

THE LENTHALL CONCERTS  
SEASON 1999-2000

**The Touchstone  
Music Group**

**Burford School**

**Wednesday, January 10th 2001**

## WITNEY WINTER CONCERTS

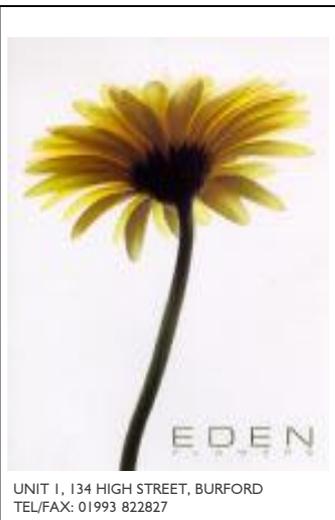
Friday January 12th 7.30pm

### THE ADDERBURY STRING QUARTET

A very welcome return of this well-known ensemble, based in Adderbury, which performs regularly in and around Oxfordshire, including the popular 'Coffee Concerts' at the Holywell Music Room in Oxford.

**Tickets £7.50 (concessions £6.50, schoolchildren £1).**

**Lenthall Members receive a further concession of £1.00.**



UNIT 1, 134 HIGH STREET, BURFORD  
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## PROGRAMME

### Quartet in C

**Michael Haydn**  
(1737-1806)

*Allegro con spirito*

*Adagio*

*Rondo, Presto*

Like his elder brother Joseph, Michael Haydn left his birthplace, Rohrau in Lower Austria, to attend the choir school at St. Stephen's Cathedral, in Vienna. If anything his career there surpassed his brother's, both being particularly gifted singers; but when his voice broke and he was dismissed from the Kapellhaus he found it difficult to get his foot on the ladder, as many young musicians do. But at the age of twenty he was appointed Kapellmeister to the Bishop of Grosswardein in Hungary, and six years later moved up a few rungs to the service of the Archbishop of Salzburg, where he spent the next forty years, as court musician, organist and Konzertmeister. When the Archbishop who had engaged him died he composed one of his most famous works, the *Requiem in C minor*, which is thought to have influenced Mozart when he came to write his own *Requiem*. Indeed, Haydn was very close to the Mozart family in Salzburg. Leopold Mozart was a great admirer and the young Amadeus was not above lifting the odd *Menuet* or two from the older composer — even, when he was in a hurry, practically a whole symphony. Other composers owed him a debt: Weber and Diabelli were among his pupils, and Schubert, after visiting Michael Haydn's grave, wrote "No man living reverences him more than I do. My eyes filled with tears as we came away".

The quartet falls into the general category of *divertimenti*, pieces written for unusual combinations of instruments, possibly to be played by friends. If so, they were no raw amateurs: the piece has virtuoso parts for violin and what is marked in the score as *violoncello piccolo*.

## THEATRE CHIPPING NORTON

Friady 16th February 8pm

**Yoshiko Endo**  
(piano)

Saint-Saens: Suite op.90  
Poulenc: Novelette & 5 Improvisations  
Raymond Head: 'The Fires of Prometheus' (World Premiere)  
Debussy: Suite Bergamasque  
Chopin: Impromptu & Waltz

**Tickets £9, concs. £8,  
schools tickets £2**

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### Luthier Violins-Violas-Cellos DAVID WOODROW

Taynton Press, 98 High Street, Milton-under-Wychwood  
Chipping Norton, Oxon Tel/fax: 01993 831327

**Quintet, Op 39, for Oboe, Clarinet, Violin, Viola & Double Bass**  
**Serge Prokofiev**  
(1891 - 1953)

*Tema (Moderato), Variation I, (L'istesso tempo), Variation II (Vivace),*

*Tema (Moderato come prima)*

*Andante energico*

*Allegro sostenuto, ma con brio*

*Adagio pesante*

*Allegro precipitato, ma non troppo presto*

*Andantino*

Prokofiev left Russia in 1918 following the upheavals of the Russian Revolution. He had already begun to make a name for himself with his *Classical Symphony*. At first he headed for the United States, but from 1920 he made his home in Paris where he gained commissions for ballets from Diaghilev and fell under the influence of Les Six, the composers whose approach to music was designed to shock.

Prokofiev was short of money and had to undertake extensive tours as a pianist in order to make ends meet. Germany was, at the time, the cheapest country to live in because of the weakness of the mark, and he therefore moved to Bavaria. He met the singer Lina Codina, who was studying in Milan, and she became pregnant in the summer of 1923, so the pair decided to get married. They moved back to Paris for the birth of their child in February 1924. It was in the subsequent period of family turmoil that he composed the ballet *Trapeze*. The score was commissioned by Boris Romanov, a character dancer whom Prokofiev had known in Moscow and who was also a close associate of Diaghilev. Romanov had provided the scenario, and the work was intended as one of a number of short ballets to be presented on a single evening, using small instrumental groups and depicting the life of strolling players. The ballet had its first performance in Berlin in the autumn of 1924, but it sank without trace. It was in concert form, as the *Quintet Opus 39*, that the musical resources in the ballet were preserved for concert use.

