

# **The Lenthall Concerts**

**Season 2017-18**

## **Royal College of Music String Band**

**directed by Mark Messenger**

**Philip Nelson (double bass)**

**Wednesday, November 1st 2017**

**Burford School**

## WITNEY WINTER CONCERTS

Friday, November 10th 7.30pm

High Street Methodist Church Witney

### The Carice Singers

#### Remembrance

British choral music reflecting on war and peace

Songs by Tallis, Morley, Byrd, Robert Lucas de Pearsall, Howells, Stanford, Parry, W Dennis Browne, Elgar, Cecilia McDowall and William H Harris

*The Carice Singers is one of the finest professional choirs currently emerging in the UK, with a "beauty of tone" and "musicality" that "few can match" (Gramophone Magazine). Named after Sir Edward Elgar's daughter and led by their Founder and Conductor George Parris, the choir is committed to bringing a passionate and imaginative approach to a wide range of remarkable choral music, specialising in the works of British composers.*

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, December 6th 2017

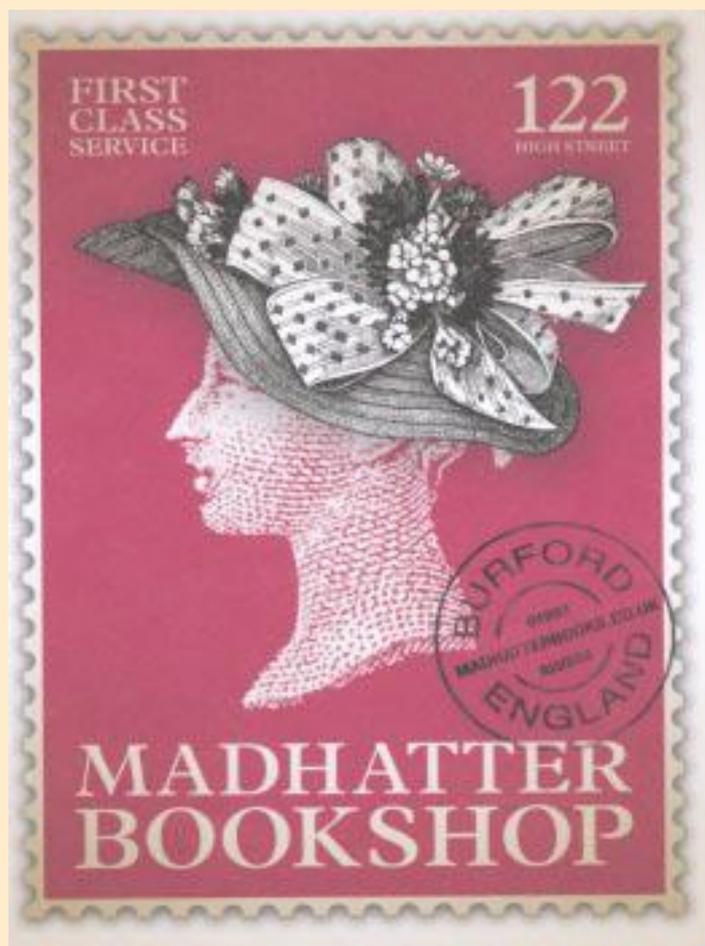
### Atéa Wind Quintet

Petite Suite 2	Debussy
Andante in F Major K616	Mozart
Le Tombeau de Couperin	Ravel
6 Bagatelles for wind quintet	Ligeti
Trois pieces pour une musique de nuit	Eugene Bozza
Quintet	Otto Mortensen

The Atéa Quintet consists of five of the top young freelance musicians around today. Formed in 2009, the Quintet has been the Associate Ensemble in Residence at the Birmingham Conservatoire since 2012.

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

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



## 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

The concerts are presented  
in partnership with



# Programme

## Symphony no.39 in E flat K543

**Wolfgang Amadeus Mozart**

(1756-1791)

*Adagio - allegro*

*Andante con moto*

*Menuetto - allegretto*

*Allegro*

This is the first of the three last symphonies that Mozart wrote, pell-mell, in the summer of 1788. They took him less than nine weeks: a prodigious feat even for Mozart, who was probably dashing off sundry other works at the same time. No doubt this took his mind off the crushing debts that assailed him, which he described in a series of desperate letters to his friend Michael Puchberg. These have come down to us more or less intact, so that we know more about his financial problems at the time than we do about the genesis of the symphonies—there is no documentary evidence of their first performances.

What we do have is an eyewitness account of a night in Hamburg in March 1792, the year after Mozart's death, by a certain Iwan Anderwitsch, who was overcome by the opening of the first movement: "...fiery, full, ineffably grand and rich in ideas, with striking variety in all obbligato parts, that it is nearly impossible to follow with ear and feeling and one is nearly paralysed. This actual paralysis became visible in various connoisseurs and friends of music, and some admitted that they would never have been able to think or imagine they would hear something like this performed in Hamburg". Those who are brave enough to risk paralysis at Mozart's hands are rewarded initially by a no-nonsense series of chords from the brass and percussion, with the strings not getting much of a look-in at first. When they do it is as if they have an urgent message to impart, and this rather feverish dialogue continues through the whole movement. The *andante con moto* starts as if it were going to present a much more settled spell, but it has its share of outbursts before being calmed by the woodwinds. The third movement is probably the best-known, with its confident upwards figures in the strings and the trio section deliciously commandeered by the winds. All comes together in the finale, in which a very merry tune is put through several Mozartean devices, including a surprise ending. Foot-tapping stuff—no paralysis here.

