

The Lenthall Concerts

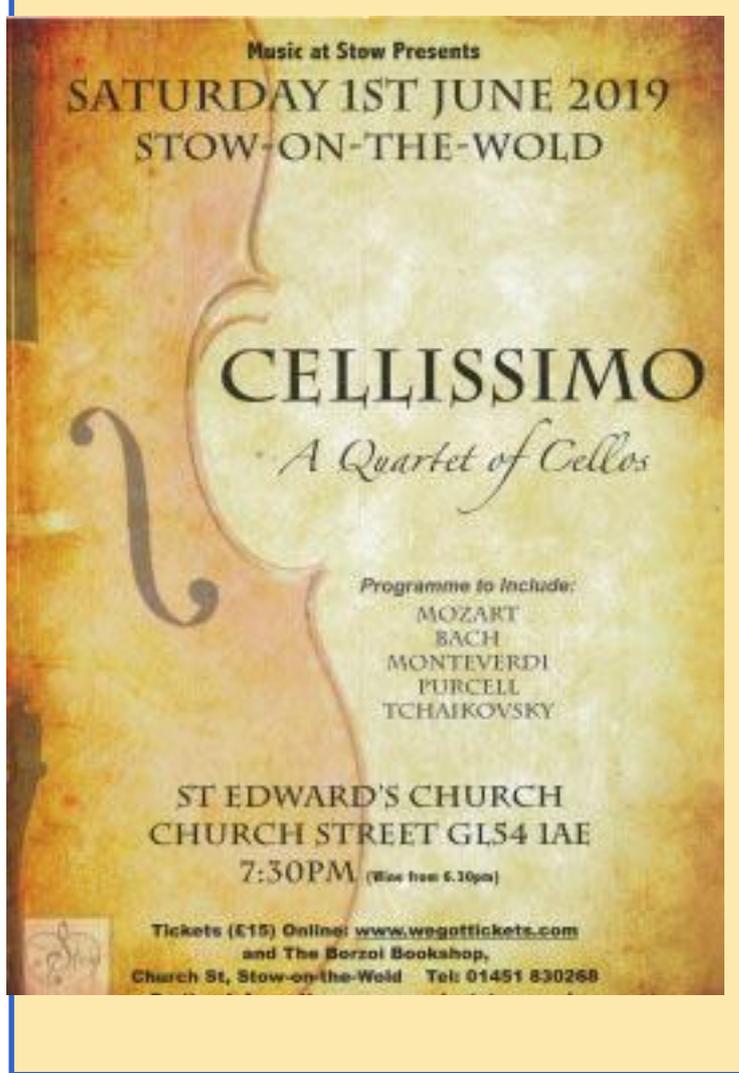
Season 2018-2019

The Mila Trio

Wednesday, April 3rd 2019

Burford School

Music at Stow Presents
SATURDAY 1ST JUNE 2019
STOW-ON-THE-WOLD



CELLISSIMO
A Quartet of Cellos

Programme to include:
 MOZART
 BACH
 MONTEVERDI
 PURCELL
 TCHAIKOVSKY

ST EDWARD'S CHURCH
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 7:30PM (Start from 8.30pm)

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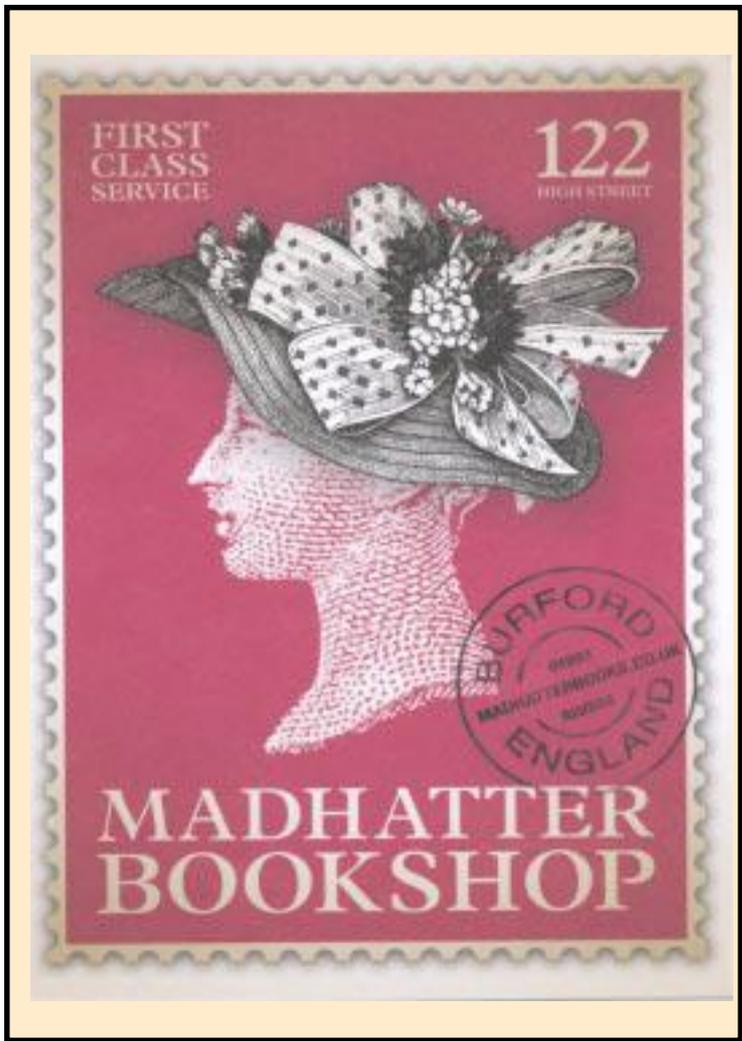
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Programme