The odd instrumentation is just one of the ballet quintet's unusual features. The presence of the double bass, an instrument which rarely makes an appearance in chamber music, adds a slightly jazzy flavour to some of the bass lines. The form of the work suggests a dance suite, alternating between fast and slow episodes.

The quintet consists of the six movements of the ballet and it reflects "the atmosphere of the Parisian music world, where complexities and dissonances are the done thing", as Prokofiev put it. The score is full of elegant, cheekily dissonant badinage, very much in the manner of Poulenc, Milhaud and the rest of Les Six. The first performance took place on 6 March 1927, during a visit to Russia by Prokofiev and Lina. The whole trip proved a great success, and probably influenced the composer's decision to return to his homeland later in the 1930's, in the darkest days of Stalin's Gulag.

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INTERVAL

(coffee and wine are served in the reception area)

**Clarinet Quintet in B minor op.115**

**Johannes Brahms**  
(1833-1897)

*Allegro*

*Adagio*

*Andantino - Presto non assai, ma con sentimento:*

*Con moto - un poco meno mosso*

The clarinet quintet belongs to an Indian Summer of composition that Brahms entered into in 1891. The previous year he had sent his publisher, Simrock, an alteration to the *Second String Quartet* adding "with this note you can take leave of my music, because it is high time to stop". But then he met the clarinetist Richard Muhlfeld, whose art so impressed Brahms that during that summer in Bad Ischl he wrote not only the quintet but what Brahms called 'its twin': the *Clarinet Trio in A minor*. Both pieces received their premieres at the Berlin Singakademie on December 1st, the quintet played by Muhlfeld with Joachim's quartet.

The two works introduce the last phase of Brahms's composition. Edouard Hanslick, the first great music critic, called the quintet a work for connoisseurs. In spite of the delicately moulded scoring, its warmth of tone is undeniable. The thematic origins of the piece refer back to an early piano piece, played by Brahms and Clara Schumann some 36 years earlier, when Brahms was much in thrall to Bach. The earlier piece contained a *gavotte*, which is dimly recalled in the first movement of the quintet, and a *sarabande*, which is invoked in the adagio. The latter movement consists of two cantabile sections enclosing a lively *alla zingarese*, full of gypsy flourishes from the clarinet. In the gentle third movement contrasting tempi are merged or superimposed, and a quiet mood prevails, setting the work up for the finale: a set of four variations, with a coda that refers back to the beginning of the opening movement, bringing the thematic structure full circle.

# The Touchstone Music Group

**Andrew Knights** (cor anglais)

**Joan Lluna** (clarinet)

**Andrew Court** (violin)

**Nicolette Brown** (violin)

**Scott Dickinson** (viola)

**Christina Shillito** (cello)

**Paul Sharman** (double bass)

The Touchstone Music Group (formerly known as the Sylvestri Ensemble) was formed in 1998 from principal players of the Bournemouth Sinfonietta orchestra, and for two years gave concerts all over the south-west.. Although the Sinfonietta was disbanded during 2000 the players were eager to keep the chamber combination in existence and it was reformed under its new name. It gives concerts in various combinations, from quartets to septets and beyond.

## 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 Town Council, The Burford Garden Company, Maggie White Knitwear and the Oxfordshire Youth Music Trust. In addition, some members have donated sums over and above their subscriptions. To all of these donors and sponsors the Society extends its thanks.

## THE LENTHALL CONCERTS 2000-1

The remaining concerts in the season are:

**Wednesday, February 14th** 7.30pm

### Bochmann Quartet

*Quartet in E flat K428* Mozart

*Quartet no.1* Britten

*Quartet in E minor* Elgar

Two English works, sitting happily beside one of Mozart's set of six quartets dedicated to Haydn, played by the Lenthall Concerts' quartet in residence.

**Wednesday, March 14th** 7.30 pm

**Timothy Wells (cello) & Dominique Wong-Min (piano)**

**Charlotte Bradburn (saxophone) & Adam Caird (piano)**

*Programme to be announced*

Young professionals of the highest quality selected at the final auditions for the 1999 Thames Valley Young Musician's Platform.

**Wednesday, April 4th** 7.30 pm

### Bochmann Quartet

Martin Jones (piano)

*Quartet in D K575* Mozart

*Quartet in G op.161* Schubert

*Piano Quintet* Elgar

One of Mozart's "Prussian" quartets, a Schubert masterpiece, and a grand finale to the English season: Elgar's Piano Quintet, in which the Bochmann's are joined by the prolific recording artist, Martin Jones.

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