

THE LENTHALL CONCERTS
SEASON 2002-2003

**Trinity College
of Music
String Ensemble**
directed by
Nic Pendlebury

Wednesday, March 5th 2003

WITNEY WINTER CONCERTS

Friday, March 14th 7.30pm
Witney High Street Methodist Church

'Choros'

conducted by Janet Lince

An evening of choral music, with organ,
entitled 'The Spirit of England'

A very welcome return by this Oxfordshire-based chamber choir,
which provided the opening concert for us for DYNAMIX 2000.

Tickets £8

(concessions £6.50, schoolchildren £1)

Lenthall Members receive a further conces-
sion of £1.00.

CHIPPING NORTON MUSIC FESTIVAL

Friday 7th March
The Theatre, Chipping Norton
Emma Johnson (clarinet)

accompanied by John Lenehan
Tickets £15 (conc £12)

Sunday 9th March
Town Hall, Chipping Norton
**Oxfordshire Youth
Percussion Ensemble**

Family Concert
Tickets £5 adult/£1 children

Sunday 16th March
Town Hall, Chipping Norton
**The Adderbury Ensemble
& Tom Poster (piano)**

Chopin Polonaise-Fantaisie
Ravel String Quartet
Elgar Piano Quintet
Tickets £10/£8; children £5

Tickets for all events: 01608 642350

The Burford Singers Chamber Choir Victorian Evening

including staged performances of

Trial by Jury

by Gilbert and Sullivan

The Plaintiff Penelope Martin-Smith **The Learned Judge** Brian Etheridge
The Defendant John Crayford **The Usher** Ken Plant
The Counsel Barrie Thompson

Piano Christopher Tadman-Robins **Producer** Jacqueline Ckewett

*All the cast will be in costume and will render solos, duets and part-songs in the first
half. In the interval a glass of wine with madeira cake will be served.*

Friday 21st March & Saturday 22nd March

Burford Parish Church 7.30pm

Tickets reserved at £10 (students £5)
from the Burford Gallery (01993 822305)

Programme

December

Michael Torke
(b. 1961)

Commissioned by the Des Moines Symphonic Association in America, this work for string orchestra was written in 1995, with all sections divided, apart from double basses. Unequivocally in D major, the work is in ternary form, the opening section based on a sprightly, energetic motif which is treated contrapuntally on its return after a contrasting short quiet middle section marked 'smoothly, like moonlight'. The composer writes: 'I remember experiencing a kind of cozy cheer in the early days of winter back in suburban Milwaukee, when, on the rounds of my afternoon paper route, I would anticipate with pleasure the forecast of the season's first snow. The cold and the precipitation never bothered me; I loved the season: young girls wrapped up in parkas with only their bright faces showing, outdoor Christmas lights being strung out on the front lawns, warm meals waiting when I got back home. Music never literally represents things, but it does evoke feelings, impressions, and sometimes memories. In writing this piece, I noticed that the music that came out didn't just refer to itself - it is my habit to set up certain compositional operations to give each piece its own profile - but that the music seemed to refer to things outside of itself. This is something I discover as I'm writing; it is not that I set out intending to describe the last month of the year through music; rather, the association creeps up on me, as I'm composing. I had originally called this piece *Rain Changing to Snow* because at first the listener might hear a kind of musical 'precipitation', resultant wetness that comes from some of the strings sustaining notes that are moving in the other instruments. And as this develops, the music moves to a more tranquil key, where it sounds as though the rain has turned to snow and there is a strange stillness everywhere. But to me the music is about more than meteorological patterns. In my goal to write more thematic music which is less process oriented, I believe this music can afford a wide range of responses in the listener. I am against music that is merely cerebral, and I welcome the simple, physical experience of listening, and responding directly, without undue brain circuitry'.

