

THE LENTHALL CONCERTS  
SEASON 2001-2002

**The Bochmann  
Quartet**

**Tom Poster (piano)**

**Wednesday, April 17th 2002**

**THE 2002 THAMES VALLEY  
Young Musicians' Platform**

The 2002 Platform is for **Instrumentalists** only. Applications are invited from soloists and small groups at the start of, or preparing for, a career in music. A shortlist will be prepared from written applications and audition tapes. Shortlisted applicants will be asked to give an audition before a panel of judges and an invited audience. Performers selected at the auditions will be invited to give a paid public performance, either solo or shared, in the region.

Entrants must have been born, educated, or be living or working in Oxfordshire or Berkshire, and must be between their 20th and 26th birthdays on 1st January 2002.

Further details and application forms available from:

The Oxfordshire Youth Music Trust  
Kencot Lodge, Kencot,  
Lechlade, Gloucestershire GL7 3QX  
Telephone • 01367 860588 Fax • 01367 860765

e-mail • [chrisapp@btconnect.com](mailto:chrisapp@btconnect.com)  
**CLOSING DATE FOR APPLICATIONS:**  
10th June 2002

Promoted by the Oxfordshire Youth Music Trust



**Burford  
Community  
College**

**Your local  
Adult Education  
Centre**

A wide range of day and evening  
courses for all ages

Cheltenham Road  
Burford  
OX18 4PL  
Tel: 01993 822314



The Lenthall Concerts in association with Oxford Contemporary Music present

## The Moscow Studio for New Music

<b>Glinka</b>	<b>Pathétique trio [parts I-II]</b>
<b>Sergey Protopopov</b>	<b>Youth</b>
<b>Elena Firsova</b>	<b>Meditation in a Japanese Garden</b>
<b>Dmitry Smirnov</b>	<b>Spectrum of Spring</b>
<b>Stravinsky</b>	<b>The Soldier's Tale</b>
<b>Schnittke</b>	<b>In memory of Stravinsky</b>
<b>Shostakovich</b>	<b>Trio No. 1</b>
<b>Vladimir Nikolaev</b>	<b>Quick Amokus</b>

The Studio for New Music is one of Russia's leading chamber ensembles, consisting of post-graduate students from the Moscow Tchaikovsky Conservatory. In their first visit to the UK, they bring a programme of new and classic works from their homeland combining romanticism, revolution and religious ecstasy.

**Wednesday, May 22nd 2002 7.30pm Burford School**

Tickets £9.00 (advance £8.00; students £3.00, under 18s 50p) from The Pharmacy, Burford High Street, Music Stand, High Street, Witney, The Community College (01993-822314); Green Branch Press (01367860588), Further information: 01367 860588

## Programme

### Quartet in D op.44 no.1

*Felix Mendelssohn*  
1809-1847

*Molto Allegro vivace*  
*Menuetto: Un poco Allegretto*  
*Andante espressivo ma con moto*  
*Presto con brio*

The quartet was finished in July 1838 and first performed that year at the Leipzig Gewandhaus. Mendelssohn was from 1835 to 1845 the conductor of the Gewandhaus orchestra, and in the early years the Musical Director of a staggering range of activities. As well as twenty subscription concerts in each winter season, there were chamber music evenings and performances of cantatas and oratorios. Mendelssohn frequently appeared as soloist as well as conductor, on the piano and organ. In the summers he composed, as well as conducting music festivals and travelling. Oh, yes: in the midst of all this he had time to contract a (happy) marriage, to a wife who bore him five children.



Mendelssohn

The three quartets which make up op.44 are considered his masterpieces in the genre. In the first movement of the D major quartet the thematic material is well contrasted; the principle subject being exuberant while the secondary theme moves more gravely. The smoothness and euphony of the first movement characterise the Haydn-esque *Minuetto*. The third movement is lyrical and is of exceptional beauty, filled with wistful melody repeated with subtle harmonic variations and counter-melodies. The finale is a whirling, headlong *salterello*, akin to the one that rounds off the *Italian Symphony*, but adapted to chamber music style. It is music with no pretensions to sophistication: like its creator, brilliant and entertaining.

## Quartet no.1 ("Kreutzer Sonata")

*Adagio con moto*

*Con moto*

*Con moto - vivo - andante*

*Con moto*

Tolstoy's novella *The Kreutzer Sonata* made a great impression on Janacek, and in 1908 he wrote a piano trio (now lost) inspired by that story of a woman's tragic love and betrayal. The first string quartet is based on this trio. The central character in Tolstoy's story, Pozdnyshev, hears his wife accompanying the flamboyant violinist, Trukhachevski, in a performance of Beethoven's *Kreutzer Sonata* and conceives a violent jealousy which explodes when he returns from travels abroad and discovers the pair together. He stabs his wife to death with a curved 'Damascus dagger'.