Trio no.43 in C (Hob XV27)

Joseph Haydn

(1732-1809)

Allegro

Andante

Presto

On New Year's Day, 1791, the 59 year-old Haydn crossed the Channel from Calais and arrived in England. It was the culmination of many efforts to persuade him to come, particularly those of the promoter Salomon. He it was who, touring Europe in the search for soloists for his next season, had heard of the death of Haydn's employer, Prince Nicholas Esterházy, and had immediately set off for Vienna, where he arrived at Haydn's house with the words "I am Salomon from London and have come to fetch you. Tomorrow we shall conclude an agreement".

One is so much in awe of the music that was being produced in Vienna at the turn of the eighteenth century that one might think of London as relatively unmusical, but it was of course brimming with music, even if most of it was imported. There was an enthusiastic audience for Haydn's works, extending to the King himself, and the first visit was so successful that Haydn was back for another three years later. The set of three piano trios, of which the C major trio is the first, date from the second visit, and represents the last of Haydn's output in the trio form. It was dedicated to Theresa Jansen, the daughter-in-law of the engraver Francesco Bartolozzi and a pianist of apparently no mean talent, for the demands of the piano part are considerable, Haydn having been eager to capitalise on the technical improvements of the new Broadwood pianos to the full. Theresa may even have been granted exclusive performing rights, for publication was delayed for several years.

The leitmotif of the first movement is a succession of rising arpeggios, exploding out of a declamatory chord. This device tends to bring the music back to brisk order whenever it gets a bit introspective, and gives it renewed momentum. The song-like *andante* is similarly subjected to some sudden changes in dynamics which perhaps presage Haydn's most gifted, if unappreciative, pupil, Beethoven. But the movement ends tranquilly enough. The finale is Haydn at his fizziest, with the piano in full Gypsy-rondo mode and violin and cello generally playing second and third fiddle, although there are some fine ensemble flourishes.

Piano Trio in D minor op.120

Gabriel Fauré
(1845-1924)

The life of Gariel Fauré is the stuff of musical legend: born one of six children in a small town (Pamiers) not far from Carcassonne, into an anything but musical family, his natural talent was spotted by a blind old lady who heard him playing the harmonium in a convent chapel, and persuaded his father to send him, at the age of nine, to music school in Paris. This was the *École de Musique Classique et Religieuse*, founded by Louis Niedermayer, where Camille Saint Saens, who was to become Fauré's lifelong friend, was a teacher. On leaving he was appointed organist at the church of Saint-Sauveur in Rennes, a post from which he was dismissed at the age of 25 for appearing on Sunday morning still dressed for the previous evening's ball. He returned to Paris as organist in a succession of churches, helped by Saint-Saens, and devoted what time his duties allowed to composing. His songs and works for piano achieved modest success, but his reputation as a composer was not really established until he wrote his Requiem, in memory of his father, when he was 41. By the time he was in his early fifties he had been appointed professor of composition at the Conservatoire and at 60 he became the Director. Here he weathered the political storms of that most reactionary of institutions and became known as an innovator and a kindly teacher, but his tenure was cut short by his going deaf, and he retired at the age of 75. Nevertheless, like Beethoven, he continued to compose in his final years, which produced some of his finest chamber works, including the Piano Trio, which was brought to the public by the Olympian trio of Jaques Thibaud, Pablo Casals and Alfred Cortot. Faure originally conceived the piece for clarinet, cello and piano, in which form it is still sometimes played, but the clarinet option had disappeared by the time the work was published. The first movement has the violin and cello swirling round each other over a rocking rhythm on the piano. The *andantino* which follows has a sumptuous melody in which violin and cello are pitched close together. This is subsumed in its development but makes a glorious return later. Faure complained of fatigue whilst writing the trio but one would not believe him when it comes to the finale, which has much drama in the strings and lots of bubbling energy in the piano part.

