

THE LENTHALL CONCERTS
SEASON 2002-2003

**The Bochmann
Quartet**

Wednesday, October 16th 2002

WITNEY WINTER CONCERTS

Friday November 14th 7.30pm

Wood Green School, Woodstock Road,
Witney

Helena Wood (violin)

with

Michael Hampton (piano)

Bach Sonata no.1 in G minor: Adagio and Fugue

Beethoven 'Spring' Sonata no.5 in F op.25

Brahms Sonata no.3 in D minor op.108

Debussy arr.Heifetz Prelude to the Afternoon of a
Faun

Sarasate Caprice Basque op.24

Tickets £7.50 (concessions £6, schoolchildren £1).
Lenthall Members receive a further concession of
£1.00.



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**The Cotswold Chamber Orchestra
The Burford Singers**

Concert

**Bach Concerto for two violins
Jesu priceless treasure**

**Elgar Serenade for strings
Go song of mine**

Tchaikovsky Elegie

Grieg Holberg Suite

conductor **Brian Etheridge**

**Saturday October 26th
Burford Parish Church
7.30pm**

Tickets reserved at £12 (students £6 & £5)
from the Burford Gallery, High St. Burford OX18 4QA.
tel: 01993 822305

MUSIC AT BUSCOT PARK

Sunday, November 3rd 3pm

Tom Poster

(piano)

Tickets £6, £5 concessions,
50p under-18
from 01367 860588

Promoted by the Oxfordshire Youth Music Trust

Programme

Quartet in G K387

Allegro vivace assai

Menuetto: Allegro (Allegretto)

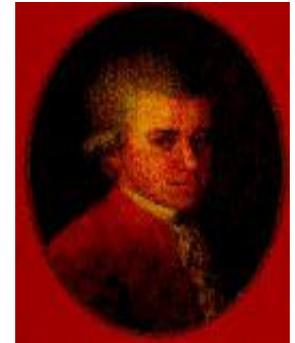
Andante Cantabile

Molto allegro

Wolfgang Amadeus Mozart

1756-1791

In March 1781 Mozart, as other 25-year-olds have done, rebelled against his employer, who was the Archbishop of Salzburg, and was summarily sacked from the court. This happened in Vienna, and there Mozart was to stay for the rest of his life. It's useless to speculate what would have happened to him if he had gone back to Salzburg, but Vienna seems to have released his creativity in a flood. Within the year he had met Haydn, and they became friends and mutual admirers, Mozart being particularly impressed by the older man's newly composed set of six quartets op.33, known as the 'Russian'. A year later Mozart had completed the Quartet in G, the first of the set of six now known as the 'Haydn' quartets, and famously dedicated to his friend:



Mozart

'A father who had resolved to send his children out into the great world took it to be his duty to confide them to the protection and guidance of a very celebrated Man, especially when the latter by good fortune was at the same time his best Friend. Here they are then, O great Man and my dearest friend, these six children of mine. They are, it is true, the fruit of long and laborious endeavour, yet the hope inspired in me by several Friends that it may be partly compensated encourages me, and I flatter myself that this offspring will serve to afford me some solace one day.....!'

Such effortless sounding music from 'long and laborious endeavour'? The evidence is in the manuscript, full of crossings out and false starts. What Haydn had devised, and what Mozart was at such pains to emulate, was a totally new style of writing for a string quartet, in which all four instruments could converse as equals, and where 'development' occurred not only in one place but happened from the word go, working

scraps of melodies, rhythmical phrases and what-have-you into one gorgeous fabric. Too rich a mix for some of the early listeners:

'He leaves his hearer out of breath, for hardly has he grasped one beautiful thought than another of greater fascination dispels the first, and this goes on throughout, so that in the end it is impossible to retain any one of these beautiful melodies'

Lenthall audiences are made of sterner stuff.

Quartet no.1

"Dance of Death, Dream of Love"

Keith Burstein

*farewell
paradiso - for Caroline and Jim on their wedding
animata nervosa - for Billy
totentanz/liebestraum*

Commissioned by the Bochmann Quartet with a grant from the Jewish Music Institute, funded by The Millennium Commission.

