

THE LENTHALL CONCERTS
SEASON 2002-2003

The Tate Ensemble

Wednesday, November 20th 2002

WITNEY WINTER CONCERTS

Friday, December 13th 7.30pm
Wood Green School, Woodstock Road, Witney

Tom Poster
(piano)

Tickets £8 (concessions £6.50, schoolchildren £1).
Lenthall Members receive a further concession of
£1.00.

MUSIC AT BUSCOT PARK

Sunday, December 1st 3pm

Lola Toursonova

(soprano)
accompanied by
Joan Taylor

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

Promoted by the Oxfordshire Youth Music Trust

The Lenthall Concerts Coming Next

Wednesday January 15th 7.30pm

Michael Bochmann (violin)
Paul Turner (piano)

<i>Sonata in G minor</i>	Debussy
<i>Nocturne</i>	Chopin
<i>Svolgimento</i>	Margaret Hubicki
<i>Zigeunerweisen</i>	Sarasate
<i>Sonata in A minor op.47 (Kreutzer)</i>	Beethoven

The Lenthall Concert's Artistic Director joins forces with a talented pianist to explore the repertoire of violin and piano, including Beethoven's majestic sonata.

Programme

Overture on Hebrew Themes op.34

Serge PROKOFIEV
(1891 – 1953)

In 1918, less than a year after the October Revolution that led to the creation of the USSR, Prokofiev, a young avant-garde composer, left Russia for America. There he met a Jewish band comprising former students of the St. Petersburg Conservatoire, the Zimro Ensemble. They played a repertoire of Jewish music in permutations based on a sextet of string quartet, clarinet and piano. Prokofiev related that "the official purpose of the concert tour was to raise funds for a Conservatory in Jerusalem. But this was merely to impress the Jewish population of America. Actually they barely made enough to keep themselves alive."

They handed Prokofiev a notebook full of Jewish themes, and asked him to write them an overture. He "chose a few pleasant themes and began to improvise at the piano." His account continues, "I spent the next day working on the themes and by the evening I had the overture ready. It took me ten more days to whip it into final shape." Zimro gave the first performance in New York, when their pianist stood aside to let the composer play the piano part.

Prokofiev chose to write the Overture in classical sonata form (not long after the first performance of the classical symphony), and some years later he arranged it for a small orchestra.

Trio in B flat op. 11

Ludwig van BEETHOVEN
(1770 – 1827)

Allegro con brio
Adagio
Tema con variazioni

Composed around 1797-1798, the trio op.11 was dedicated to the Countess von Thun and published in October 1798. The Count de Fries, at whose home the work was first performed in a private audition, related his recollections in an amusing anecdote of the first public performance of this trio, in which the composer Steibelt participated:

"Beethoven and Steibelt met for the first time one evening at the house of the Count de Fries, where Beethoven gave the first performance of his new trio in B flat major. In this piece, the performer cannot show himself off very much. Steibelt listened to it with a sort of condescendence, made a few compliments to Beethoven, and believed his own victory to be certain. He played a quintet of his own composition, improvised and made a big effect with his tremulando, which was at that time something quite new. It was then unthinkable to make Beethoven play. A week later there was another concert at Count de Fries' place. Steibelt played a quintet again with great success; he had in addition, as was apparent, studied a brilliant improvisation and had chosen for this the very theme on which are written the variations of Beethoven's trio. This revolted Beethoven's admirers and Beethoven himself; he went to the piano to improvise. He sat down at the instrument with his usual air, I could say in a rather sullen way and as if he had been half forced there. As he went to the piano, he took the cello part of Steibelt's quintet, put it upside-down on the music stand (was this on purpose?), and hammered out with a single finger a theme taken from the first bars. But being both insulted and excited he improvised in such a way that Steibelt left the room before Beethoven finished; he never wanted to meet him again, and when Steibelt was invited, the condition was that Beethoven should not be invited."

The work was published as *Trio for piano, clarinet (violin) and cello*. The fact that the brackets are around 'violin' in the title shows that Beethoven preferred the original and more unusual trio

combination of clarinet, cello and piano. The work starts with a movement in which virtuosity and emotion are both present. The *Adagio* proposes a single theme exploited by the cello. The final movement opens with *Allegretto* followed by a series of variations on a theme chosen by Beethoven from an opera by Weigl: *L'Amor Marinaro*, performed in 1797.