Interval

Trio in C minor op.66

Felix Mendelssohn

(1809-1847)

Allegro energico

Andante espressivo

Scherzo

Finale: Allegro passionato

Mendelssohn wrote this piece in 1845, the year Fauré was born, and it is resoundingly in the classical idiom. By this time he was teaching piano and composition at the Leipzig Conservatory, and no doubt Mozart and Beethoven were prominent in the curriculum there, so it would not be unexpected if some of their influence had rubbed off on Mendelssohn. But these backward glances are only in passing, for the composer's own characteristics shine through unmistakably throughout.



It is Beethoven to whom Mendelssohn nods in the first movement: plenty of stormy drama, mostly in the piano part, to kick off with before a calmer interlude for the strings arrives. It doesn't last long, and the movement builds to a climactic end.

The piano starts the andante in a chorale-like fashion, the theme being taken up by the strings, with the piano gently propelling them forward. This is Mendelssohn in Song Without Words vein, unlike the movement which follows. "Scherzo" tells us exactly where we are in the Mendelssohnian catalogue: scurrying strings embroidering the lightest of piano parts. The finale is altogether more serious, and the darker mood allows Mendelssohn to interpolate a chorale-like theme which has on occasion been attributed to Bach - which would not be surprising, given Mendelssohn's great championing of Bach when the latter's reputation was in decline.. A noble theme, which disappears among the other subjects but reasserts itself magnificently in the tumultuous closing bars.

Programme notes by Christopher Yapp

Burford Institute of Music

The Lenthall season is presented in conjunction with the Burford Institute of Music run by the Music Department. Now in its fifth year, the Institute offers outstanding musical opportunities for students within and beyond the classroom. Enthusiastic and dedicated staff organise an extensive programme of musical events and activities ensuring that music is central to the life of the school.

Outreach work is key to the work of the Institute with pupils from local primary schools attending weekly instrumental lessons and an ensemble run by the County Music Service, giving them the opportunity to share the enjoyment of playing music from an early age.

The Institute is proud to have been awarded the "Innovation in School Music" prize by Oxfordshire Music Education Partnership in 2018 for the work it does in providing musical opportunities both within school and beyond.

News

"Looking ahead to the summer term at Burford Institute of Music, there are a couple of exciting events in the calendar. The first is our Rock School showcase on 1 May which features our students that attend Rock School performing a mix of original material and cover songs. In June, our Jazz Band, "All That Jazz" are appearing at the Tower of London as part of the Water City Music Festival. The band are performing on 23 June and this will be the fourth year that they have been asked to take part in the Festival. The academic year ends with our Summer Gala on 19 July, the final concert following our Music Residential and celebrating the end of our musical year. Tickets for this will be available on Ticketsource"

The Mila Piano Trio



Cliona Ni Choileáin Laura Rickard Ziteng Fan

The Mila Piano Trio is a UK-based ensemble who met whilst studying at the Royal Academy of Music in 2015. Recent performances have included debuts at St. John's Smith Square and at St Martin-in-the-Fields as finalists of the 2018 Chamber Music competition, as well as performances across the UK and Portugal. The trio won first prize at Verao Classico in Lisbon in August 2018 and have won prizes in the Isaacs and Pirani Competition and in the RAM's Historical Women prize.

The Mila Piano Trio is also involved in educational work, recently working with Water City Music giving workshops and concerts to students in Southwark as well as working in schools in London, Cotswolds, Winchester and Romsey.

Graduates of The Royal Academy of Music, their chamber music tutors have included Amandine Savary, Levon Chilingirian, Michael Bochman and Felix Schmidt and have received masterclasses from Guy Johnston and Sun-Won Yang and Alasdair Beatson. The Mila Piano Trio is currently a member of ChamberStudio at Kings Place where they are mentored by Adrian Brendel. They have also been attending MusicWorks with Catherine Manson and James Boyd and look forward to further masterclasses within the scheme.

Highlights of the 2018/2019 season include returning to St Martin-in-the-Fields, appearing at music societies around the UK and returning to the Romsey Chamber Music Festival.



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