

THE LENTHALL CONCERTS
SEASON 1998-9

**The Adderbury
Ensemble**

directed by
Simon Lewis

Burford School

Wednesday, November 25th 1998

The Burford Singers

A celebration of the work and life of C.V.Stanford with music by him and his pupils

Sunday December 6th

Burford Church 7.30pm

For 50 years Stanford was the greatest influence on British music as composer, teacher, writer and conductor. He taught almost every major composer from Parry to Vaughan Williams, was simultaneously conductor of the Bach Choir and the Cambridge University Musical Society, Professor of Music at Cambridge and of Composition at the RCM, and found time to compose both choral and orchestral music.

Programme:	Songs of the sea	Stanford
	Full fathom five	Howells
	Three Shakespeare Songs	Vaughan Williams
	Greater love hath no man	Ireland
	The Bluebird	Stanford
	Bring us 0 Lord God	William Harris
	Beati quorum via	Stanford
	0 clap your hands	Vaughan Williams
	Songs and duets by Gurney, Holst, Butterworth and Moeran	

Penelope Martin-Smith (soprano)
Stephen Varcoe (baritone)
Christopher Tadman-Robins (piano and organ)
Brian Etheridge (conductor)

Stephen Varcoe (who is about to record the Songs of the Sea for Hyperion) will also talk about Stanford's eventful life, his caustic Irish wit and the famous doctorate celebrations at the CUMS Jubilee.

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

PROGRAMME

Fantasia upon One Note

Purcell
(1659-1695)

This work, like Purcell's other Fantasias, is thought to date from 1680, when the composer started to write the enormous body of music for the theatre and the church that was to occupy him for the rest of his short life. There was probably not an audience at that time for public performance of small-scale instrumental works, and it's likely that the Fantasias were written for Purcell's own satisfaction, or for private performance by colleagues and friends.

The chamber music falls into two categories: works for viol consort, which was by then an almost obsolete form, and for the more modern combination of two violins, bass viol and keyboard continuo. The Fantasia upon One Note falls into the first, and in it one can hear the influence of Matthew Locke, whom Purcell had succeeded as Composer-in-ordinary for violins at Westminster Abbey a year before he composed it.

The basic structure of the fantasia hinges around a series of nodal points or phrases, each of which is subjected to elaborate working out before moving onto the next. In all cases, be the fantasia in three or four parts, as was customary, intense dialogue between the instruments over a relatively brief time span - 3 or 4 minutes - ensues. The Fantasia Upon One Note is Purcell's only essay in five parts, in which he sets himself the challenge of creating a gradually evolving web of counterpoint around a very stringent self-imposed condition: the tenor viol holding down the One Note - middle C - throughout the entire composition. The note sometimes emerges as a 'solo' line but most of the time it is overwhelmed by the inventiveness of the surrounding melodic writing, ranging from a gently trudging opening to exultant trumpet calls which precede the fading chromaticism of the close.

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Grand Sestetto Concertante

Wolfgang Amadeus Mozart
(1756-1791)

Allegro: Maestoso

Adagio

Presto

This piece has a curious provenance. Its string sextet form - one which Mozart never employed - is the work of an unknown hand in Vienna in 1808. The original is the Sinfonia Concertante in E flat, K364, which Mozart wrote in 1779. This was when Mozart, after two years' successful performing and unsuccessful job-hunting in Mannheim and Paris, had returned to the employ of the Archbishop of Salzburg. This association was to end painfully three years later, but for the moment it was a comfortable enough existence as court organist, composing as required.

The sinfonia concertante was all the rage in more sophisticated musical cities than Salzburg, and Mozart had written, or at least started, no less than six when in Paris. An offshoot of the Baroque concerto grosso: partly symphonic, partly concerto-like, the sinfonia concertante still differed from the standard concerto in promoting more than one solo instrument, equally. The soloists, in this case violin and viola, are only part-soloists, occasionally being given free rein; at other times, blending in with the tutti of the other strings, oboes and horns.



The Mozart family c1780

The first movement announces no fewer than six themes, distributed between soloists and ensemble and frequently interspersed by recapitulatory *tutti* and *sforzandi*. For intensity and mastery of construction, the C minor *Adagio* bears comparison with some of Mozart's finest slow movements, achieving tranquillity and poignancy by means of lines of symmetry and canonic imitation. The Finale consists of a rondo with two episodes, each easily defined, with the music moving at a tremendous pace, punctuated by an expansive build-up of exhilarating climaxes and ending with some dazzling scale passages.

INTERVAL

Sextet in G op.36

Johannes Brahms
(1833-1897)

Allegro non troppo

Scherzo (allegro non troppo)

Adagio

Poco Allegro

The shadow of Beethoven lay over Brahms so heavily that he abandoned all his early starts with the string quartet form, and it was not until his fortieth year that he felt confident enough to place a quartet with his publisher. In the meantime he largely concentrated, in his chamber works, on those with piano. The discipline of four-part counterpoint seemed to elude him, and perhaps it is not surprising that, when writing for strings alone, he felt more comfortable in the heavier textures of the relatively rare sextet form. The two sextets that he wrote - one in B flat, in 1860, and the G major op.36, written in 1864/5 - are generally recognised as the supreme examples of the genre.

