

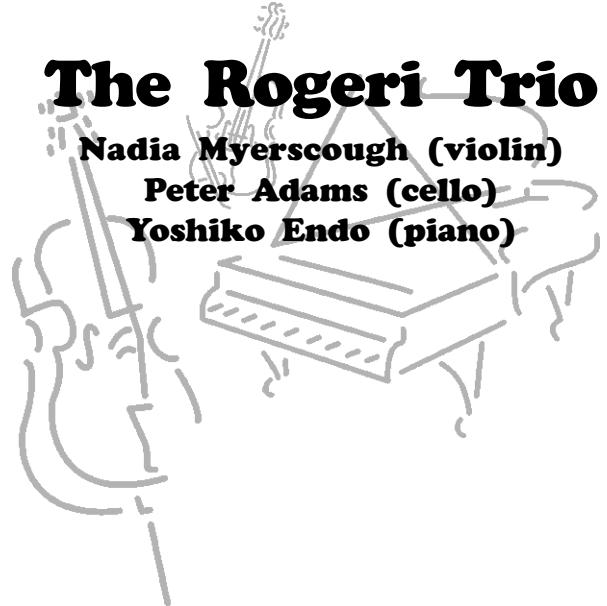
THE LENTHALL CONCERTS  
SEASON 1998-9

**The Rogeri Trio**

**Nadia Myerscough (violin)**

**Peter Adams (cello)**

**Yoshiko Endo (piano)**



**Burford School**

**Wednesday, February 24th 1999**

*The Lenthall Concerts acknowledge the financial support of the Musicians' Union*



## WITNEY WINTER CONCERTS

Friday 12 March 7.30 pm

### HOLYWELL PIANO TRIO

Formed in 1983, the Holywell Piano Trio takes its name from Oxford's Holywell Music Room, Europe's oldest purpose built concert hall opened in 1748

The programme will include Trios by Debussy, Ireland and Brahms

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.

## MEASURE CHIPPING NORTON

### Chamber Classics

Sunday 21st March 3pm

**The Bochmann Quartet  
with Martin Thomas (cello)**

Haydn - *Quartet op.103*  
Mozart - *Quartet in D minor K421*  
Schubert - *String Quintet in C*

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  
*harp* *sichord* 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

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## PROGRAMME

### Trio in C K458

*Allegro*  
*Andante cantabile*  
*Allegro*

**Wolfgang Amadeus Mozart**  
(1756-1791)

The evolution of Mozart's piano trios is interesting. He wrote his first work in this form in 1776, when still at Salzburg, but called it a *divertimento*. The piece was in reality nearer to a piano sonata, with violin obbligato and some underpinning of the bass by the cello. It was ten years before Mozart returned to the trio form, quite late in his career in Vienna. In the next two years he was to write all six of his fully-fledged trios, in which the piano-sonata-plus formula gave way to one in which the violin and cello were equal partners with the piano.

The C major trio was written in the summer of 1788, during which Mozart wrote his last three symphonies, culminating in another C major work, the *Jupiter*, and many smaller pieces besides. Those who cling to the divine-inspiration-theory of Mozart's music may care to remember that he was in desperate financial straits at this time, and the need to write must have had a severely practical basis. Only the generosity of his friends and fellow-masons was keeping him afloat. In April he had advertised in the *Wiener Zeitung*: "Three new Quintets which I offer by subscription, finely and correctly written". In the summer he had to insert the announcement: "As the number of subscriptions is still very small, I find myself obliged to postpone the publication of my three Quintets until 1st January 1789".

Unlike the *Divertimento*, this trio has the three instruments in balanced conversation. Albert Einstein, although he had some reservations about the outer movements, found the *andante cantabile* "endlessly moving in its soft and religious quality".

### A Labyrinth of Sorrows

**Raymond Head**  
(b.1948)

*First Performance. Commissioned by the Lenthall Concerts, with financial assistance from The Holst Foundation and the Musicians' Union.*

'A Labyrinth of Sorrows' takes its title from a quote which 'leaped off' the pages of William Lilley's 17th century biography of Charles the First. I wrote it down immediately. That was two years ago and long before any music was in my mind. At the time I had no idea that my piece would be performed so close to the 400th anniversary of the death of Charles the First. Actually, I have no interest in Charles the First. It was William Lilley's astroligical biography which was the point of interest.

The piece, which was specially written for the Rogeri Trio, was begun in September 1997 and coincided with the deaths of several close friends and a time of national mourning

for Princess Diana. However, this is not a Princess Diana piece! Because of other obligations composition continued only intermittently over the space of a year and it was not finished until October 1998.

Musically, it is cast in the form of a chaconne (a repeated base pattern in three time), a Baroque form, because I wanted a format and controllable structure. The basis for this chaconne is heard low in the piano at the beginning. A door opens. Out of this chaconne idea and its harmonisation came all the material. Sometimes the chaconne figure disappears from view, or becomes altered, and appears in unfamiliar guises; twisting and turning, labyrinth-like, it erupts into great prominence near the end.

