

THE LENTHALL CONCERTS

SEASON 1998-9



The Bochmann Ensemble

Burford School

Wednesday, January 27th 1999: 7.30pm

WITNEY WINTER CONCERTS

Friday 12 February 7.30 pm

ALEXANDER TAYLOR Piano

After reading music at Edinburgh University, Alexander Taylor gained his ARCM at the Royal College of Music. He has won many awards including the Thames Valley Young Musicians' Platform, Harrods Bank first prize and gold medal in the Royal Overseas League 46th annual competition. Recent performances include a solo recital at the Purcell Room, London; Rachmaninoff Piano Concerto No 2 at the Royal Concert Hall, Glasgow; and recitals at St James' Piccadilly, Draper's Hall, London and Cambridge University.

Sponsored by the Thames Valley Young Musicians' Platform

Witney Winter Concerts are held at Wood Green School, Witney and start at 7.30pm. Tickets are **£7.00 (concessions £5.00)**. Lenthall Concert Members receive a further concession of **£1.00**.

THEATRE

CHIPPING NORTON

Chamber Classics

Sunday 14th February 3pm

English Symphony Orchestra
Wind Ensemble

Mozart - *Don Giovanni Overture*
Krommer - *Partita in E flat op.73*
Mozart - *Serenade*
Jacob - *Divertimento*
Beethoven - *Octet in E flat op.103*

Tickets **£8.75**, concs. **£7.75**,
schools tickets **£2**

Box Office: 01608 642350

The Burford Singers

a dramatised performance of

J.S.Bach: St John Passion

Evangelist James Gilchrist
Christus Henry Herford

Patrizia Kwella (soprano); James Bowman (alto); Darren Abrahams (tenor); Roderick Williams (baritone)

The Cotswold Chamber Orchestra
Leader Kate Bailey, *cello* Spike Wilson
harpichord Christopher Tadman-Robins
conductor Brian Etheridge

produced by Jacqueline Clewett

Good Friday April 2nd

Burford Church 7.30pm

Tickets **£10** (students **£5**) from the Burford
Gallery, High St. Burford OX18 4QA.
tel: 01993 822305

Cheques to the Burford Singers



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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 Accademia 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.



Concerto for harpsichord in A

Johann Sebastian Bach
(1685-1750)

Allegro
Adagio
Allegro

Bach moved to Leipzig in 1723 on appointment as Kantor of the Thomasschule there: a post that had been awarded initially to Telemann. But Hamburg would not release Telemann, and after other candidates had withdrawn, Bach was rather grudgingly appointed, and a period of world-beating musical creation began: the outpouring of cantatas, the passions, the masses and magnificats..

In 1729 he took over the collegium musicum, which had been founded 25 years earlier by Telemann, when he was a student at Leipzig University. It was an association of music students and professional musicians that gave regular public concerts – in a coffee-garden in summer, and a coffee-house in winter – and it was probably for these that Bach wrote, or revised, concertos for harpsichord, strings and basso continuo.

Viola concerto in G

Georg Phillip Telemann
(1681-1767)

Andante

Allegro

Adagio

Allegro

Telemann came from an almost entirely non-musical background, and when he went to university in Leipzig it was to study law. But his talent as performer and composer had already emerged at school, and at university it blossomed to such an extent that he became musical director of the Leipzig Opera, and was appointed organist of the university church. When he left university it was to become Kapellmeister of the court of Count Erdmann of Promnitz at Sorau (now Zary, in Poland). A further court appointment followed, at Eisenach, and then civic posts: in Frankfurt, as city director of music, and in Hamburg, as musical director of the city's five main churches.

Telemann's output is quite staggering, both in its scope and volume, and far exceeds that of Bach. Indeed, in their lifetimes and beyond, Telemann's reputation was higher than Bach's, and his influence on other composers, bolstered by the publication of so many of his works, considerable. Nineteenth century opinion reversed the reputations of the two composers, and Telemann's music was dismissed as trivial in comparison with Bach's great devotional masterworks. Now he is seen as a major influence in the formation of the Classical style, and can take his rightful place in the pantheon.