The Light Garden (2002)

Sadie Harrison will introduce her piece

ONLY THIS PLACE OF BEAUTY, THIS TEMPLE OF NOBILITY, CONSTRUCTED FOR THE PRAYER OF SAINTS AND THE EPIPHANY OF CHERUBS, WAS FIT TO STAND IN SO VENERABLE A SANCTUARY AS THIS HIGHWAY OF ARCHANGELS, THIS THEATRE OF HEAVEN, THE LIGHT GARDEN OF THE GODFORGIVEN ANGEL KING WHOSE REST IS IN THE GARDEN OF HEAVEN, BABUR THE CONQUEROR.

The Light Garden (an early name for Afghanistan) takes its title from this evocative 17th century inscription found on the tomb of the warrior-poet Zahiru, d-din Muhammad Babur. Although Babur is known principally for his warfaring, he was also an architect and designer responsible for constructing a number of fabulous gardens in Afghanistan and India. At his request, Babur was buried in one of his own gardens on a hillside overlooking Kabul near Oudh. Whilst the tomb itself remains intact, the gardens were destroyed in 2001.

This piece is the first in a cycle of three commissions to be premiered this year, each sharing a similar theme, both musically and programmatically. *The Fourteenth Terrace*, a clarinet concerto was premiered at the South Bank Centre, London in September, with a solo violin piece being given its first performance in the Glyptothek, Munich in November. *The Light Garden* functions as an introduction in this set of pieces and ultimately should be heard in context, as the music's journey from exposition to crisis to resolution. All three works are being recorded for release by Metier Records in January of 2003.

The piece is dedicated to John Baily and Veronica Doubleday, two colleagues from England who have tirelessly campaigned for the restrictions on music-making in Afghanistan to be lifted. John has recently been able to return to Kabul, making music with friends reunited after many years enforced exile from Afghanistan. *Bavad khair baqi!*

Sadie Harrison was born in Adelaide, Australia but moved to England in 1970. She gained her Masters and doctorate in Composition at Kings College, London studying under Nicola Lefanu and Jeremy Dale Roberts. Performances of Sadie's works, many of them international, have been given by Lantano, London Chamber Symphony, Music Projects/London, Ixion, Bourmemouth Sinfonietta, Gemini, also the Kreuzer Quartet, Double Image, Endymion Ensemble, Capricorn, the Tate Ensemble and the Composers Ensemble. Sadie's music has been recently released to critical acclaim on Sargasso, BML, Metier and Clarinet Classics with a second chamber music CD of premiere recordings released by Metier in August 2002. A further Metier CD, a mixture of traditional Afghan music played by Ensemble Bakhtar and her own ensemble works - The Light Garden/Bavad khair baqi!/The Fourteenth Terrace - is currently in preparation.

Recent commissions include Ja sam izgubljen u svijetu, a setting of Ruckert texts (translated into Croatian) for Christina Wilson and Alison Wells, The Light Garden, and Bavad khair baqi! for solo violin commissioned by Peter Sheppard-Skaerved for performance at the Glyptothek, Munich in December 2002. This work will form the basis for a violin concerto for Peter and the Zagreb Soloists to be premiered in Summer 2003. Further festival performances for 2002 include Traceries in Turkey, Impresa Amorosa in Munich, No Title Required in Hong Kong (ISCM WMD 2202). Taking Flight will be performed by the Kreuzers as part of the Park Lane Group concerts in 2003.

INTERVAL

(wine, fruit juice and Fairtrade coffe will be served in the lobby)

Sadie HARRISON (b. 1965)



Sadie Harrison

Suite op.157b (1936)

Ouverture
Divertissement
Jeu
Introduction et Final

Today it seems unusual to talk of the highly original work of Milhaud independently of the collective 'Les Six', a group of six composers of which Milhaud was a member (the other members were Francis Poulenc, Arthur Honegger, Germaine Tailleferre, Georges Auric and Louis Durey). It was only over a period of two years that this group ran their own series called 'Les Concerts de Six', where together they arranged performance of their music and carried on the aesthetic ideas of Erik Satie and Jean Cocteau. Les Six were inspired by a variety of popular style elements such as those of coffeehouse music, jazz, folk music of many cultures, and most of all by the anti-impressionist aesthetics of Erik Satie. Before the era of 'Les Six' however, Milhaud was most greatly influenced by the music of Franck, Fauré, Debussy and later on of Stravinsky. In fact in his autobiography *Ma vie heureuse* Milhaud states that he disapproved of the notion of a communal aesthetic position. However he remained friends with the other members of the group for the rest of his life.

