

THE LENTHALL CONCERTS  
SEASON 2001-2002

**The Bochmann  
Quartet**

**Jeremy Huw  
Williams  
(baritone)**

**Wednesday, February 20th 2002**

# THEATRE

CHIPPING NORTON

Sunday 17th March 3pm

**The Bochmann Quartet  
with  
David LePage (viola)**

Schubert: Quartetsatz in C minor  
Mozart: Quartet in C K515  
Mendelssohn: Quintet in B flat op.87

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

Box Office: 01608 642350

## WITNEY WINTER CONCERTS

Friday March 8th 7.30pm

### The Orbestra Ensemble

The Orbestra Ensemble is a versatile troupe of between two and twelve musicians, (four for our concert), which specialises in exploring relationships between classical music and ethnic and vernacular music. Performances have included the Queen Elizabeth Hall and the Purcell Room in London, the Schleswig Holstein Festival, the Istanbul Festival and festivals in South America

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

Lenthall Members receive a further

## Programme

### Quartet in A minor op.29

Franz Schubert  
(1797-1828)

*Allegro ma non troppo*

*Andante*

*Minuetto: Allegretto*

*Allegro moderato*

Schubert's three chamber works of 1824 were the Octet for wind and strings in F and the string quartets in A minor and D minor. At the height of his powers, Schubert wrote them in only two months, the February and March of that year. They are full of typically Schubertian melody and all contain movements which hark back to themes which Schubert had composed for other works. In the case of the A minor quartet the reworking is of the incidental music which he had written for von Chézy's romantic play *Rosamunde, Furstin von Zypern* in the previous year. Time has buried the play, which allegedly is no great loss, but the entr'actes and ballet music have lived on and are among Schubert's most popular orchestral works. He seems to have remembered them fondly, too, for the accounts of his mood when he was writing the quartet show him to be full of good humour and healthful vigour. His young friend, the painter Moritz von Schwind reported that he "now keeps a fortnight's fast and confinement. He looks much better and is very bright, very comically hungry and writes quartets and German dances and variations without number."

The Quartet received its first performance on March 14th by a quartet led by the famous Ignaz von Schuppanzigh, who was the dedicatee.

### Love Blows as the Wind Blows

George Butterworth  
(1885-1916)

Words by William Henley (1849-1903)

George Butterworth was born in London into a well-to-do family. His father, Sir Alexander Butterworth, was a solicitor and later General Manager of the North Eastern Railway, headquartered in York, where George grew up before going to school at Eton, where his musical talent burgeoned. In 1904 he went up to Trinity College, Oxford to read Greats but found that music became more and more important to him. After Oxford, he taught for a year at Radley, then studied for a short time at the Royal College of Music, then concentrated more or less full time on collecting folk songs.

On the outbreak of World War I in August, 1914, he quickly joined the Durham Light Infantry as a Lieutenant in the 13th Battalion. In the trenches, he was mentioned in dispatches for outstanding courage, won the Military Cross for his defence of a trench

### The Burford Singers

Good Friday, March 29th 7.30pm  
Burford Parish Church

**HAYDN Nelson Mass  
DURUFLÉ Requiem**

Ruth Nicholls (*soprano*)  
Arlene Rolph (*mezzo-soprano*)  
John Crayford (*tenor*)  
Richard Burkhard (*bass*)

**The Cotswold Chamber Orchestra  
Brian Kay (conductor)**

Tickets reserved at £15 & £10  
(students £7.50 & £5) from the  
Burford Gallery tel: 01993 822305



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that was subsequently named for him, and led a raid during the Battle of the Somme. The raid was successful but Butterworth was killed by a sniper's bullet.

Butterworth set four poems from W E Henley's *Echoes* in 1911-12 for voice and string quartet. In 1914 he rescored the accompaniments for orchestra, omitting the third song, making revisions to the others, and turning the whole into a continuous cycle. The variants of the orchestral version are indicated in the score of the string quartet version published after Butterworth's death. Vaughan Williams provided a preface for this published score in which he said: 'The pianoforte part is an alternative to be used only for rehearsals, or when a quartet is not available'- which seems to hint that he (VW) had provided the piano part.

