

THE LENTHALL CONCERTS  
SEASON 2001-2002

**The  
Rachmaninov  
Quartet**



**Burford School**

**Wednesday, October 17th 2001**



# THEATRE

CHIPPING NORTON

Thursday 18th October 8pm  
The Rachmaninov Quartet

Beethoven: Razumovsky Quartet op.59 no.3  
Shostakovich: Quartet no.9  
Rachmaninov: Quartet no.2

Tickets £9, concs. £8,  
schools/students £2

Box Office: 01608 642350

## WITNEY WINTER CONCERTS

Friday November 9th 7.30pm

MARK NIXON  
(piano)

Mark Nixon was one of the winners of the NFMS Young Concert Artists Awards in 2000. Coming from South Africa, he went on to study at the Amsterdam Conservatoire and at the Guildhall School of Music and Drama in London, where he won many prizes. He has recently appeared with all of South Africa's major orchestras, performing Chopin's first piano concerto to commemorate the 150th anniversary of the composer's death.

Tickets £7.50 (concessions £6,  
schoolchildren £1).

Lenthall Members receive a further  
concession of £1.00.

## PROGRAMME

Quartet no.1 in D op.11

Pyotr Ilyich Tchaikovsky  
(1840-1893)

*Moderato e semplice*  
*Andante cantabile*  
*Allegro non tanto econ fuoco*  
*Allegro giusto*

Tchaikovsky wrote his first string quartet (discounting a single movement, written six years before) in 1870, two years after his first masterpiece, *Romeo and Juliet*. It was dedicated to his friend, the botanist Sergei Alexandrovich Rachinsky, and was first performed by colleagues at the Moscow Conservatory, at the start of a concert of the composer's works.

From a composer with so distinctive a voice as Tchaikovsky, the opening movement of the first quartet comes as a bit of a shock. One forgets that the composer was steeped, during his extended education at both the St. Petersburg and Moscow Conservatories, in the music of Western Europe, and perhaps one shouldn't wonder if the first movement sounds as much like Schubert as Tchaikovsky. It has a classical form: a tender first subject, followed by a more energetic second subject, marked *largamente e cantabile*. These are repeated, with increased tension, and extensively developed, before the first subject returns with much decoration from the first violin. Another appearance of the second subject is followed by a bustling coda.

When he was fifteen, Tchaikovsky and his younger twin brothers had spent a happy summer on an estate at Kamenka, near Kiev. Here he had heard a Ukrainian folk song called *Sidel Vanya*, and this he used in the second movement, marked *Andante Cantabile*: a piece so immediately appealing that it brought Tolstoy to tears when he first heard it. It subsequently became a bit of an albatross for Tchaikovsky, who, faced with the host of transcriptions of it, thought it was the only piece of his that people wanted to hear.

With the *scherzo* and the *finale* we are back in more Schubertian territory, but the adherence to form does not obscure Tchaikovsky's immense melodic gift, as delicious snatches of melody are woven into the development.



Tchaikovsky, ca 1864

The Burford Singers

## ELGAR Dream of Gerontius

Sunday 9th December  
Burford Parish Church  
7.30pm

Catheryn Wyn-Rogers (*mezzo-soprano*)  
Martyn Hill (*tenor*)  
Michael George (*baritone*)

The Cotswold Chamber Orchestra  
Brian Etheridge (*conductor*)

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## Quartet no.2 op.92

*Allegro sostenuto*  
*Adagio*  
*Allegro*

On the outbreak of World War II the Soviet government evacuated many artists from Moscow to the relative safety of the southern republics. Among them was Prokofiev, who found himself in August 1941 in Nalchik, in the Caucasus. Here he started to write his opera *War and Peace*, and at the same time composed his second string quartet, in which he used material from local Kabardian folk songs and dances. There's no reason to suppose that Prokofiev was in particularly good spirits at the time. In the spring he had had the first of a series of heart attacks, and his personal life was also in upheaval, with the estrangement of his wife Lina. You would not guess this from the music. The first movement is airily nonchalant, the second appetisingly exotic, and the third full of high spirits.

## Sergei Prokofiev (1891-1953)



Prokofiev in 1951

## Quartet no.1 (Two pieces for quartet)

*Romance*  
*Scherzo*

At the age of twelve Rachmaninov was sent to the Moscow Conservatory to study with Nikolay Zverev, a harsh disciplinarian with whom he also lodged. Here he first met many leading musicians of the day, including Tchaikovsky, who influenced his formative years greatly. But Zverev was concerned only with Rachmaninov's development as a pianist, and when his pupil asked for more isolation from his fellow students so that he could concentrate on composition he was told to pack his bags. He moved in with some relatives, and here, along with some sketches for a piano concerto (abandoned) and his first songs, he composed the two movements of this string quartet. Two years later he graduated in piano with honours, and the year after that graduated in composition even more gloriously, winning the conservatory's Great Gold Medal.