Concerto for two violins in A minor

Vivaldi
(1678-1741)

Allegro

Larghetto spiritoso

Allegro

To call Vivaldi's life unconventional is to put it mildly. In the year of his ordination he was appointed *maestro di violino* at the Pio Ospedale della Pietà in Venice, where he taught orphaned and abandoned girls who showed musical aptitude, and also acquired and maintained the instruments they played. The musical standard of his pupils must have been very high, for the services at which they sang and played attracted many of the Venetian nobility, as well as foreign visitors. Or perhaps they looked very nice. In any case Vivaldi composed literally hundreds of concertos for them: for one, two or more

instruments. When they were published, beginning with the twelve in *L'estro armonico* in 1711, they exerted an enormous influence in countries beyond Italy, especially in Germany.

INTERVAL

Pièces en Concert for cello and strings

François Couperin
(1668-1733)

Prelude

Sicilienne

La Tromba

La Plainte

Air de Diable

The Couperin dynasty was extensive, no fewer than 10 of the family who lived between the early 17th and 19th centuries having an entry in Grove's Dictionary. Francois shared his name with his uncle, who was a keyboard player and teacher, and who is commemorated on a copy of his nephew's harpsichord pieces as 'a great musician and a great drunk'. Francois [iii] is known as 'le grand' and is far and away the most distinguished of the line. He succeeded his father as organist of St. Gervais in Paris, and at the age of 25 was appointed *organiste du roi* at the court of Louis XIV. Here he taught the children of the King and other members of the court, and composed both chamber and church music. By the end of Louis's reign in 1715 he had become the leading composer of France.

Couperin was a self-confessed admirer of Corelli, and even adopted an Italian name as a subterfuge in some of his early works, the Parisian appetite being very much for the Italian style at that time. But he managed to fuse this with the French style of his other hero, Lully, and it is this combination of Italian melodic purity and French harmonic innovation that stamps his music.

The Pieces en Concert derive from the Concerts Royaux, music written for performances at court in the last years of the King's life. The instrumentation was not specified, and indeed when published the music appeared on two staves, as if for the harpsichord. But it seems clear that an instrumental combination was originally used: treble, bass and continuo. This arrangement merely extends the principle.



Adagio for double bass and strings

Giovanni Bottesini

1821-1889

In 1835 Bottesini's father learned that Milan Conservatory had only two scholarships left on offer: one for bassoon and one for double bass. In a few weeks Giovanni, who up to then had only been taught the violin, mugged up enough about bass playing to win the scholarship. Four years he later won the solo prize at the Conservatory and went on to become famous for his virtuosity and innovatory approach to the instrument (he preferred to use three strings only, tuned a tone higher than was usual). In later life he turned to conducting and composition, particularly of opera. His works for double bass, unsurprisingly, are not for the faint-hearted player; even today many are seldom performed because of their difficulty.

'Winter' from The Seasons

Antonio Vivaldi

1678-1741

Allegro non molto

Largo

Allegro

By the time Vivaldi's compositions for his pupils had gained admiration beyond the Pietà, he had risen to a higher position there, in which he had an opportunity to write sacred music. He had also followed his father into the world of opera, establishing himself as both composer and impresario at the theatre of S. Angelo. But he was still under contract to the Pietà to supply them with two concertos each month (at a fee of one sequin each). The four concertos portraying the seasons appeared in 1725, as part of a collection called *Il cimento dell'armonia e dell'inventione*.

Rumanian Folk Dances

Béla Bartók

(1881-1945)

Jocul Cu Bata

Braul

Pe Loc

Buciumeana

Poarga Romaneasa

Maruntel

Maruntel from Nyagra

Bartok was born on the border of Hungary and Rumania; his birthplace was, in fact, at that time in the latter, although Hungary was later to claim both it and Bartok as their own. It was inevitable, perhaps, that during his long and meticulous research into folk music the composer should expand from Hungary into Rumania, and in 1908 he notated his first Rumanian folksong. These dances were arranged for piano in 1915, and an orchestral version followed two years later.

The Bochmann Ensemble

Violins

Michael Bochmann

Mark Messenger

Beverley Davison

David LePage

Viola

Helen Roberts

Cello

Peter Adams

Double bass

David Ayre

Harpsichord

Warwick Cole

Coming Next

The next Lenthall concert is on Wednesday February 24th. The Rogeri Piano Trio pay their first visit to Burford, to play trios by Mozart, Suk and Mendelssohn. The programme also breaks new ground in featuring the première of Raymond Head's *A Labyrinth of Sorrows*, the first original work to have been commissioned by the Lenthall Concerts.

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

SEASON 1998-9

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

Sponsored by **The Burford Garden Company**



For details of these concerts, or to book tickets, telephone 01367 860588

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 Rawshorne 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.