Brandenburg Concerto No. 3 in G BWV 1048 **Johann Sebastian Bach**
(1685 - 1750)

Allegro
Cadenza
Allegro

Scored for three violins, three violas, three cellos and basso continuo, this is one of Bach's best known orchestral works. (Comparatively few have survived, of course, particularly those from his time spent at the Courts in Weimar and Cöthen.) The six concertos bearing the title 'Brandenburg' were dedicated in 1721 to the Margrave Christian Ludwig of Brandenburg, and only rediscovered in a library in Berlin in 1849. Apart from the Third and Sixth concertos, all feature solo instruments of the string, wind, brass and keyboard families. The Sixth is for an

ensemble of alto, tenor and bass strings (no violins therefore), whilst the Third exploits its number to the full, three string groups each divided into three, while even those groups break down occasionally into three solo parts. There is no middle movement apart from two concluding chords forming an imperfect cadence, and theories abound regarding its omission and how to plug the gap.

Visions Fugitives

Sergei Prokofiev
(1891 - 1953)

(arranged by Rudolf Barshai)

Vision fugitives consist of twenty small piano pieces completed as his Op.22 in 1917, a year which proved to be one of the most productive in Prokofiev's creative life. (The first symphony, the First Violin Concerto, the Third and Fourth Piano Sonatas, and the cantata *Seven* date from this time.) Despite the momentous revolutionary events which took place that year, the music hardly reflects the turmoil in Russia apart from the penultimate piece of this group, marked '*presto agitatissimo e molto accentuato*' and which is extremely brief at barely thirty seconds long. Indeed such brevity is implicit in the title, '*Mimoletnosti*' in Russian meaning fleeting and transient impressions or ideas, with 'fly' as the root of the word. The title is taken from a poem by Konstantin Balmont which begins 'In every fugitive vision I see whole worlds. They change endlessly, flashing in playful rainbow colours'. The pieces are an amalgam of cryptic miniatures, full of rapid impressionistic change (reminiscent of Debussy), a contrast between skittish irony and reflective introspection, indicated by markings such as '*ridicolosamente*' and '*allegretto tranquillo con eleganza*'. They were first performed in Petrograd on 15 April 1918, and the violist and conductor Rudolf Barshai has since transcribed them for string orchestra. Conductor Walter Susskind has also produced an arrangement for full orchestra.



Prokofiev in 1918

Interval

Three Pieces in the Old Style

Henryk Mikolaj Górecki's career spans more than 40 years, dating from the post-Stalinist era of the mid 1950s and embracing a catalogue of more than 70 acknowledged works. It was not, however, until the phenomenal success of his Third Symphony, *Symphony of Sorrowful Songs*, Op. 36, which brought the composer

Henryk Górecki
(b. 1933)

world-wide renown through its numerous performances and recordings, that his music reached an extended audience outside his native Poland. Since then the directness and emotional impact of his music have established him as one of the major figures of contemporary music. Apart from two brief periods of study in Paris in the early 1960s and a stay in Berlin in 1973 severely curtailed by serious illness, Górecki has remained rooted in southern Poland where his deep awareness of Polish folk culture and religious heritage have formed the standing stones of his musical language. Górecki is the third member of the Polish musical avant-garde trioka, the other two being Penderecki and Lutoslawski. During the 1950s and 1960s, he was one of the foremost Polish experimentalists. The *Three Pieces in Olden Style* were written in 1963 and marked a stylistic shift to a more accessible style. With them, his music was purged of harmonic, rhythmic, and textual sophistications, instead deploying the plain modalism of Polish folk song and medieval liturgical incantation.



Górecki

Shaker Loops

Shaker Loops was composed in the fall of 1978 and first performed on 8 December of that year by members of the San Francisco Conservatory New Music Ensemble, conducted by the composer. Originally written for string septet, the work can also be played by string orchestra. The score exists in two versions. The original modular version leaves several aspects of the work's repetitive scheme up to the performers. In the present version, which is, in effect, one of many possible realisations of the modular version, all repeats are written out. This "through-composed" version must be used when a string orchestra is employed.

Although being in its own way an example of "continuous music", *Shaker Loops* differs from most other works of its kind because it sees so much change in a relatively short space of time. Also it avoids the formal and temporal purity of much "minimal" music by not adhering to a single unbending tempo throughout. This less severe approach allows a freer movement from one level of energy to another, making a more dramatic experience of the form.