The Suite was extracted from a "musique de scène" which Milhaud composed in 1936 to accompany a stage work called *Le voyageur sans bagages* ('the voyager without baggage') by Jean Anouilh. One can evidently hear his love for his native Provence, the influence of jazz (he had recently returned from a visit to America where he heard jazz for the first time) and his early experimentation with polytonality. Milhaud was an extremely prolific composer: always open to new ideas and influences of the time, he seemed most concerned with capturing a momentary inspiration and letting it follow its natural course; therefore it is extremely hard to attempt to define a "Milhaud style". However he was always very close to nature and devoted to his family, therefore his music (like the Suite) is always of a spontaneous freshness, devoid of sentimental pathos and artificial bombast.

Piano Quartet in E flat op. 47

Sostenuto assai – Allegro ma non troppo
Scherzo: Molto vivace
Andante cantabile
Finale: Vivace

In September 1840, Robert Schumann finally married the love of his life, Clara Wieck. Clara was a gifted pianist and composer in her own right and Schumann obviously found her inspirational. The first year of their marriage saw him complete his famous song cycles, his first two symphonies, an Overture, Scherzo and Finale and the first movement of his piano concerto. When she embarked on a concert tour of Denmark in 1841 Schumann's outpouring stopped, he remained in Leipzig and drowned his melancholy in "beer and champagne" and the scores of Beethoven, Haydn and Mozart's string quartets. As soon as Clara was back his creativity began to soar. The latter half of 1842 saw him complete three String Quartets op.41, the Piano Quintet op. 44 and the Piano Quartet.

This 'chamber music year' of Schumann's came at the heart of the Romantic era. Chamber music was making the transition from the forum of private entertainment to that of the concert performance and it is hardly surprising, being composed under the inspiration of Schumann's feelings for Clara, that the Quartet turned out as it did. The fast melodies rush forward impetuously with brilliant and demanding writing for each instrument; the slow music explores a special depth of personal feeling. The whole work is unified by the sheer enthusiasm with which Schumann drives the music forward, and the unselfconscious ardour and tenderness of the more reflective passages. Striving to prove himself worthy of Clara's aspirations and own artistic ideals, Schumann was the consummate Romantic.

Darius MILHAUD (1892 – 1974)

Robert SCHUMANN (1810 – 1856)

The Tate Ensemble

Vicky Wright - clarinet
Ruth Rogers - violin

Gijs Kramers - viola
Jonathan Ayling - cello

Sarah Nicolls - piano

The Tate Ensemble is a London based ensemble of virtuoso musicians whose playing illuminates a rich and fascinating repertoire spanning three centuries. Mainly graduates of the Royal Academy of Music, individual members are all soloists in their own right and share between them an abundance of awards and prizes. The ensemble was a finalist in the Royal Over-Seas League Chamber Music Competition and recent performances include the Newbury Festival; the Aldeburgh Festival; a masterclass for students at the London College of Music and Media; and the Pump Room, Bath; St. Paul's Arts Festival, New York and in June 2002, with an award from the Holst Foundation, they made their debut to critical acclaim in the Weill Recital Hall, Carnegie Hall, New York. They have a strong commitment to promoting the new works of todays composers and have given world premieres of music written for them by Sadie Harrison, Alex Hills, Gijs Kramers, Loretta Narvalaite, and Feliksas Bajoras.

With broad musical interests, **Vicky Wright** has toured North America with Roger Daltrey, worked with the Royal Philharmonic Orchestra, performed with Michael Nyman, played in the National Theatre and was winner of the Continuum Ensemble's Improvisation Competition. As a chamber musician Vicky appeared in the 'Master/Apprentice'/'De Link' concert series in Holland with Istvan Parkanyi, leader of the Netherlands Chamber Orchestra; performed Mozart's clarinet quintet in the Chiddingly Festival and recorded for the British Music Label works by Holbrooke with Windswept wind quintet, with whom she is a member of the 'Live Music Now!' scheme. Solo performances include the St. Lawrence Jewry chamber music festival, Breda Festival, Holland, and a recital in the Governor's residence, Gibraltar.

Vicky studied clarinet at the Conservatorium van Amsterdam with Hans Colbers and solo bass clarinet with Harry Spamaay; and with Angela Malsbury and Nick Rodwell at the Royal Academy of Music, where she was awarded the E.M.Lee Bequest for special merit, the Vivian Dunn Prize and Keith Pearson Memorial Trust awards for orchestral playing and the Nicholas Blake Prize for wind chamber music. She is currently principal clarinet of the Britten-Pears Orchestra.

