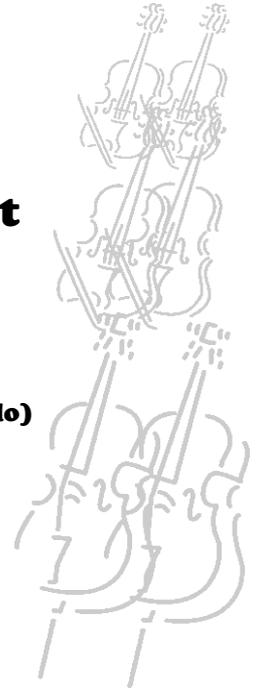


**THE LENTHALL CONCERTS**  
SEASON 1999-2000

**The**  
**Bochmann Quartet**  
**with**  
**David Lepage** (viola)  
**and**  
**Martin Thomas** (cello)



**Burford School**

**Wednesday, January 26th 2000**

## WITNEY WINTER CONCERTS

Friday March 3rd 8pm

A special concert for the Millennium

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Lenthall Members receive a further  
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## The Burford Singers

### VERDI

### Requiem

Julie Kennard (*soprano*)  
Vanessa Williamson (*mezzo-soprano*)  
Adrian Thompson (*tenor*)  
Roderick Williams (*baritone*)

The Cotswold Chamber Orchestra  
conductor Brian Etheridge

### Good Friday

April 21st 7.30pm

### Burford Parish Church

Tickets reserved at £12 & £10  
(students £6 & £5) from the Burford Gallery,  
High St. Burford OX18 4QA.  
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## PROGRAMME

### Sextet in B flat for Strings, Op.36

*Johannes Brahms*  
(1833-1897)

*Allegro ma non troppo*

*Andante, ma moderato*

*Scherzo (Allegro molto)*

*Rondo (Poco allegretto e grazioso)*

Brahms wrote two sextets for strings, both early in his composing career: indeed, the earlier of the two, in B flat, was the first of his substantial compositions to gain popularity. Brahms was very reliant at this time on the opinions of his life-long friend, the violinist and teacher Joseph Joachim, and sent all his works to Joachim for criticism, movement by movement. It was at one of Joachim's quartet concerts at Hanover in the autumn of 1860 that the work was first heard, and it was Joachim's enthusiasm for the piece which greatly contributed to its prompt acceptance by the public. One cannot help thinking that the ladies choir which Brahms had founded the previous year may well have helped to spread the word as well.

Unlike the struggles which he had with string quartets, with many false starts in this form before he allowed any to be made public, Brahms seems to have been immediately at home in the sextet. The work starts with a flowing, revolving theme, and ends with a sunny rondo. The slow movement is a magnificent set of variations of which Brahms made a piano version which he used to play many years afterwards.



Brahms (left) and Joachim

INTERVAL

## THEATRE CHIPPING NORTON

Sunday 13th February 3pm

### The ESO Wind Ensemble

Handel: Arrival of the Queen of Sheba  
Krommer: Octet-Partita in F  
Mozart Serenade in E flat K.375  
Donizetti: Sinfonia  
Mozart/Triebensee: Don Giovanni  
excerpts  
Gounod: Petite Symphonie

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schools tickets £2

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**Adagio and Fugue in C**  
(from Sonata No.3 BWV1005)

**Johann Sebastian Bach**  
(1685-1750)

In 1717 Bach left the employ of the Duke of Weimar. He had received the impression the year before that the Duke was angling to replace him (with Telemann, so he believed) and had set about finding a new post as Kapellmeister. This he was offered by Prince Leopold of Cöthen, and after a painful severance from his existing post (his initial request for release being refused, Bach demanded it so vehemently that the Duke had him imprisoned for three weeks, before his dismissal in disgrace) Bach left Weimar.

Things were different in Cöthen. Prince Leopold was young and musical, and until he married a regrettably unmusical wife in 1721 relations between him and Bach were very harmonious. Then things changed and Bach left Cöthen two years later to become Kapellmeister at the Thomaskirche in Leipzig.

Bach wrote six sonatas and partitas for solo violin while at the court of Cöthen. It is a wonderful part of his life for us because owing to the Calvinist Protestantism of the court no music was allowed in church. Thus nearly all the secular works: Brandenburg concertos, chamber music and these solo works stem from this time. Written in 1720 they are central to the violin repertoire and not only show Bach's phenomenal command of fugal writing but also that he must have been no mean violinist himself.

**String Quintet in C, op.163 (D956)**

**Franz Schubert**  
(1797-1828)

*Allegro ma non troppo*  
*Adagio*  
*Scherzo Presto*  
*Allegretto*

It almost beggars belief that the music which Schubert wrote in the last year of his life came from the hand of a desperately ill man. 1828 saw the completion of the Great C major Symphony and *Die Winterreise*, the songs known as *Schwanengesang*, three towering piano sonatas and many other songs and piano pieces, as well as this, his last instrumental

work. On the second of October Schubert wrote to his publisher, Probst, that he had "finally turned out" a quintet. On 19th November he was dead.

Just as amazing, to us, is the lack of recognition of these masterpieces. It was to be another 25 years before Probst published the quintet, and the Symphony was considered too difficult by the Vienna Philharmonic Society when Schubert offered it to them.