The idea of a heroine as the victim of passion and social conventions recurs in other works by Janacek, most dramatically in the operas *Jenufa* and *Katya Kabanova*. In a string quartet the narrative has to be suggested rather than depicted. The first movement sets the scene and tells of the woman trapped in a loveless marriage, drawn to the man with whom she plays the sonata. The second movement develops the story, with the first violin portraying the lover, and follows their growing relationship. In the third movement the varying passions of the three are portrayed — love, seduction and jealousy — and a transformed theme from the Beethoven sonata appears. The fourth movement depicts the murder of the wife by her husband, followed by his remorse as he contemplates her body. The work ends quietly in dignity and penitence.



Leos Janacek

## Leos Janacek

(1854-1928)

Theatre orchestra during the flowering of national culture in Bohemia in the next decade. His earliest works date from this period, and include two symphonies, two operas, a song cycle inspired by his unrequited love for one of his pupils (later requited by her younger sister, whom he married), and some chamber music. Much of the latter received its first airing in semi-private performances, including a piano quintet first heard in 1872. Sixteen years later he returned to the form — and the key of A major — to produce one of his freshest and most delicious chamber works. Tchaikovsky was present at the first performance, in Prague, and noted in his diary "Dvorak is very dear to me and I like his quintet".

Like much of Dvorak's chamber music, the second Piano Quintet is strongly influenced by the folk music of his native land. The first movement contains three thematic ideas, each with its own savour of Slavonic music, which are developed extensively through a great variety of keys before the movement ends full-bloodedly in the home key. The *Andante* is in the form of a *dumka*, the rather introverted Ukrainian style much adopted by Bohemian composers in the nineteenth century, especially Dvorak, although he tended to lighten the form by interspersing the sad bits with more animated passages. The second overt folk form occurs in the third movement, a *furiant*, the Bohemian dance whose characteristic is the rapid alternation of 2/4 and 3/4 time. Un-named, but just as audible, is the dance which Dvorak gives us in the *Finale*. The theme is given a much developmental treatment, and there is a reflective coda from the piano before we are swept up in the hectic final bars.



Dvorak in 1877

## Interval

### Piano Quintet in A op.81

*Allegro, ma non tanto*

*Dumka (Andante con moto — vivace)*

*Scherzo (Furiant — molto vivace — poco tranquillo)*

*Finale (Allegro)*

When he left music college in 1859 Dvorak's first job was as violist with a small band which played at balls and in small restaurants, and became the nucleus of the new Provisional

### Antonin Dvorak

(1854-1904)

### The Organic Farm Shop and Café at Abbey Home Farm

2 miles from Cirencester on the Barnsley Road

Telephone 01285 640441

"If you care about the environment, animal welfare  
and healthy eating, then this is the shop for you!"



# 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.

Brought up in Turkey and England, **Michael Bochmann** comes from a family of professional musicians. At 16, he entered the Royal Academy of Music on a scholarship to study the violin with Frederick Grinke. While still a student, he was the winner of the British Prize in the 1972 Carl Flesch International Violin Competition and a year later, prizewinner in the Jacques Thibaud Competition in Paris. He received lessons at this time also from Sandor Vegh and Henryk Szeryng. Shortly after he made his first solo broadcasts for the BBC. He was appointed concertmaster of the English String and Symphony Orchestras 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 frequently visits Germany to perform and teach and in other spare moments promotes 10 chamber music series through his new enterprise "Opus 2000". He holds courses for young professional ensembles and soloists at his home in Gloucestershire.

At the age of sixteen, **Mark Messenger** was awarded a scholarship to study at the Royal Academy of Music under David Martin and Sidney Griller. Two years later he was appointed violin professor at Goldsmith's College in London, and at the age of nineteen made his Wigmore Hall debut. He has since played as soloist and chamber musician in all of London's major concert halls and throughout the world, appearing in many national and international festivals. 1990 saw the launch of his immediately popular jazz/rock group, Mercury Jazz. For four years he was director of Chamber Music at the Aberystwyth International Summer Music Festival and was influential in the development of educational policies for orchestras through his work with the English Symphony Orchestra. He is currently a consultant on music education policies for Colchester Borough Council and the Brighton Philharmonic Orchestra. For eight years he was a member of the Bingham String Quartet which championed the cause of contemporary music through its adventurous commissioning and performance programme. Currently in addition to his work with the Bochmann Quartet, he is also leader of the European Chamber Opera, conductor of the Essex Young People's Orchestra and Head of String Studies at the Colchester Institute.

**Helen Roberts** was born in Newport, Gwent and studied the viola with Walter Gerhardt. At the age of seventeen she joined the BBC Training Orchestra and two years later the City of Birmingham Symphony Orchestra. She was then appointed principal viola with the BBC Midland Radio Orchestra



and in 1980 became principal of the English String Orchestra, with whom she has made many recordings and solo appearances. In 1990 she became violist with the Bochmann String Quartet and has performed and recorded a wide repertoire to critical acclaim. Helen is also a regular guest principal with the BBC National Orchestra of Wales and Welsh National Opera Orchestra and frequently appears with the CBSO.

