

THE LENTHALL CONCERTS
SEASON 2001-2002



**The
Trinity College of
Music String
Ensemble**

directed by Michael Bochmann

Burford School

Wednesday, November 21st 2001

THEATRE

CHIPPING NORTON

Thursday 18th October 8pm

The Rachmaninov Quartet

Beethoven: Quartet in D op.18 no.3

Schubert: Rosamunde Quartet
in A minor op.29

Mendelssohn: Quartet in D op.40 no.1

Tickets £9, concs. £8,
schools/students £4.50

Box Office: 01608 642350

WITNEY WINTER CONCERTS

Friday December 14th 7.30pm

Lisa Osmiakowsky (flute)

Jill Morton (piano)

Helen Radice (harp)

Three young musicians selected at the 2000 Thames Valley Young Musicians' Platform. Lisa Osmiakowski is 27 and is a free-lance player with most of the London orchestras, playing regularly with the RPO. Helen Radice is 21 and currently on a post-graduate course at the Royal College of Music.

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

Lenthall Members receive a further
concession of £1.00.

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 (bass)

The Cotswold Chamber Orchestra
Brian Etheridge (conductor)

Tickets reserved at £15 & £10
(students £10 & £5) from the
Burford Gallery tel: 01993 822305



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PROGRAMME

The concert will be preceded by a sponsored play-in by pupils of Burford School to raise money for the restoration of the school's piano. The pianists taking part are: Sarah Duffin, Gabrielle Dunkelmann, Amy Edwards, Beth McInroy and David Ridley

Holberg Suite op.40

Edvard Grieg
(1843-1907)

Prelude
Sarabande
Cavotte and Musette
Air
Rigaudon



Grieg

By the time he came to write this suite (originally titled "In Holberg's Time") in 1884 Grieg had established himself not only nationally but throughout the Western world, by his immediately appealing incidental music for Peer Gynt, and his piano concerto. It was fitting, therefore, that as one of Bergen's favourite sons he should be asked to compose music to celebrate the bicentenary of another: the dramatist and man of letters Ludvig Holberg (1684-1754). The tribute was to be a cantata, to be sung at the unveiling of a statue of Holberg, but Grieg was not very enthusiastic at the prospect of conducting such a piece in the open, in December. He wrote to friends:

" I can see it now: snow, hail, storm, and thunder, a large male chorus with open mouths into which the rain pours, and me conducting with a rain coat, winter coat, galoshes, and umbrella!

Then, of course, a cold or God knows what other kind of illness! Ah well, that is one way to die for one's country!"

The cantata was never finished. Instead Grieg turned to a set of piano pieces he had written as a tribute to Holberg the previous summer, before the cantata commission arose. The following March these appeared in an orchestral version, Grieg conducting the first performance in Bergen.

The suite follows the pattern of much baroque music: a type of French suite, in which formality mingles with the folk tradition that inspired so much of Grieg's music. The Prelude has a fine rhythmic pulse; a singing melody appears above it. In the Sarabande we begin the dance: a graceful tribute to Holberg's time with a long, lyrical line. The dance gets a bit more sprightly in Gavotte, where we are in a court ballroom, but the Musette brings an earthier element, reminding us that the word *musette* also

means bagpipe. The Air that follows is marked “Andante Religioso.” Here, as in the Sarabande, Grieg puts more emphasis on the deeper strings. The Rigaudon, a dance as much at home at court as in the country, is perhaps Grieg paying tribute to yet another famous son of Bergen, the violinist Ole Bull, who was Grieg’s famous forerunner in putting Norwegian music on the map.

Violin Concerto No.1 in B flat K 207

Allegro moderato
Adagio
Presto

As a child, Mozart’s reputation as a prodigy was primarily due to his prowess at the keyboard, but he was obviously no mean fiddler, since at the age of 18 he was *Konzertmeister* in the service of the Archbishop of Salzburg. It’s probable that he played the five violin concertos which he wrote at that time, although there is some evidence that he wrote them for his Salzburg friend Joachim Kolb, or for Antonio Brunetti, another violinist of the Archbishop’s court orchestra. He never wrote another, as far as can be authenticated, although piano concertos continued to pour from him throughout his life.

Mozart himself was by his father’s account, a player with potential to become “the finest violinist in Europe.” Leopold Mozart was, as always, speaking with promotion and encouragement of his son in mind, but he was also a good judge: he had published an influential text on violin-playing several years earlier. While young Mozart was certainly capable, he seems to have viewed playing violin as a somewhat unpleasant chore, and he abandoned the violin in favor of the keyboard almost as soon as he moved out from under his father’s wing.

Not that one can detect any detachment in the way Mozart writes for the instrument. These are youthful works, and works that still bear some traces of the old Baroque concerto in their formal outlines. However, they are also amazingly cosmopolitan in style. Mozart had spent most of his young life travelling across Europe as a child prodigy, performing on both violin and harpsichord. Though Leopold never realized his goal of finding a lucrative court post for Wolfgang, his son picked up something equally valuable along the way: musical styles from across the Continent. The violin concertos bear traces of all of the Austrian, German, Italian, and French courts he visited as a child. The first concerto follows the standard three-movement form of Vivaldi.

