

THE LENTHALL CONCERTS
SEASON 1997-8

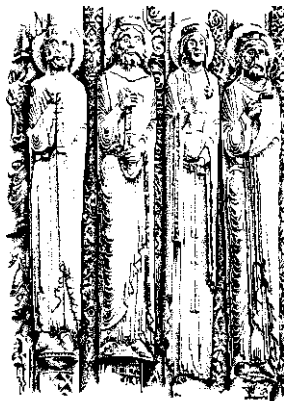


Caroline Owen
(clarinet)

Anne Bolt
(piano)

Burford School

Wednesday, March 18th 1998



BAMPTON SUMMER OPERA

The Burford Singers

Mozart

Mass in C minor

Bach

Orchestral Suite no.3 in D
Cantata no.82 'Ich habe genug'

Mary Nelson and Patrizia Kwella
(sopranos)

John Crayford(tenor)
Roderick Williams (baritone)

The Cotswold Chamber Orchestra
Conducted by **Brian Etheridge**
Good Friday April 10th
Burford Church 7.30pm

Tickets reserved at £10 and £8 (students
£5 and £4) from the Burford Gallery
(telephone 01993 822305)

THEATRE

CHIPPING NORTON

Chamber Classics

Sunday 22nd March
3pm

The Lecosaldi Ensemble

(Peter Lea-Cox, harpsichord; Nicholas
Benda, oboe; Martin Smith, viola; Holga
Aston, cello)

**Handel - CPE Bach - Daquin -
JS Bach - Fiocco - Vivaldi - Mozart**

Tickets **£8.50**, concs. **£7.50**,
schools tickets **£2**

Box Office: **01608 642350**

PROGRAMME

Canzonetta Op19

Gabriel Pierné
(1863-1937)

Pierné studied composition with Massenet and the organ with Franck, whom he succeeded as organist of Ste Clotilde in Paris. He had a long and successful career as a conductor, planning and conducting as many as 48 concerts a year for the Concerts Colonne, the orchestral association which exists in Paris to this day. Nevertheless he notched up an impressive number of his own compositions, ranging from solid, church based works like the enormous oratorio *L'An Mil*, on which anniversarists must be keeping a watchful eye for two years hence, to *operas comiques* with unthreatening titles like *On ne badine pas avec l'amour*. It is perhaps in chamber music that he found his most natural voice. The *Canzonetta*, for clarinet and piano, is a typical salon piece of its period.

Fantasia in C minor K475

Wolfgang Amadeus Mozart
(1756-1791)

The *Fantasia* was written in 1785, the year in which Mozart started writing *Le Nozze di Figaro*. Operas were his central activity at the time, but he was also writing instrumental music, much of it with an eye to publication, no doubt to bring his income up to a point where he could live within it. The piece was published along with a sonata (K457) written somewhat earlier; it is possible that Mozart intended the works to be performed as a pair. The *Fantasia* is full of impassioned musical ideas within an unconventional structure: it is notable for the way the music modulates through remotely related keys.

Sonata in E flat for clarinet and piano

Johannes Brahms
(1833-1897)

Allegro amabile

Allegro appassionato

Andante con moto

Allegro

Brahms last two sonatas, for clarinet although appropriated now and then by violists, were first performed by the self-taught Richard Mühlfeld. Brahms had heard Mühlfeld perform in Mozart's *Clarinet Quintet* and pieces by Weber, and this had compelled him to come out of his retirement in 1891 and write, very rapidly, both the *Trio* and the *Quintet*. Three years later Brahms added the two sonatas, and with these four works for 'Fraülein

Klarinette', as he called the instrument, his instrumental compositions came to an end. Brahms' admiration for Mühlfeld was considerable, and although the sonatas were apparently written for the composer's own pleasure, it was Mühlfeld whom he invited to Berchtesgaden to try them out, and who gave the first performance of them with Brahms, in Vienna in 1895. Brahms derived so much pleasure from performing the sonatas with Mühlfeld throughout Germany and Austria that he gave him all performing right fees during his lifetime, all fees from their joint performance, and the MSS of both sonatas after publication.