**Peter Adams** was born in London in 1963 and began his musical studies whilst still at school, learning piano and later 'cello with Dennis Nesbitt and Maurice Zimmler. At the age of sixteen he joined the orchestra of London Festival Ballet and in 1984 he was made principal 'cellist with the London String Orchestra and London City Ballet. At an early stage Peter became interested in the viola da gamba and this led to the forming of the early music group Musicos da Camera and his appointment in 1984 as the youngest ever professor at the Royal Academy of Music, teaching viol and baroque 'cello. In 1991 Peter became director of the Elizabethan Consort of Viols, and for five years he was senior lecturer at the London Guildhall University, and is currently visiting lecturer at Leicester University. Peter is a founder member of the Rogeri Piano Trio with whom he performed widely throughout the world with a constant schedule of concerts for music clubs and festivals, broadcasts on the BBC and Classic FM and recording for Meridian Records. Peter joined the Bochmann Quartet in 1996, and a year later he was appointed to the Principal Chair of the English String and Symphony Orchestras. He plays a 'cello by G.B.Rogeri dated 1697.

## Tom Poster



Tom Poster was born in 1981 and is currently reading Music at King's College, Cambridge, having previously been a member of the Junior Department of the Guildhall School of Music and Drama for nine years. Whilst at the Junior Guildhall, he studied piano with Joan Havill, with whom he continues to study privately, and composition with Jeffery Wilson. In 1995 Tom was the winner of the Oxfordshire Young Musician of the Year Award and in 1998 was awarded the Guildhall's annual Lutine Prize. In 2000, he won the keyboard finals of both the BBC Young Musicians Competition and the Royal Over-Seas League Annual Music Competition, while also winning two concerto prizes in Cambridge.

Tom has given numerous recitals and concerto performances in venues which include the Barbican and Queen Elizabeth Halls and Purcell Room in London, as well as at concert halls in continental Europe and the Middle East. In May 2000, as a result of his success in the BBC Young Musicians Competition, he performed Rachmaninov's Rhapsody on a Theme of Paganini in the Bridgewater Hall, Manchester, accompanied by the BBC Philharmonic under Yan Pascal Tortelier. He has also performed concertos and other concertante works by Faure, Gershwin, Grieg, Mozart, Rachmaninov, Ravel, Schumann and Tchaikovsky. This September, he will give several concerto performances with the Orchestra of St John's, as the featured artist in their annual Dorchester Festival. As a chamber musician, recent and forthcoming highlights include duo recitals with cellist Guy Johnston throughout the UK. In June, Tom will give the world premiere of Alexander Goehr's Piano Quintet with the Brodsky Quartet at the Aldeburgh Festival.

In February 2000, two of Tom's chamber operas were performed at the ADC Theatre, Cambridge, to critical acclaim, and his compositions have also been broadcast on BBC television and radio stations. He has composed incidental music for several plays, including Shakespeare's Romeo and Juliet at the Arts Theatre, Cambridge, and Tom Stoppard's Arcadia at the Oxford Playhouse.

# The Piano

This evening sees the return to the school of its piano, after restoration. The instrument is a Feurich, a little-known but highly regarded make, built in Leipzig in the 1910s. Before it came to Burford, reputedly in the fifties, it was in Cheltenham Town Hall. Efforts to trace its precise status when it was there have so far been in vain, but one may fancy that it was played by some illustrious names, in the early days of the Cheltenham Music Festival. A folk memory exists that performers heard playing it included Phyllis Sellick and Winifred Atwell, but no documentary proof remains.

That being said, a number of distinguished musicians have tested it in past Lenthall seasons, and the unanimous opinion has been that it was an instrument well worth restoring. Fund raising has been in progress for two or so years, and the fund is progressing towards its target, helped by generous donations from the Burford Foundation Governors, the Bartlett Taylor Trust, the Oxfordshire Youth Music Trust as well as many individual members of the Lenthall Concert Society. In addition, pupils raised money through a sponsored play-in as a warm-up for one of the Lenthall Concerts.

Last year the Committee felt sufficiently confident that the target would be reached to commission Peter Crowther to undertake the restoration, and the results are here for all to hear. The background noise is the chattering of the committee's teeth as they wonder whether they were right. If you would like to contribute to the fund, or know of any possible corporate donors, please contact Christopher Yapp or another member of the Committee.

## THE LENTHALL CONCERT SOCIETY

### ANNUAL GENERAL MEETING

The AGM will be held in the Community College on Wednesday August 7th 2002 at 7.30. All members are urged to attend.