Brahms wrote the G major sextet in the strictest privacy. At the time he was ending his relationship with Agathe von Siebold, the professor's daughter who had helped him recover from his passion for Clara Schumann, and with whom he had contemplated marriage. This was not to be, but she seems to have been his muse, and is immortalised in the three calls of A-G-A-(T-)H-E in the second theme group of the first movement of the sextet.

Tovey called the G major "the most ethereal of all Brahms's larger works." There is definitely something both grand and, at the same time, nebulous about much of its material, especially with its fair share of chromatic harmonies (which may well have influenced Schoenberg's *Verklärte Nacht* sextet of some 40 years later) and vigorous, though elusive, variation forms. Shifting tonalities add a questing ambiguity in the large-scale first movement. A gentle Scherzo follows, with part of its thematics deriving from an earlier dance piece for piano, offset by a rustic and vigorous Trio. In the relative E minor, the slow movement amply sets out Brahms's much-favoured variation method again, surmounted by a stout E major coda. It is a complex part-rondo, part-sonata form structure that is employed in the Finale, demonstrating probing contrapuntal pyrotechnics, and bringing the sextet to an imposing close.

The Adderbury Ensemble

The Adderbury Ensemble was formed in 1986 by a number of Britain's finest young musicians. The group has given numerous performances throughout England and has established itself as one of the finest chamber orchestras in the country. The newspapers have said "living in Adderbury must be like living in Salzburg or Bayreuth", and described the ensemble's performances as "exceptional", "sumptuous", "thunderous" and "refinement matched with gusto and panache".

The ensemble is a flexible group, giving many chamber music performances as well as being augmented to play symphonies by Haydn and Mozart as a chamber orchestra. Their first recording, released in March 1997, was of romantic string orchestra music including Tchaikovsky and Elgar *Serenades*, and *Molly on the Shore* and *Londonderry Air* by Percy Grainger. A further CD of music by the British composer Christopher Ball will be released next year. The ensemble has its own series, in Adderbury and the Sheldonian Theatre in Oxford, as well as being a vital part of the famous Oxford Coffee Concert series in the Holywell Music Room.

Simon Lewis was formerly the co-leader of the Bournemouth Sinfonietta and principal player with the English Chamber Orchestra. He is a founder-member of the Adderbury Ensemble and co-leader of the Welsh National Opera.

Chris Windass has played with many of the country's leading chamber groups and orchestras. He is the organiser of Music at Adderbury and the Oxford Coffee Concerts.

Giles Francis lives in Amsterdam and leads an orchestra in that city. He is a regular member of the Adderbury Ensemble

Julia Knight is sub-principal violist of the London Mozart Players.

William Schofield is a member of the Emperor String Quartet.

Phillipa Schofield is a former member of the CBSO and the orchestra of the Royal Opera House, Covent Garden. She plays with many of the country's leading ensembles and orchestras.

Coming Next

The next Lenthall concert is on Wednesday January 6th. Gabriel Woolf, whose one-man shows cover the spectrum of English writers, presents "Betjemanifesto", a re-evocation of the poet in poetry and prose. The Leipzig Tango Orchestra is Isabel Knowland (violin) and ARne Richards (accordian), who will provide suitable musical interludes.

Tickets may be obtained from:

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

For details of other concerts in the season see over the page

THE LENTHALL CONCERTS

Artistic Director: Michael Bochmann

The Lenthall Concerts began as a series of ad hoc concerts in 1992, under the direction of Michael Bochmann. The concerts evolved into a full season of concerts in 1996, and last summer the Lenthall Concert Society was formally constituted. Annual membership entitles one to entry to all concerts in the season, plus the opportunity to have a say in the running of the Society.

The concerts are hosted by Burford School and Community College, as they have been from their outset, and the Society is most grateful for the provision of this venue. Financial support for the 98/99 season is being given by Burford Town Council, The Burford & District Society, The Burford Garden Company, The Rawsthorne Trust and the Holst Foundation. In addition, some members have donated sums over and above their subscriptions. To all of these donors and sponsors the Society extends its thanks.

To join the Society please contact a steward, or ring 01367 860588.

THE LENTHALL CONCERTS

SEASON 1998-9

Wednesday 6th January 1999

7.30pm

Gabriel Woolf with the Leipzig Tango Orchestra

"A Bejtemanifesto" – What he stood for and what he could not stand, in poetry and prose.

Wednesday 27th January 1999

7.30pm

The Bochmann Ensemble: Michael Bochmann, Mark Messenger, Beverley Davison,

David LePage (violins); Helen Roberts (viola); Peter Adams (cello); David Ayre (double bass); Warwick Cole (harpsichord)

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

Corelli

Concerto for Harpsichord in A

J S Bach

Viola concerto in G

Telemann

Concerto for two violins in A minor

Vivaldi

Pièces en Concert for cello and strings

Couperin

Adagio for double bass and strings

Bottesini

"Winter" from The Seasons

Vivaldi

Rumanian Folk Dances

Bartok

Wednesday 24th February 1999

7.30 pm

The Rogeri Trio

Trio in C K.548

Mozart

A Labyrinth of Sorrows

Raymond Head

(New commission by The Lenthall Concerts)

Elegie *op.23*

Suk

Trio in C minor *op.66*

Mendelssohn

Wednesday 24th March 1999

7.30 pm

The Bochmann String Quartet

Quartet in D minor K421

Mozart

Quartet no.11

Shostakovich

Quartet in F *op.59 no.1* (*Rasumovsky*)

Beethoven

Concert sponsored by the Burlord Garden Company