The "loops" are melodic materials assigned to the seven instruments, each of a different length and which, when heard together, result in a constantly shifting play among the parts. Thus, while one instrument might have a melody with a period of seven beats, another will be playing one with eleven while yet another will repeat its figure every thirteen beats and so on. (This is most easily perceived if one counts the beats between the various plucked notes in *Hymning Slews*.)

The four sections, although they meld together evenly, are really quite distinct, each being characterised by a particular style of string playing. The outside movements are devoted to "shaking", the fast, tightly rhythmicised motion of the bow across the strings. The "slews" of Part 2 are slow, languid *glissandi* heard floating within an almost motionless pool of stationary sound (played *senza vibrato*). Part 3 is essentially melodic with the cellos playing

long, lyrical lines (which are nevertheless loops themselves) against a background of muted violins, an activity that gradually takes on speed and mass until it culminates in the wild push-pull section that is the emotional high point of the piece. The floating harmonics, a kind of disembodied ghost of the push-pull figures in Part 3, signal the start of Part 4, a final dance of the bows across the strings that concludes with the four upper voices lightly rocking away on the natural overtones of their strings while the cellos and bass provide a quiet pedal point beneath.

Christopher Fifield

Nic Pendlebury

Nic Pendlebury was born in Cambridge and at the age of nine won a scholarship to study at Chethams School of Music in Manchester. After leaving school he gained a place at the Royal Northern College of Music and latterly moved to Germany to study with Hariolf Schlichtig.

Whilst in Germany he played principal viola with the Chur Colnischers Kammer Orchestra and was a member of the chamber group Ensemble Köln. On returning to England he formed the Smith Quartet, one of Europe's leading exponents of contemporary music.

The Quartet tours worldwide and has played in many leading International festivals both here and abroad including the Cheltenham, London, Huddersfield and the Venezia Biennale Festivals. They have worked with and commissioned from such eminent composers as John Adams, Steve Reich, Terry Riley, Stephen Montague, Graham Fitkin, Michael Nyman and Michael Daugherty and collaborated with a diverse range of musicians from guitarist David Tannenbaum, soprano Sarah Leonard and saxophonist John Harle to jazz musicians Django Bates, Andy Sheppard and John Taylor and the rock group Pulp. The quartet has also collaborated with several dance companies including Siobhan Davies, Shobana Jeyasingh and Belgium's Ultima Vez. They have recorded for many of the major record labels including Decca, BMG and Sony and in 1994 were finalist in the Prudential Award for the Arts.

As well as his commitment to the Quartet Nic is Head of the String Faculty at Trinity College of Music, leading one of the most vibrant string departments in Europe. In recent years he has enjoyed considerable success as a conductor both in the concert hall and in recording. He is a regular guest conductor of the English Sinfonia and conducts several ensembles at Trinity College of Music. His first CD, *Imagined Oceans*, composed by Karl Jenkins, went straight to the top of the British charts where it remained for several weeks.

Nic was also co-artistic director of the Isleworth Festival for three years, commissioning many new works and presented such artists as Joanna McGregor, Allegri Quartet, Jenny Agutter and the London Sinfonietta. He now enjoys the more relaxed position of Board member.



The Trinity College of Music String Ensemble

Violins 1

Emil Chakalov
Kit Massey
Alison Print
Sara Pego
Louisa Stonehill
Beverly Hull

Violins 2

Mario Basilisco
Andreas Chaniotis
Helen Beke
Kuh Hayashi
Hannah Bartram

Viola

Alexandra Urghart
Samual Burstin
Amy Greenhalgh
Charlotte Stock

Cellos

Sofia Efkidou
William Rudge
Mizuki Tanabe
Ruth Beedham

Double Bass

Jenni Meade

The Lenthall Concerts- Coming Next

Wednesday April 9th 7.30pm

The Bochmann Quartet Tom Poster (piano)

Quartet in B flat K589 (Prussian)

Quarte no.3 in F

Piano Quintet in A op.81

Mozart

Shostakovich

Brahms

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