INTERVAL

Two études on themes of Gershwin

Paul Harvey (b.1935)
after Gershwin

Summertime

It ain't necessarily so

These are two of a suite of three pieces written by the clarinetist Paul Harvey. The étude on *It ain't necessarily so* was written first. It was commissioned by Anton Weinberg as an encore for a recital in the Wigmore Hall in 1975. After the first performance the publishers commissioned two more pieces (*Summertime* and *I got rhythm*) to make up the suite.

Gershwin's music, like Bach's, stands up to no end of reinterpretations, and these ingenious paraphrases translate two of the best-known numbers from *Porgy and Bess* into a modern idiom. Keen students of the arcane might care to note that *Summertime* is subtitled *By Twickenham Ferry*. This reflects its dedication to another clarinetist, Dr. Jerome Bunke, now director of the Concert Artists' Guild of N.America. A keen photographer, Dr. Bunke photographed swans on the Thames when staying in England, and used the slides to add atmosphere to his performances. How he illustrated the other pieces is not revealed.

Sonetto 104 del Petrarca

Franz Liszt
(1811-1886)

from the second book of *Années de Pèlerinage*

The combination of his antecedents (his father was an official in the court of Prince Nicolaus Esterházy) and his innate musical talent soon brought the young Liszt into contact with the great artistic names of his age. By the time he was twenty he had

met Beethoven, Berlioz, Victor Hugo and Heine, and formed a friendship with Chopin which was to influence him deeply. When he was 23 he was introduced by Alfred de Musset to George Sand and the Countess Marie d'Agoult. An affair developed speedily with the latter, and a year later the countess left her husband and children and joined Liszt in Geneva. While they were living together they made the journeys which were commemorated in the albums of pieces which became the *Années de Pèlerinage*. The second was to Italy, in 1837, and the pieces which resulted are in the main inspired by works of art or literature. The three Petrarch sonnets started life as songs, but were arranged in 1858 as quiet, lyrical pieces for piano alone. They represent ideals of earthly love (sonnet 47), unrequited love (sonnet 104) and divine radiance (sonnet 123)



Liszt aged 27

Sonatina

Joseph Horowitz (b.1926)

Joseph Horowitz was born in Vienna and began his studies there, but these were finished at Oxford University, the RCM (under Gordon Jacob) and Paris (under Nadia Boulanger). In the 1950s he wrote ballets and operas, the latter performed by the Intimate Opera Company, with which he was associated as the adapter of other operas, and as conductor and pianist. At the same time he was involved in the ground- (and practically everything else-) breaking concerts devised by Gerard Hoffnung. His works range from deft parody to quite demanding string quartets, but it is probably for his witty lighter pieces that he is best known. The *Sonatina* for clarinet and piano was composed in 1981 at the request of Gervase de Peyer and Gwenneth Pryor, who first performed it at the Wigmore Hall. De Peyer and Horowitz were contemporaries at the RCM in 1948, and a year later in Paris. Their friendship has resulted in several compositions by Horowitz including the *Concertante* for clarinet and strings, *Two Majorcan Pieces* and the *Concerto* for clarinet and string orchestra.

The *Sonatina* is lighthearted and follows the traditional three-movement pattern. Like many of Horowitz's later compositions, it is much influenced by jazz and popular music. It calls for equal virtuosity from both players and the finale is something of a bobby-dazzler: a favourite concert-closer amongst young (and older) clarinetists.

Caroline Owen

Caroline Owen grew up in Reading, and whilst a pupil at Highdown School learned with Charles Henwood at the Central Berkshire Music Centre. She also became a member of the National Youth Wind Orchestra of Great Britain. Caroline went on to study the clarinet on the joint course between Manchester University and the Royal Northern College of Music. At college she and three friends formed the Blackwood Clarinet Quartet, who have given concerts throughout the UK, and won the first RNCM Chamber Music Competition in 1993.