(note by the composer)

I wrote this piece in the shadow of personal loss but also in the far darker shadow of the music it grew out of, 'Year's Midnight, a meditation on the Holocaust', the latter being a choral work I wrote for the Zemel Chour in 2000. The Bochmann Quartet were accompanying that work and through working with them on that they went on to commission me to write this, my first String Quartet, which was premiered in March 2002 at The Bridewell Theatre in London.

Echoes of a Jewish connection haunt this work with the manic last movement's totentanz being inspired by Klezmer band music, the Jewish Folk music of Eastern Europe where my ancestors came from, and whose fiddle style I now recognize from listening to my father play when I was a child.

It is impossible to say what music is about. Stravinsky said ' Music means nothing ' by which perhaps he meant it means everything. Mendelsohn said music is too precise to say what it means, by which perhaps he meant that it is too emotionally precise, more emotionally precise than words. So I wouldnt venture to usurp my own music with my own words—which won't be as good.

In any case the composer's perceptions are no more valid than those of any other listener. By the time you have handed over a work to performers and their audience, it is in their creative imagination that it takes on life. Perhaps the best music is that in which other minds become most creative.

All I would say is that, personally, when I listen to this piece now I sometimes hear a tragic ritual being enacted, and by the end I feel a huge curtain being drawn over everything. There is also a mood of utter acceptance, and perhaps the Blakean sense of the deepest joy being only truly apprehended as it passes.

KB

Interval

Quartet in F op.18 no.1

Ludwig van Beethoven
1770-1827

*Allegro con brio
Adagio affetuoso ed appassionato
Scherzo (Allegro molto) & Trio
Allegro*

From the listings this would seem to be Beethoven's first string quartet; but the original manuscripts of the set of six in op.18 are lost, and there are only the composer's notebooks and other fragments of evidence by which to adduce the date of composition. It seems likely that Beethoven rearranged the order for publication, setting out his stall so that the finest were at the front; thus the F major quartet had pride of place when nos.1-3 were published in 1801. This was after it had been drastically rewritten, for Beethoven wrote to the violinist Carl Amenda, to whom he had sent the original version "Don't let anyone see your quartet as I have greatly changed it, as only now do I know how to write quartets properly".

This mastery had come only through the most laborious reworking. Sixteen of Beethoven's notebooks were devoted to the refining of the first subject, and when he entirely revised the quartet this theme came in for more reworking. The result is a model of what we think of as Beethovenian writing: urgent, dramatic and muscular from the first bar, with the four parts fascinatingly interlocked as the movement progresses. When Beethoven played the *Adagio* to Amenda he asked him what image it conjured up. "The parting of two lovers" Amenda replied. "Good;" said Beethoven. "I was thinking of the burial vault scene in *Romeo and Juliet*". His letters around that time speak of "a dear fascinating girl who loves me and whom I love". She is never identified but amongst the suspects is one of his pupils, a seventeen-year-old of noble birth, called Giuiletta Guicciardi, and the *Juliet/Giuiletta* coincidence is too appealing to ignore.

The little *Scherzo* is a scamper which turns at times into a gallop, with some energetic octave leaps which presage some later, bigger works. The last movement is full of swirling exchanges between the first violin and the other players, and has a wonderful forward momentum which sends it triumphantly through the finishing tape.



Beethoven in 1803

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 Crinke. 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 Head of Strings at the Royal College of Music.



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.

Coming Next

Wednesday November 20th

(please note change of programme)

Tate Ensemble

Overture on Hebrew Themes

Prokofiev

Trio for clarinet, cello and piano' op. 11 (*Gassenhauer*)

Beethoven

'The Light Garden'

Sadie Harrison

(UK PREMIERE)

Trio for clarinet, violin and piano

Milhaud

Piano Quartet

Schumann

An eclectic programme for combinations of clarinet, strings and piano, played by an up-and-coming young group.

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