

The Lenthall Concerts

Season 2018-2019

Klanglust

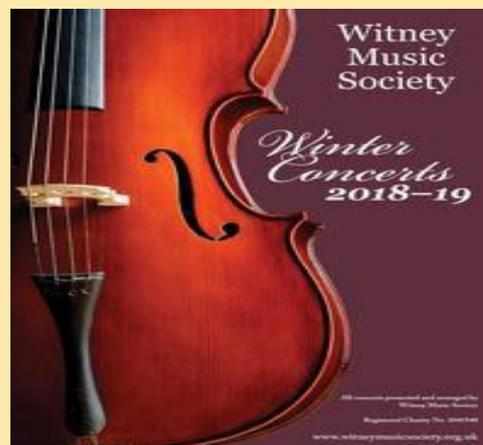
directed by Bernd Muller

Wednesday, October 31st 2018

Burford School

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.

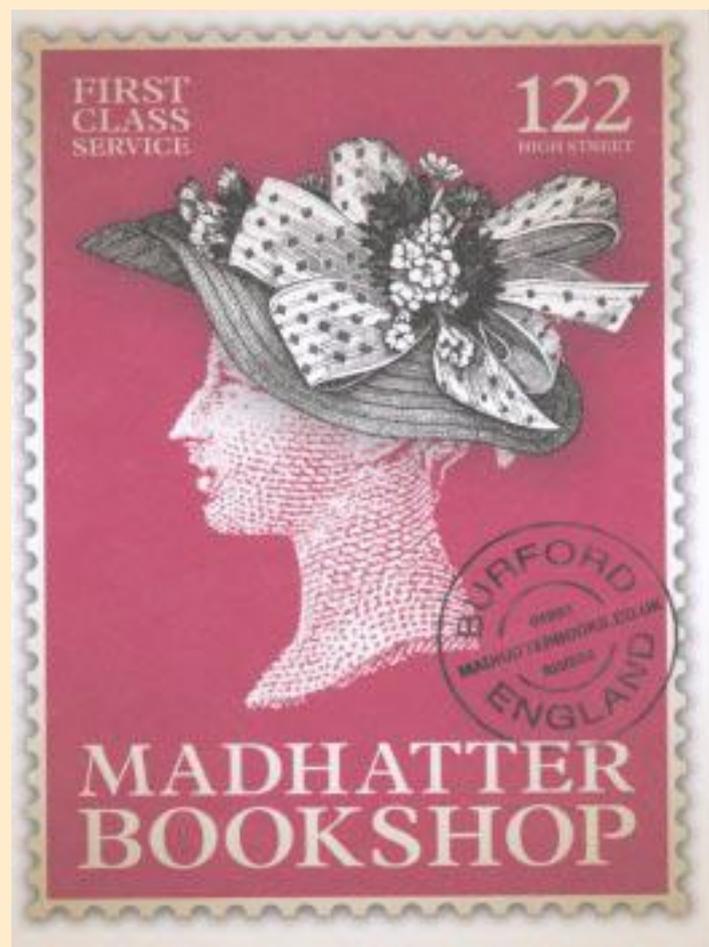


November 9th. High Street Methodist Church

Giacomo Susani (guitar)

Frescobaldi	Toccata per spinettina solo over liuto
	Aria variazioni detta "La Frescobalda"
Sor	Grand solo op.14
Psiechny	Tate Sonata
Mertz	Elegie
Tarrega	Mazurka en sol
	Maria Gavota
Rodrigo	En los Trigales
Walton	Five Bagatelles

www.witneymusicsociety.org



The Lenthall Concert Society

Artistic Director: Michael Bochmann MBE

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Concert Administrator: Christina Scherer

Publicity: Nicola Hillman

Programme

Concerto Grosso in F *op.6 no.2*

Arcangelo Corelli
(1653-1713)

Largo
Allegro
Andante
Allegro
Andante

Corelli was born in Fusignano, a small town midway between Bologna and Ravenna. At 13 he went to continue his violin studies in Bologna, and at 17 he was admitted to the Academia Filarmonica of that city. By 1675 he was in Rome, where he became one of the foremost violinists of the day. He enjoyed the patronage of Queen Christina of Sweden and Cardinal Pamphili, who eventually appointed him his music master, to live in the palace and arrange, and compose for, concerts. Three years later Corelli moved back to Bologna and was poached by a rival Cardinal, Pietro Ottoboni, whose elevation to the purple at the age of 22 could hardly have been hindered by the fact that the Pope was his uncle. Ottoboni was a good friend as well as patron to Corelli, and it was probably in his employ that some at least of the twelve concerti grossi collected as op.6 were written. Corelli's influence on other composers was great, not least because of the enormous expansion of music publishing around 1700. His collections went into dozens of editions, and his fame was not confined to Italy. His op.6 concerti were particularly prized in England, even above those of Handel, well into the 19th century.



Corelli

Violin Concert in A minor BWV1041

Johann Sebastian Bach

(1685-1750)

Allegro
Andante
Allegro assai

Bach's works constitute a rich vein for musicologists to mine. Their literature contains plenty of "it is generally accepted that" so one can only say, without prejudice, that the violin concerto in A minor probably dates from the period which Bach spent in Köthen after he was dismissed from the court at Weimar. At Köthen his new employer, Prince Leopold, gave him much greater freedom to compose secular works.

