost specialist music schools

## *1st violins*

Gwyneth Nelmes  
Sam Bartram  
Raphael Papo  
Cristina Dimitrova  
Elizabeth Kappeler  
Gemma Nakakura Parry  
Soo Yik Liang  
Edward Rescorl

## *2nd Violins*

Edgar Francis  
Daniel Harding  
Zuzanna Skowronska  
Grainne White  
Susanna MacKay  
Caitlin Marshall  
Chloe Dickens

## *Violas*

Laura Cooper  
Hanae O'Neil  
Hanako Dickinson  
Jenna Huen  
Monika Romanowska  
Rosa Bonnin

## *Cellos*

Ian Lum  
Osian Jones  
Sasha Boulton  
Becky Farthing  
Theo Bentley Curtin  
Samuel Vincent  
Freya Souter  
Lucy Caston

## *Double Basses*

Alexander Heather  
Bridget Yee  
Jan Cowell

## *Flutes*

1. Cian Ducrot  
2. Katie Taunton

## *Oboes*

1. Fergus McCready  
2. Ella York

## *Clarinets*

1. Megan Taylor  
2. Bethany Nichol

## *Bassoons*

1. TBA  
2. Stanley Kaye-Smith

## *Trumpets*

1. Darcie Jago  
2. Alicia Corr

## *Horns*

1. Zoe Tweed  
2. George Andrews

## *Timpani*

Daniel Watt

## Matthew Souter

..."in complete command of his instrument" and "very musical in the finest way" so wrote the world-famous conductor Antal Dorati about Matthew Souter when recommending him for the principal viola position in the Royal Philharmonic Orchestra at just 22 years of age. Leonard Bernstein and Claudio Abbado likewise took a personal interest in his early career too; Abbado described him as "outstanding," and both of these musical "giants" encouraged and helped him to establish a career that was to become highly distinguished and successful.

As a soloist he has performed across the world both as a recitalist and with orchestras from the UK, Europe, Russia and the Far East. He has guest lead the viola sections in virtually all of Britain's most celebrated orchestras such as the Academy of St Martin-in-the-Fields, English Chamber Orchestra, The London Philharmonic Orchestra and many more. He has also been a regular guest at international chamber music festivals in the UK, Europe and the Far East.

For the past 17 years Matthew Souter has been a member of the Alburni String Quartet, described after a Carnegie Hall recital in the New York Times as "one of the finest half dozen quartets in the World". He has been fortunate in his career to have been loaned some exceptional instruments on which to perform including a Gasparo de Salo of 1585 and a fine viola by Antonio Stradivari of 1696.

Matthew Souter has been a Professor at The Royal Academy of Music for 18 years and he has attracted both viola and violin pupils from all over the world - many of whom have gone on to have distinguished careers themselves.



**BURFORD**  
GARDEN COMPANY  
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**RHINOS**  
ON THE LAWN



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