1.

In the year that's come and gone, love, his flying feather  
Stooping slowly, gave us heart, and bade us walk together.  
In the year that's coming on, though many a troth be broken,  
We at least will not forget aught that love hath spoken.

In the year that's come and gone, dear, we wove a tether  
All of gracious words and thoughts, binding two together.  
In the year that's coming on with its wealth of roses  
We shall weave it stronger yet, ere the circle closes.

In the year that's come and gone, in the golden weather,  
Sweet, my sweet we swore to keep the watch of life together.  
In the year that's coming on, rich in joy and sorrow,  
We shall light our lamp and wait life's mysterious morrow.

2.

Life in her creaking shoes  
Coes, and more formal grows,  
A round of calls and cues:  
Love blows as the wind blows.

Blows! in the quiet close  
As in the roaring mart,  
By ways no mortal knows  
Love blows into the heart.

The stars some cadence use,  
Forthright the river flows,  
In order fall the dews,  
Love blows as the wind blows.

Blows! and what reckoning shows  
The courses of his chart?  
A spirit that comes and goes,  
Love blows into the heart.

3.

Fill a glass with golden wine,  
And the while your lips are wet  
Set their perfume unto mine,  
And forget  
Every kiss we take and give  
Leaves us less of life to live.  
Yet again! Your whim and mine  
In a happy while have met.  
All your sweets to me resign,  
Nor regret  
That we press with every breath,  
Sighed or singing, nearer death.

4.

On the way to Kew,  
By the river old and gray,  
Where in the Long Ago  
We laughed and loitered so,  
I met a ghost today,  
A ghost that told of you -  
A ghost of low replies  
and sweet, inscrutable eyes  
Coming up from Richmond  
As you used to do.

By the river old and gray,  
The enchanted Long Ago  
Murmured and smiled anew.  
On the way to Kew,  
March had the laugh of May,  
The bare boughs looked aglow,  
And old, immortal words  
Sang in my breast like birds,  
Coming up from Richmond  
As I used to do.

With the life of Long ago  
Lived my thought of you  
By the river old and gray,  
Flowing his appointed way  
As I watched I knew what is so good  
To know: Not in vain, not in vain,  
Shall I look for you again  
Coming up from Richmond  
On the way to Kew.

*Interval*

## Quartet in F

*Allegro moderato*—très doux  
*Assez vif*—très rythmé  
*Très lent*  
*Vif et agité*

If there is a connection between Butterworth and Ravel, it has to be Vaughan Williams, whom he met when he was at Oxford, and with whom he went on their song gathering expeditions around the country. In 1908 Vaughan Williams went to Paris to study with Ravel, "in the hope", Vaughan Williams' widow Ursula wrote, "that the French composer would bring some lightness and colour to his music. The effects of Ravel's teaching can be heard in the String Quartet no.1 and in the song cycle *On Wenlock Edge*."

Ravel's own quartet had a rocky ride at its start, although its composer was anything but dissatisfied with it. Another of his pupils, the composer, critic and musicologist Roland Manuel, recalled in his biography Ravel saying that his String Quartet represented "a conception of musical construction, imperfectly realized no doubt, but set out much more precisely than in my earlier compositions." Roland-Manuel went on:

"All the same, though not to contradict the composer, it is noticeable how, if this work really represents so absolute a conception of structure, it does so with extraordinary vigour, rhythmic ease and melodic verve. The intense suavity of this grave, youthful music makes it appear the most spontaneous work Ravel has ever written. The outbursts of lyricism find forceful expression within the framework of an uncompromising classicism without breaking it; they move so freely within it that the composer sometimes used to doubt his success. The more the secret powers which governed him unawares attracted him, the more he mistrusted them. He was suspicious of the lure of spontaneity which had led him so easily from the arbitrary to the necessary, to borrow a happy phrase from Paul Valéry. Contrary to his practice, he submitted his work to the judgement of his friends, and the criticism of the master to whom it was dedicated. Faure did not mince matters. He found the fourth movement stunted, badly balanced, in fact, a failure. In the end, Debussy was asked for his opinion, and he reassured and congratulated the younger man, writing him a solemn injunction: 'In the name of the gods of music, and in mine, do not touch a single note of what you have written in your Quartet.'"