The first movement has a persistent scurrying energy and a couple of po-faced false

endings. The Andante has long lines for the soloist over some almost stealthy accompanying chords. Much more animation in the finale, which shows Bach embracing dance rhythms ebulliently.

Brandenburg Concerto n.3 in G BWV1048

Johann Sebastian Bach

Allegro moderato

Adagio

Allegro

Times change. It is hard to think of a towering genius having to submit a sort of musical CV to a prospective employer; but that is what Bach cobbled together as part of his application for a job in the service of Margrave Christian Ludwig of Brandenburg-Schwedt. The grovelling dedication runs "*As I had the good fortune a few years ago to be heard by Your Royal Highness, at Your Highness's commands, and as I noticed then that Your Highness took some pleasure in the little talents which Heaven has given me for Music, and as in taking leave of Your Royal Highness, Your Highness deigned to honour me with the command to send Your Highness some pieces of my composition. I have in accordance with Your Highness's most gracious orders taken the liberty of rendering my most humble duty to Your Royal Highness with the present concertos, which I have adapted to several instruments, begging your Highness most humbly not to judge their imperfection with the rigour of that discriminating and sensitive taste, which everyone knows him to have for musical works, but rather to take into Benign Consideration the profound respect and the most humble obedience which I thus attempt to show Him*". It goes almost without saying that Bach didn't get the job. The score was buried in the dedicatee's library and didn't see the light of day again until the Margrave died 13 years later. Publication wasn't until 1850.

The format of the work is unusual, to say the least. The two outer movements are fast, designed to showoff the virtuosity of the performers, but instead of the customary soothing adagio between them Bach inserts a simple cadence of two chords which are sometimes played by the keyboard continuo, or as a cadenza by one of the violins.

Palladio

Karl
Jenkins
(b.1944)

Allegretto
Largo
Vivace

Karl Jenkins' career challenges description in a few words. Born in the Gower to a Welsh father and Swedish mother, he played the oboe in the National Youth Orchestra of Wales and, after studying at Cardiff University and the Royal Academy, emerged as a jazz-rock musician. During the seventies he joined the prog-rock group Soft Machine. When he left it was to concentrate on writing music, not playing it. His gift for composing striking, catchy themes has reaped great rewards in the world of advertising—"Papa? Nicole!" may strike a chord with some connoisseurs of 1990s TV commercials for the Renault Clio. Tonight's work saw the light of day in an advertisement for de Beers diamonds, and was adapted for a compilation called *Diamond Music* before Jenkins used it as the concerto-grosso-ish first movement of the *Palladio* suite, which draws eclectically on a number of other musical forms for its remaining movements. It is very much music of our time: energetic, urgent, uncomplicated and tuneful. One thinks Vivaldi would have loved it.

Interval

Lyrisches Andante in D

Max Reger
(1873-1916)



Max Reger

Reger's reputation probably stood higher in the twentieth century than it does today, musical fashion being as fickle as any, although his music for the organ is still much in the currency. This charming little piece is a winner by any standard. It was written when Reger was 25 but was not published until 1934. It has undergone several re-arrangements for other instrumental combinations

String Symphony no.9 ("The Swiss")

Felix Mendelssohn
(1809-1847)

Grave - Allegro

Andante

Scherzo - Trio piu lento (La Suisse)

Allegro vivace

If one is contemplating a musical career, it is no bad thing to have wealthy parents. Mendelssohn was in such a favoured position, with the added advantage that they were extremely cultured members of Berlin society. So it was that he had a private orchestra for which to compose the twelve string symphonies that he wrote between the ages of 12 and 14. Two of them (numbers 9 and 11) are known as the "Swiss" symphonies. Mendelssohn was inordinately fond of Switzerland, and visited it repeatedly throughout his life to find some relaxation from his extremely busy musical activities in mountaineering and painting, at both of which he was accomplished. He was particularly taken with the scenery around Interlaken, which, he wrote, was "the finest of all in this unbelievably beautiful country".

The first movement has a slow, pensive introduction, which after a couple of minutes gives way to an energetic transformation which adopts the classical form known as *ritornelli*, where the tutti sections act as a sort of chorus, alternating with quieter and more diverse writing. There is homage here to the classical form, but also a foretaste of the string octet which was to establish Mendelssohn as a composer of genius two years later. And one should reflect that these symphonies were dismissed, not so long ago, as mere exercises in counterpoint, written when Mendelssohn was studying. The *Andante* is gently pastoral, with a slightly darker, fugal episode, and is followed by the movement parenthetically named "La Suisse", which contains the folk song melody which Mendelssohn collected when holidaying with his family in the Bernese Oberland. It does not appear immediately, but is sandwiched between more lively passages. Mendelssohn was reported as being fond of the sound of yodelling (although not indoors) and one can, with a little imagination, discern a trace of it in the melodic line. The finale is full of youthful high spirits and good humour, and ends with a blazing little coda.

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 fourth 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 Fränkisch 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."



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