Ruth Rogers graduated with First Class Honours from the Royal College of Music, where she studied with Itzhak Rashkovsky, and was awarded the Tagore Gold Medal - the college's highest accolade. Winner of both the Royal Overseas League Competition's Ivor Walsworth Memorial Prize for a string player of 'exceptional promise' and the prestigious Manoug Parikian Award, Ruth has also reached the final of both the YCAT competition and the BBC Radio 2 Young Musician of the Year.

Ruth is in great demand as a soloist, chamber musician and orchestral player and is busy in this country and abroad. She is currently leader of the Britten-Pears Orchestra, the Gaudeamus Orchestra, and the Exmoor Consort; co-leader of Camerata Roman in Sweden; and works with the European Camerata and the London Symphony Orchestra. She was awarded the LSO Promise Award 2001.

Ruth has appeared as a soloist in St John's Smith Square, the Wigmore Hall, St Martin-in-the-Fields, and with the BBC Concert Orchestra at the Queen Elizabeth Hall; and as part of the Countess of Munster Recital Scheme performances in 2003 include recitals in the Wigmore Hall and the Purcell Room with pianist Alvin Moisey. Next season also includes solo performances alongside the distinguished tenor, Andrea Bocelli.

As a soloist **Gijs Kramers** has performed Hans Henkeman's viola concerto and Mozart's Sinfonia Concertante. In the summer of 2000 he joined the Festival d'art



Lyrique in Aix-en-Provence where he gave solo performances of music by John Cage, George Benjamin and Pierre Boulez. He is a founder member of the Ruysdael Quartet with whom he has won many national and international prizes, including First Prize in the Charles Hennen International Chamber Music Competition. They are also recipients of the Bela Bartok and Alban Berg Prizes in Vienna.

Gijs studied viola in Groningen, The Royal Conservatory of the Hague and the Musikhochschule in Hannover with Cees Dekkers, Vladimir Mendelsohn and Hatto Beyerle. He is also a keen arranger and composer, his works having been included in programs by the National Youth Orchestra of Holland, the Ricciotti Ensemble and the Netherlands Student Orchestra. Gijs Kramers is currently a member of the Philharmonia Orchestra, London.

Jonathan Ayling has given a number of premieres, including the European premiere of Xenakis' *Hunem Iduhey* for solo cello and violin in the late Lord Yehudi Menuhin's 80th Birthday Concert. He was one of five finalists to take part in the Muriel Taylor award for cellists and in March 1999 was a finalist in the Florence Hooten competition. He has appeared as a concerto soloist on many occasions and has given solo recitals at the London College of Music and King's College, London. Jonathan is also the recipient of the John Barbaroli Prize and has received generous support from the Ruth Cable Memorial Trust.

While studying at the Royal Academy of Music with Derek Simpson, David Strange and Colin Carr he was principal cello of the Royal Academy Soloists, run by Clio Gould. He received the prize from the Royal Orchestra Society for 'outstanding promise' and since graduating he went on to become principle cello of the European Union Youth Orchestra. He has played with the London Symphony Orchestra, the Philharmonia, the London Philharmonic Orchestra and the Bournemouth Symphony Orchestra and is a member of the Ruggieri Quartet, which was awarded the Leverhulme Chamber Music Fellowship at the Academy.

After studying at Chetham's School of Music, **Sarah Nicolls** went on to read music at King's College, London whilst studying with Piers Lane at the Royal Academy of Music. During her degree she was awarded the Adam Prize for Performance and won a concerto appearance. Sarah went on to study with Paul Roberts and Andrew Ball at the Guildhall School of Music, supported by the Martin Musical Fund.

Her solo performances now focus almost exclusively on contemporary music and in 2000 Sarah was winner of the British Contemporary Piano Competition, resulting in a series of recitals over three years. Sarah made her debut recital at the Purcell Room in January 2001 as part of the Park Lane Group Young Artists Series. Reviews included 'Sarah Nicolls is a wonderful inspiration for and champion of new music. She has a rare ability to close-focus on the minutest depths and shadings of piano tone while revealing a long-sighted intellectual grasp of the writing...'. *The Times*

Over the last year, Sarah has performed as a soloist in the Aldeburgh Festival, the Steinway Launch Week at the London College of Music and Media, the Cheltenham Contemporary Concerts Series and the British Music Information Centre. She gave a concert combining Debussy and new music at the National Portrait Gallery, to coincide with the Mario Testino exhibition, and performed at BBC Broadcasting House for the Associated Board's launch of Spectrum 3 and has performed with duo partners at the Wigmore Hall and the Queen Elizabeth Hall. Sarah is a selected artist for both the National Federation of Music Societies and Live Music Now! and is a teacher at the Junior Royal Academy of Music.



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