## Sergei Rachmaninov (1873-1943)

## Quartet no.8 op.110

*Largo*  
*Allegro molto*  
*Allegretto*  
*Largo*  
*Largo*

In July 1960 Shostakovich went to Dresden to finish the score for the film *Five days—Five nights*. So moved was he by the sight of the city, much of which still lay in ruins, and the reports of the raids which had caused such devastation, that he wrote this deeply moving quartet in three days. There are similarities to the Eighth Symphony, also an outcry against war, although written in time of war itself. The dedication reads: "In remembrance of the victims of Fascism and war", and Shostakovich further expressed his personal feelings by using his musical 'autograph' D-E flat-C-B (in German notation D-Es-C-H, his initial and first three letters of his name). The form is unusual, there being five continuous movements. The first is a tragic *largo*, which sets the funereal mood, but the second is rapid, nervous, pell-mell, and the third a demonic little waltz. Then it is back to the introspective—some have thought suicidal—Shostakovich. The fourth movement is part angry, part elegiac; and the piece ends in the same sombre mood in which it began.

## Dmitry Shostakovich (1906-1975)



Dmitry Shostakovich

### 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 VENUE FOR THE CONCERTS IS GENEROUSLY GIVEN BY BURFORD SCHOOL AND COMMUNITY COLLEGE. FINANCIAL SUPPORT FOR THE 2001-2002 SEASON IS BEING GIVEN BY THE BURFORD AND DISTRICT SOCIETY, WEST OXFORDSHIRE DISTRICT COUNCIL 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 Rachmaninov String Quartet

**Juri Topalov - violin**

**Alexander Bondarenko - violin**

**Anton Jaroshenko - viola**

**Vladimir Shochov - cello**

The Rachmaninov String Quartet is the official quartet of the Philharmonic Hall in Sochi in the South of Russia and proved its high quality by winning the All-Unions Competition. The members of the quartet are soloists of the State Philharmonic Society of Moscow and regularly play with some of the most outstanding Russian musicians. With their expressive style the artists see themselves as following the example of the great composer Rachmaninov, whose work, according to them, expresses the depth of the Russian soul particularly well. Therefore the name Rachmaninov, whose chamber music they love to play, becomes a sign of their commitment to the tradition of Russian music.



Juri Topalov (first violin) was born in Tashkent. He studied at the special music school and later at the conservatory of Tashkent with Prof. Vitenon. He is a prize winner of the competition for strings of the Republic of Uzbekistan. As first violin he led the National Symphony Orchestra of Uzbekistan. He is professor of violin and chamber music at the Sochi Music Institute.

Alexander Bondarenko (second violin) was born in Charkow. He successfully finished his studies at the conservatory in Charkow with Prof. Leshinsky and afterwards his research assistantship at the Moscow Gnesin Institute with Prof. Alexandrov with top marks. He is principal of the department of chamber music at the Sochi Music Institute.

Anton Jaroshenko (viola) was born in Chabarovsk. He successfully completed his studies at the Moscow Conservatory, with maximum marks, with Prof. Druzhinin and afterwards his research assistantship with Prof. Juri Bashmet. He has made appearances with Sasha Rudin and Natalia Gutmann.

Vladimir Shochov (cello) was born in Charkov. He successfully completed his studies at the Moscow Gnesin Institute with Prof. Georgijan and afterwards continued with his research assistantship at the same institute with Prof. Alexandrov. He has performed as a soloist conducted by Wachtang Jordania and Ivan Ivanov.

## MUSIC AT BUSCOT PARK



November-December 2001

This autumn sees the start of a series of Sunday afternoon concerts in the theatre at Buscot Park (by kind permission of Lord Faringdon). The concerts will feature some of the most talented young musicians around, many of them winners of the Thames Valley Young Musicians' Platform.

Buscot Park, the home of Lord and Lady Faringdon, is a late 18th Century neo-classical house set in magnificent parkland. The theatre is in one of the pavilions that flank the house, and has just emerged from two years' refurbishment. It is now restored as a unique and charming venue for music and other performances, and these two concerts are, it is hoped, the first of many.

Sunday, November 4th 3pm

**Alexandra Wood (violin)**  
**Jonathan Wood (baritone)**  
**and Huw Watkins (piano)**

Sunday December 2nd

3pm

**Timothy Wells (cello)**

Tickets £6 (concessions £5; under-18 50p) from Music Stand, High Street, Witney; or by post from Green Branch Press, Kencot Lodge, Kencot, Lechlade, Glos GL7 3QX (01993 860588). Ticket prices include a cup of tea or soft drink after the concert. Accommodation is limited, and early booking is advised.

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