I always knew instinctively that the piece would need a peroration but how to compose such a thing in the 1990s? In the end drawing on material from earlier in the piece and by introducing completely new material (like a Beethoven coda), I found that I wanted to encapsulate a moment of time. A fleeting glimpse of a total reality; so nothing was too small to enter it; our family pets who died during composition, as did Frank Sinatra and Princess Diana. There are hints of interests: my wife playing the piano, my daughter playing the cello, the influence of my pupils, quotes from Brahms, Saint-Saens, Elgar (whose third symphony was publicly performed for the first time during a critical phase of the trio's composition), Gilbert and Sullivan. In a flash it is all over.

RH

## Elegie op.23

Josef Suk was born in Krecovice on 4th January 1874, the son of the village schoolmaster, organist and choirmaster. Like the majority of Bohemian and Moravian musicians, he studied at the Prague Conservatoire, where his main instrument was the violin. In 1888 he turned his hand to serious composition, eventually studying with Dvorak who later was to become his father-in-law. In addition to an increasingly significant career as a composer, he became the second violin of the famous Bohemian (Ceske) Quartet and was an accomplished pianist. With Fibich, Novak and Ostrcil, Suk became part of that important group of Czech composers who built upon the national foundations of Smetana and Dvorak. He taught at the Prague Conservatoire, where he numbered Martinu among his pupils for a while but composition, mainly in the orchestral and instrumental field, occupied him right up until his death at Benesov, near Prague, on 29th May 1935.



Suk's earliest years as a composer were greatly influenced

by the poet Julius Zeyer (1841 - 1901), with whom he collaborated on a number of works. The Suk and Dvorak families were joyous over the birth of a son and grandson in the December of 1901, a happiness which was overshadowed only by the death of Zeyer in the previous January. For his memorial service next year, held in the Belvedere, the summer residence of Queen Anne in the gardens of Prague Castle, at the end of April 1902 Suk wrote an *Elegie* for violin, violoncello, harmonium, harp and string quartet. It turned out to contain heartfelt music far more significant than music just for a public occasion. Soon afterwards Suk arranged the piece, marked *Adagio*, for piano trio, giving it the subtitle *Pod dojmen Zeyerova Vysehradu* (*Under the Impression of Zeyer's Vysehrad*). This refers to Zeyer's depiction of the historic castle fortress of Vysehrad in his cycle of epic poems based upon Czech mythology. It received its first performance in this form on 30th June 1902.

Graham Melville-Mason

INTERVAL

## Trio in C minor op.66

*Allegro energico*

*Andante espressivo*

*Scherzo*

*Finale: Allegro passionato*

Mendelssohn wrote two piano trios, and, with the octet, they are held to represent his crowning achievements in the field of chamber music. The creative freshness of the Octet, written when the composer was 16, was undiminished in the C minor Trio, written two years before he died. Like much of Mendelssohn's music, it looks back to Mozart and the classical idiom, but with the composer's genius for stamping his own musical personality on works, however strongly influenced they might be. Unlike some other trios written by virtuoso pianists, the piece displays an admirable balance between the three players.

## Felix Mendelssohn (1809-1847)



## THE ROGERI TRIO

**Nadia Myerscough (violin) Peter Adams (cello) Yoshiko Endo (piano)**

The Rogeri Trio was formed in 1991. Since then they have appeared at numerous festivals (including the City of London and Wexford), music clubs and arts centres throughout the UK, Ireland, Switzerland and Japan and have taken part in a prestigious series of concerts at Kenwood promoted by English Heritage. They have broadcast on BBC Radio 3 and live on Classic FM. They have been selected for tours for North West Arts, twice for South West Arts and the NFMS Concert Promoters Network. Of their South Bank debut at the Purcell Room in June 1993, The Strad commented that "The true spirit of chamber music shone brightly", and as a result of this success the trio were offered engagements at the Wigmore Hall and the Purcell Room by the Kirckman Concert Society. The trio's first CD, featuring works by Suk, Smetana and Dvorak, was released on the Meridian label in 1995 to high acclaim. Nadia plays a Paolo Maggini of 1600 and Peter's cello, a Giovanni Baptista Rogeri of 1697, gives the trio its name.



## RAYMOND HEAD

*A Labyrinth of Sorrows* has been specially commissioned by the Lenthall Concerts. The composer, Raymond Head, lives in Chipping Norton and teaches at Sibford School near Banbury. He is well known in Oxfordshire musical circles, and was for many years the conductor of the Banbury Symphony Orchestra, for which he wrote an orchestral piece. Last year his large scale choral work *This We Call Being* was performed with great success at the Adrian Boult Hall in Birmingham. Raymond Head is an expert on the music of Gustav Holst and has published many articles. He has also broadcast for the BBC.

### Coming Next

The last Lenthall concert of the current season is on Wednesday February 24th. The Bochmann Quartet round off things with a programme of Mozart, Shostakovich and Beethoven.

Tickets may be obtained from:

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

For details of the concerts see over the page

THE LENTHALL CONCERTS  
SEASON 1998-9

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 the concert, 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 Rawsthorne Trust, the Holst Foundation and the Musicians' Union. 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.*