Sick this thirty-one year old man may have been; but by no stretch of the imagination exhausted. The C major quintet has a freshness and lyricism of a composer at the height of his powers. The drama at the start of the first movement gives way to a feast of melodic invention. The slow movement is elegiac rather than tragic, and it is only in the third movement, where the jovial scherzo is followed by a sombre trio, that we have a presentiment of Schubert's impending end. The final Allegretto dispels any of these thoughts, with its forthright and joyous energy. The use of a second cello, rather than the more usual choice of a second viola, gives the whole work a marvellously rich sonority.



**Coming Next**

The next Lenthall Concert in the 1999-2000 season will be on February 16th. Gabriel Woolf, whose Betjeman evening was so much enjoyed last year, returns to Burford with *A Portrait of Fryderyk Chopin*, told through Chopin's own writings and those of his contemporaries. Another welcome return is that of Anne Bolt, who will play Chopin's music.

# The Bochmann String Quartet

Michael Bochmann - violin  
Helen Roberts - viola

Mark Messenger - violin  
Peter Adams - cello

Originally founded in 1977, the Bochmann String Quartet performed on extensive international tours for more than a decade. During that period they made over 50 BBC broadcasts and numerous recordings. Reformed in 1990, the Quartet had immediate success with their new CDs. Their interpretation of Janacek's *Intimate Letters* and Martin's Quartet no.2 for Pickwick was selected as 'Critic's Choice' in the Daily Telegraph. Their playing in Schubert's Octet was again 'Critic's Choice' on a separate occasion.

In recent years they have been active throughout the country, both playing within the established music society circuit and starting new concert series, such as the Lenthall Concerts. Alongside the classic chamber repertoire they have introduced new pieces, amongst them *Dreams 42*, specially written for them by John Dankworth; *Divertimento* by Francis Routh; and Stephen Robert's *Pantomime Suite*, commissioned by The Theatre, Chipping Norton.

Their second CD in the Redcliffe series of British Music has just been released, with recordings of Elgar, Routh and Rawsthorne. Their recording of Dvorak quartets will come out in early 2000 on the Disque d'Or Collection

The Quartet has a committed involvement in music education, particularly for young people. This has led to a residency for several years at the Higher Education College in Worcester, the instigation of public masterclasses and workshops in various venues and intensive courses for postgraduate students and young professionals.

## THE LENTHALL CONCERTS

Artistic Director: Michael Bochmann

**THE LENTHALL CONCERT SOCIETY WAS FORMALLY CONSTITUTED IN 1997. 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 1999-2000 SEASON IS BEING GIVEN BY THE BURFORD AND DISTRICT SOCIETY, THE BURFORD GARDEN COMPANY AND MAGGIE WHITE KNITWEAR. IN ADDITION, SOME MEMBERS HAVE DONATED SUMS OVER AND ABOVE THEIR SUBSCRIPTIONS. TO ALL OF THESE DONORS**

# Martin Thomas

Martin Thomas studied at the Royal Academy of Music where he won the May Muckle prize and was awarded the Carnegie Medal for performance at Recital Diploma. He was a founder member of the Coull Quartet and played with them for eleven years. At present he lives in London pursuing a busy freelance career and now plays with the Archaeus Quartet.

# David Lepage

While at the Yehudi Menuhin School David Lepage came second in the string final of the BBC Young Musician of the Year competition. After leaving the School in 1989 he continued his studies with Igor Ozim in Berne. On returning to England in 1990 David began a career as chamber musician, soloist, teacher and freelance orchestral musician. He was a member of the Kreutzer Quartet and various other chamber ensembles such as the Muhlfeld Ensemble, Musicfest and Kaleidoscope. David was also a member of the highly acclaimed music theatre *The Gogmagogs*.

## The Piano Appeal

At present a piano has to be hired when needed for recitals, at considerable expense, while the school's own instrument lies idle. We have been told by the experts that it is basically an excellent piano and that, despite its age, it could be restored to a high standard. The start of the new Millennium seems a very appropriate time to restore this valuable instrument.

The District Council and the School Foundation's Governors have awarded us generous grants towards the restoration. Many Lenthall members have also made donations but there are still several thousand pounds to go. If you would like to help by making a contribution please contact a steward. Alternatively, send your donation to:

The Lenthall Concerts, Kencot Lodge, Kencot, Lechlade, Glos, GL7 3QX  
marking your envelope "Piano Appeal"

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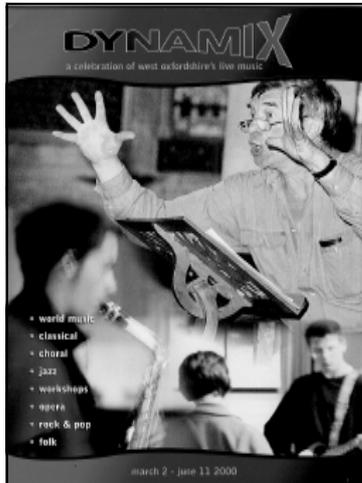
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march 2 - june 11 2000

The image shows the cover of a brochure for 'Dynamix', a celebration of West Oxfordshire's live music. It features a black and white photograph of a conductor leading an orchestra. The text on the cover lists various music genres and the dates of the event.

From March to June the Dynamix programme will be turning the spotlight on to the wealth of musical activities in West Oxfordshire. Opera, choral music, rock, pop, jazz - it's all there. The Lenthall Concerts are part of the programme, naturally, with a special event on June 3rd, when the Bochmann Quartet join with the world music ensemble Orbestra for a distinctly different evening in the beautiful mediaeval barn at Minster Lovell. Pick up a Dynamix brochure as you leave tonight!