

**THE LENTHALL CONCERTS**  
SEASON 2003-2004

**Rosenna East**

**(violin)**

**Louisa Breen**

**(piano)**

**Matthew Waldren**

**(baritone)**

**Philip Collin**

**(piano)**

**Wednesday, February 11th 2004**

## WITNEY WINTER CONCERTS

Friday, February 13th 7.30pm  
Wood Green School

## WITNEY YOUNG MUSICIANS' PLATFORM

An opportunity to hear some of the best of young  
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sion of £1.00.

## MUSIC AT BUSCOT

### The Theatre, Buscot Park

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Sunday 7th March 2004 3pm

**Madeleine Mattar (piano)**

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

Promoted by the Oxfordshire Youth Music Trust  
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## Programme

### Rosenna East (violin) and Louisa Breen (piano)

#### Sonata for violin and piano in B flat KV454

**Wolfgang Amadeus Mozart**

(1756-1791)

Largo - Allegro  
Andante  
Allegretto

In 1784, three years after he arrived there, Mozart's stock stood very high in Vienna, and he could count on some distinguished personages in his audiences. So it was that that keen amateur musician, the Emperor Joseph II, came to the concert at the Burgtheater on April 29th at which Mozart played one of his own concertos, plus the newly completed Violin Sonata in B flat. That is, very nearly completed, for the piano part was in a sort of shorthand notation, from which Mozart played, to the Emperor's astonishment.

The piece had been written for a superb 23-year-old violinist from Mantua, Signorina Regina Strinasacchi, who although not accorded the privilege of a rehearsal with Mozart, was obviously musician enough to overcome petty difficulties such as this, and scored a great success. When she played in Salzburg the following year Leopold Mozart said of her "She doesn't play a note without expression... Altogether I must say that I consider a woman who has talent plays with more expression than a man.."

The first movement begins with a stately introduction, followed by the main movement in a sparkling sonata form. The first theme, a rising and falling scale, is set off by a sprightly arpeggio second subject, falling in the piano, but rising in the violin. In the eloquent slow movement the outer lyrical sections are contrasted by a more dramatic and harmonically more intense central interlude. The finale is a lively Rondo.

#### Sonata no.1 for violin and piano in G, op.78

**Johannes Brahms**

(1833-1897)

*Vivace ma non troppo*  
*Adagio*  
*Allegro molto moderato*

Brahms wrote seven sonatas for violin and piano, but he destroyed the first four in typically Brahmsian waves of dissatisfaction. Only three were unveiled and published, and the G major sonata was the first of these. It was written, like much of the composer's music, when he was on a summer visit to a resort: in this case Pörschach, in Carinthia. Here, in 1877, he had written the second symphony, and in 1878 his violin concerto. The sonata was started in 1878 and finished in 1879; its première was in Vienna on November 29th.

Five years earlier, Brahms had written a set of songs: the 8 *Lieder und Gesänge*. One of these, *Regenlied (Rain Song)*, a setting of a poem by his friend Klaus Groth, is characterised

## THE 2004 THAMES VALLEY Young Musicians' Platform

The 2004 Platform is for **Instrumentalists**. 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 2004.

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 • [info@oymt.org.uk](mailto:info@oymt.org.uk)

*Promoted by the*  
*Oxfordshire Youth Music Trust*



**CLOSING DATE FOR APPLICATIONS: 7th June 2004**

by a repeated-note pattern which lends it a wistful, melancholy mood. Maybe the Pörschaft weather wasn't so hot in 1879, for Brahms revived the theme of *Regenlied* for the last movement of this piece, which thus acquired the sobriquet of the *Rain Sonata*.

The first movement is in sonata form, with the violin singing lyrically throughout. The mood is pastoral, with a stormy interlude. The *adagio* has a simple ABA form: a dignified opening melody, an agitated middle section and a quiet close. The finale opens with three clear notes which recall the first movement, but the first proper subject is the *Regenlied* melody, which provides the raw material for a flowing *rondo*, picking up the sombre theme of the *adagio* and transforming it into something more joyous. The piece ends in warmth. Perhaps the sun eventually came out.