Caroline was Principal Clarinet of all the major College orchestras and ensembles, participating in three European tours. Whilst still a student she gained valuable experience playing with the Manchester Camerata. Her final college recital included a performance of the Copland Concerto, with chamber orchestra.

At Manchester University she conducted the Hulme Hall Orchestra and was twice the recipient of the Procter-Gregg Award for Performance and Composition.

Caroline is currently studying in Paris with Pascal Moraguès of the Orchestre de Paris and hopes to become a full-time professional musician.

Anne Bolt

Anne Bolt graduated from Oxford University in 1993 with a BA Honours degree and spent the following year at the Guildhall School of Music and Drama studying with Hilary Coates. Subsequently she was awarded a Fulbright Scholarship and English Speaking Union Fellowship, allowing her to continue her studies at Indiana University with Menahe Pressler. She graduated with a Master of Music degree in 1996.

Anne has a wide variety of experience in solo and chamber music concerts, including performances in Japan, Canada, Holland, the United States, France and Germany, as well as throughout the UK. She has recorded concerts for Bavarian State Radio and BBC Radio, and has performed concertos at major venues in the UK, Hong Kong, Malaysia and Singapore.

Competition successes include first prizes in the Birmingham Accompanist of the Year, the Thames Valley Young Musicians' Platform, and the Indianapolis matinee Musicale Competition, as well as prizes in the Brant Pianoforte Competition and the Citta di Marsala Piano Competition held in Sicily. She was also a semi-finalist in the BBC Young Musician of the Year Competition in 1990.

Anne has a busy concert season this year with solo recitals at Fairfield Halls, Croydon, and St. David's Hall, Cardiff (sponsored by the Tillott Trust Young Artist's Platform), as well as at Blackheath Concert Halls, and the Brighton and Henley Festivals.

The Thames Valley Young Musicians' Platform

is designed to assist young musicians born, educated, living or working in Oxfordshire and Berkshire, in the early stages of a professional career. It aims to help them to reach a wider audience by bringing them to the notice of those involved in the promotion of music within the county and beyond, as well as ordinary music-lovers.

Four artists were selected last October when they auditioned before a selection panel and an invited audience at the Jacqueline du Pré Music Building in Oxford. As a result, each is being offered a paid engagement supported by the Oxfordshire Youth Music Trust. This recital is one such engagement.

The auditions were recorded by BBC Thames Valley FM. Some were broadcast on Christmas Day, and the others will be heard later this year.

THE LENTHALL CONCERTS

■ The Lenthall Concerts are promoted for the purpose of allowing people in the Burford area to hear professional music of the highest standard without travelling further afield. They also seek to widen the musical horizons of young people by providing subsidies for them to attend the concerts, and promoting other related activities.

The brochure for the current season is available and may be picked up in the foyer. Details of future events are sent to all on the mailing list. If you are not already on the list and would like to be kept informed of future events please leave your name with a steward.

The Lenthall Concerts thank **the Oxfordshire Youth Music Trust** for their sponsorship of this concert. Our thanks are also due to Burford School and Community College, for continuing to provide the venue and facilities free of charge.

Coming Next

The next Lenthall concert will be the last of the current season, on Wednesday 29th April at 7.30pm, when we shall be back in the Main Hall. The artists featured will be **BAMPTON SUMMER OPERA** the **Bochmann Quartet**, playing:

Quartet in D minor op.76 no.2 ('The Fifths')

Haydn

Quartet in E flat op.74 ('The Harp')

Beethoven

Quartet in C minor op.51 no.1

Brahms

Tickets may be obtained from:

- The Pharmacy, Burford High Street,
- The Community College (01993-822314)
- Green Branch Press (01367-860588)