## Concerto no.2 in B minor for double bass

**Giovanni Bottesini**

(1821-1889)

*Allegro*

*Andante*

*Allegro*

Bottesini's virtuosity on the double bass led, one feels inevitably, to his being dubbed "the Paganini" of the instrument, and indeed his career echoed that of the older composer. But he was if anything more versatile—certainly a more prolific composer, with operas and sacred works among his oeuvre. Like Paganini he did not confine his career to his homeland, but conducted in Paris, Barcelona, Havana, Cairo (the first performance of *Aida*) as well as in London, where his opera *Ali Baba* was produced. He would frequently take up his bass during the interval of an opera he was conducting to treat the audience to a fantasy on themes from the evening's offering. This concerto, one of two that he wrote, has come down to us not only as a spectacular vehicle for a double bass virtuoso but a thoroughly engaging piece in its own right.

## Interval

### Chacony in G minor

**Henry Purcell**

*Arr. Britten*

(1659-1695)

The word "Chacony" may have been Purcell's own version of the French "Chaconne", for no other composer seems to have written a piece of that name. Perhaps it is only the writers of programme notes eager to impress with their discovery of esoteric tit-bits who use it now. It is said to have originated in South America in the sixteenth century as an erotic dance which rapidly spread to Europe, but Purcell's treatment (and that of other baroque composers) is more restrained, so that the word has come to mean, essentially, a set of variations over a ground bass. In some other hands this can become a bit nagging for some listeners (no names, no Pachelbel-drill) but Purcell ingeniously keeps the flow of counterpoint going over subtle changes to the bass for the six-minute duration of the piece.

Britten had great admiration for the music of Purcell, and his arrangement of the Chacony is the one generally played in modern times.

## 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 classical structure for his only composition in this form. He wrote the Serenade for Strings under the patronage of the wealthy Russian business-woman Nadezhda von Meck who supported the composer for thirteen years while stipulating that they should never meet. Tchaikovsky wrote to her, comparing the Serenade to the 1812 Overture, which he was writing at the same time:



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.*

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. 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 translated into a breathless *Allegro con Spirito*, where the irresistible motif of the descending scales becomes a bustling undercurrent to two Russian folk tunes, plus 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.

*Programme notes by Christopher Yapp*

## The RCM String Band

### *Violin 1*

Lia Tang  
Katherine Yoon  
Esther Park  
Dillon Jeffares  
Maria Ford  
Ana Molnar Popa  
Ariane Plantive  
Miguel Suay

### *Violin 2*

Sophie Williams  
Coco Inman  
Jo Edwards  
Solomon Markman  
Andrew Sherwin  
Olivia Ziani

### *Viola 1*

Connie Pharoah  
Kinga Wojdalska  
Nils Jones  
Zimon Huldt  
Vanessa Hristova

### *Cello*

Silvestrs Kalnins  
Laura Williamson  
Nee Sonchaiwanich  
Hugo Eedle

### *Bass*

Marcus Elliott Gaved  
Danny Cleave

### *Flute*

Imogen Royce

### *Oboe*

Vicky Richmond  
Zacharias Karnekull Wolfe

### *Clarinet*

Lewis Graham  
Josh Pyman

### *Bassoon*

Petr Sedlak  
Brynn Kee

### *Horn*

Kristina Yumerska  
Emma Edwards

### *Trumpet*

Henry Thomas  
Ruby Orłowska

### *Tympani*

Sam Howes

For the Purcell Chacony they will be joined by students from Burford School

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), he has worked internationally with - amongst others - Lord Yehudi Menuhin, Ivry Gitlis, Maxim Vengerov, Bernard Greenhouse, Natalie Clein, Raphael Wallfisch, Dame Thea King and Sir John Dankworth.



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, Australia, Azerbaijan and Europe. 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, consultant for the Norwegian Academy in Oslo and advisor to the Royal Oman Symphony Orchestra.

Born in Germany into a family of American musicians, **Philip Nelson** began double bass lessons at age 6 with his father. He later pursued his studies with Michael Wolf (University of Arts - Berlin) and Caroline Emery at The Yehudi Menuhin School. Philip has performed in various concert venues throughout the UK, Germany, Switzerland and the Netherlands in orchestral, chamber music and solo performances. Philip won the RCM Double Bass Competition (2016) and has been a prizewinner at International Competitions including the Bass Europe Competition (2012 & 2016), International Society of Bassists Competition (2013 & 2017), the Bottesini Prize (2013 ISB), the Peter Morrison Concerto Competition (2014), the Sperger Competition (2016), and the Royal College of Music Concerto Competition (2017). Philip has been awarded the Associated Board for Royal Schools of Music (ABRSM) Scholarship to pursue his undergraduate studies at the Royal College of Music.



## 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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