Interval

Wolfgang Amadeus Mozart

(1756-1791)

Serenade for Strings in C major op.48

Pyotr Il'yich Tchaikovsky
(1840-1893)

Pezzo in forma di Sonatina. Allegro non troppo - Allegro moderato
Valse. Moderato
Elegia. Larghetto elegiaco
Finale. Tema russo. Andante - Allegro con spirito

Although music did not flow as effortlessly from Tchaikovsky’s pen as it did from his favourite composer, Mozart’s, it often sounds as if it did, and the Serenade for Strings, or Serenade for String Orchestra, as it was originally called, is one such piece. Tchaikovsky was mightily pleased with it himself, and wrote to his friend and patroness, Nadezhda von Meck: “*The first movement is my homage to Mozart, it is intended to be an imitation of his style, and I should be delighted if I thought I had in any way approached my model. Do not laugh, dear lady, at my zeal for standing up for my latest creation. Perhaps my parental feelings are so warm because it is the youngest child of my fancy.*”

The piece was immediately taken to its heart by the public on its debut in 1880, and Tchaikovsky conducted it all over Europe, and on his American tour in 1891. It is easy to see why. Tchaikovsky superimposed upon the baroque form his prodigious melodic gifts, and the piece has both charm and structure.

In his letter to Jurgenson, his publisher, Tchaikovsky revealed that he first conceived this work as a symphony, then thought that his sketches could be appropriate for a string quartet or an orchestral suite, and finally decided (“inspired”, as he wrote) on Serenade for String Orchestra. In a letter to Nadezhda von Meck, written after the Serenade was completed, but before its official premiere performance, he wrote: “*I wish you could hear my Serenade performed properly. It loses so much played at the piano, and I think that the middle movements played by the violins would win your heart.*” The piano transcription was the work of another famous name. In the summers of 1880-1882 von Meck had hired an 18-year-old Paris Conservatory student to give piano lessons to her children, and play piano duets with her. He also did some transcriptions on her request, and the excerpts from Swan Lake became his first published scores. His name was Claude Debussy.



Tchaikovsky

THE NEXT LENTHALL CONCERT

Wednesday, January 16th 2002

7.30 pm

Gabriel Woolf (reader) & Kateriana Fenech (soprano)

"An Audenary Evening"

A welcome return of Gabriel Woolf, with an anthology of verse and other writings by W H Auden. The rising young soprano Kateriana Fenech sings some settings of Auden’s poems by Britten.

Trinity College of Music

This year Trinity College of Music relocated from the heart of the West End to the Old Royal Naval College in Greenwich, taking over the King Charles Court, originally built as the palace for Charles II. With the change in location has come the opportunity to interact more with outside communities, and many of the ensembles within the conservatory give concerts and recitals in local churches and other venues.

The College's aim is to ".... introduce projects where our students learn hands-on how to promote, educate, record, and design and deliver community projects, enriching the individual's enjoyment of their talent and opening doors which they might otherwise have considered closed."



The Trinity College of Music String Ensemble

Violins 1

Toby Tramaseur

Elizabeth Cheadle

Mario Basilisco

Beverley Hull

Sergi Claret

Violas

Samuel Burstin

Alexander Urquhart

Leonides Patsalides

Catherine Chesterman

Cellos

Eva Mizerska

Sofia Efklidou

Sarah Westley

Hannah Schofield

Double Bass

Nenad Jovic

Michael Bochman

Michael Bochmann has been well known in British musical life for several decades both for his solo performances and for his work with the Bochmann String Quartet. He has performed in the USA, all over Europe and India. While still a student and a pupil of Frederick Grinke he was the winner of the British Prize in the 1972 Carl Flesch International Violin Competition and a year later, prize-winner in the Jacques Thibaud Competition in Paris.

He also received lessons at this time from Sandor Vegh and Henryk Szeryng. Shortly after this, he made his first solo broadcasts for the BBC. He was appointed concertmaster of the English String and Symphony Orchestras by William Boughton in 1988. Two years later he partnered Yehudi Menuhin in Bach's Double Violin Concerto in a tour of eighteen concerts in the USA and Britain. He regularly performs all six solo Sonatas and Partitas by Bach and his recording of "The Lark Ascending" by Vaughan Williams with the ESO for Nimbus Records has been particularly well received and broadcast many times on Radio 3 and Classic FM. He frequently visits Germany to perform and teach and has just returned from a very successful solo concert visit to Berlin. He also directs the enterprise "OPUS 2000" which promotes concerts and sets up new concert series. He is a professor at Trinity College of Music in London and holds courses for young professional ensembles and soloists at his home in Gloucestershire.



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.

MUSIC AT BUSCOT PARK



December 2001-January 2002

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.

Sunday December 2nd
3pm

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

Sunday February 3rd
3pm

Artist
to be announced

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.