Ravel's close friend, the violinist Hélène Jourdain-Morhange, struck a slightly different note:

"All through his life Ravel used to tell a story about how he took his String Quartet into Faure's class and how Faure received it with less than his usual enthusiasm; indeed he pulled a face and thought it was no good. Some days later he asked Ravel to bring the manuscript back again 'Why do you want to see it, *cher maître*,' said Ravel, 'since it's rubbish?' 'I could have been wrong,' Faure replied.

Ravel attached an enormous importance to this simple little story."

Maurice Ravel  
(1875-1937)



Ravel in 1907

## The Bochmann String Quartet

Michael Bochmann - violin  
Mark Messenger - violin

Helen Roberts - viola  
Peter Adams - cello

Originally founded in 1977 and reformed in 1990, the Quartet is 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. In 1997 *Dreams 42* was specially written for them by John Dankworth and first performed at the opening of Kidderminster Library.

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 year 2001 included tours in Germany and Italy and 2002 will see the Quartet in Portugal, Scotland and Italy.



## Jeremy Huw Williams

The Welsh baritone Jeremy Huw Williams studied at St John's College, Cambridge, at the National Opera Studio, and with April Cantelo. He made his debut with Welsh National Opera as Guglielmo (*Così fan tutte*) since when he has appeared in more than forty operatic roles. He has recently appeared as Escamillo (*Carmen*), Germont (*La Traviata*) and Marcello (*La Bohème*) for WNO; Olivier (*Capriccio*), Papageno (*Die Zauberflöte*), George (Floyd's *Of Mice and Men*), Guglielmo (*Così fan tutte*), Shchelkalov (*Boris Godunov*) and title role Karetnikov's *Till Eulenspiegel* for L'Opéra de Nantes; Tarquinius (*The Rape of Lucretia*) and Choregos (*Punch and Judy*) for Music Theatre Wales; Teddy (*The Silver Tassie*) for Opera Ireland; and Ned Keene (*Peter Grimes*) with the CBSO.

He has given recitals at the Wigmore Hall and Purcell Room, and at many major music festivals. He has appeared with the BBC NOW in Tippett's *King Priam*, the CBSO in Lambert's *Summer's Last Will and Testament*, the Halle in Handel's *Messiah*, the Philharmonia in Mozart's *Requiem*, the BBC Symphony Orchestra in Nielsen's Third Symphony during the BBC Proms, the RLPO in Orff's *Carmina Burana*, the BBC Philharmonic in Schubert's *Mass in Ab*, and the LPO in Watson's *O! Captain*.

He has frequently recorded for BBC Radio 3 (in recital, and with the BBC NOW, CBSO, BBC Symphony Orchestra, and BBC Philharmonic), and has appeared on more than forty programmes for television. He has made many commercial recordings, including four solo discs of songs.



## THE NEXT LENTHALL CONCERT

**Wednesday, March 20th 2002**

**7.30 pm**

**The Adderbury Quartet with Jane Atkins (viola)**

*Quartet in C op.74 no.1*

Haydn

*Quartet in A K464*

Mozart

*String Quintet op.111*

Brahms

## MUSIC AT BUSCOT PARK



### March-April 2002

The series of Sunday afternoon concerts in the theatre at Buscot Park (by kind permission of Lord Faringdon) concludes with two more concerts by winners of the Thames Valley Young Musicians' Platform and their associates.

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 March 3rd*  
*3pm*

**Alexander Taylor (piano)**

*Sunday April 7th 3pm*

**The Tate Ensemble**

**Victoria Wright (clarinet)**

**Rusne Mataityte (violin)**

**Tamami Honma (piano)**

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 after the concert. Accommodation is limited, and early booking is advised.