### Interval

## Matthew Waldren (baritone) and Philip Collins (piano)

### Three Songs

<i>Im Walde</i>	words by Ernst Schulze (1789-1817)
<i>Romanze</i>	words by Wilhelmine Christiane von Chézy (1783 -1856)
from <i>Rosamunde</i>	
<i>Ganymed</i>	words by Johann Goethe (1749-1832)

**Franz Schubert**  
(1797-1828)

### Le Bestiaire

*Le Dromadaire*  
*La Chèvre du Thibet*  
*Le Dauphin*  
*L'écrevisse*  
*La Carpe*

words by Guillaume Apollinaire (1880-1918)

**Françis Poulenc**  
(1899-1963)

### Two songs

*Clair de Lune*  
*Mandoline*

words by Paul Verlaine (1844-1896)

**Gabriel Fauré**  
(1845-1924)

### Two songs

<i>Silent Noon</i>	words by Dante Gabriel Rossetti (1828-1882)
<i>The Watermill</i>	words by Fredegond Shove (1889-1949)

**Ralph Vaughan-Williams**  
(1872-1958)

### Two songs

<i>Night and Day</i>	from <i>The Gay Divorce</i>
<i>C'est Magnifique</i>	from <i>Can Can</i>
<i>Let's do it</i>	from <i>Paris</i>

**Cole Porter**  
(1891-1964)



## The Lenthall Concerts: coming next

**Wednesday, March 10th 2004**

**7.30pm**

### Members of The Bochmann Quartet with Paul Arden-Taylor (oboe)

Oboe Quartet	Mozart
Oboe Quartet	Arnold
String Trio	Dohnanyi
String Trio	Schubert
Quartet	Mozart, arr. Arden-Taylor

Michael Bochmann, Helen Roberts and Peter Adams are joined by the principal oboist of the English Symphony Orchestra for a wide-ranging programme.

Tickets £8 advance from stewards or 01993 860588; £3 students; 50p under-18s

**from 01993 860588**

## Rosenna East

After completing a degree in Modern History at Brasenose College, Oxford, Rosenna East became a Scholar at the Royal College of Music, London, studying as a postgraduate violinist with Professor Rodney Friend. On graduating in 2002 with a Masters in Music, she was awarded an RCM Junior Fellowship. Rosenna has been playing the violin since she was four years old, learning first by the Suzuki method. While at school she led youth orchestras in London and was a member of the National Youth Orchestra and Chamber Orchestra of Great Britain. She went on to become Principal of the Oxford University Orchestra, and since graduating, has worked with a number of professional orchestras including the Royal Ballet Sinfonia, the Bournemouth Symphony Orchestra and the Halle Orchestra. Her violin playing has taken Rosenna on concert tours throughout Europe, Canada and the USA. Within the last two years she has performed as chamber musician and as soloist at festivals in Greece and in France. As winner of the Thames Valley Young Artist's Platform 2002 she continues to give solo and chamber recitals in Oxford and London.



## Louisa Breen

Louisa Breen, 24, was born in Melbourne, Australia. She attended the Victorian College of the Arts Secondary School as a pianist and violinist, and graduated with Bachelor of Music Honours from the University of Melbourne in 1998. After winning the City of Sydney/John Allison Piano Scholarship, she came to the Royal College of Music, and gained a Distinction for a Postgraduate Diploma in Advanced Performance in 2000, and her MMus in Performance Studies in 2001.

While in Australia, Louisa had considerable performing success as both a violinist and pianist, winning many small competitions, performing numerous concertos with orchestras including the Melbourne Symphony Orchestra, and performing as member, concertmaster, and soloist with the Australian Youth Orchestra and Camerata Australasia. She has toured Asia and Australasia as a member of the RCM Premiere ensemble, and performs regularly as soloist and as a chamber musician in concerts throughout London and the UK, including such venues as St Martin-in-the-Fields, St James Piccadilly, Winchester Cathedral, and St John's Smith Square. She has performed several concertos with orchestra, including the European Premiere of Carl Vine's Piano Concerto in 2001 with the RCM Sinfonietta.

## Matthew Waldren

**Matthew Waldren** was educated at Ranelagh School, Bracknell. From there he gained a Choral Scholarship to Jesus College, Cambridge. His degree course was followed by postgraduate training at the Guildhall School of Music and Drama. He is currently pursuing a busy career in opera and music theatre with such companies as Carl Rosa. In summer 2003 he appeared with Opera Holland Park.

Matthew was a runner-up for the 2003 Thames Valley Young Musicians' Platform.

## Philip Collin

Philip Collin was organ scholar at Fitzwilliam College, Cambridge and then went on to do a post-graduate diploma in piano accompaniment at the Guildhall School of Music and Drama where he studied with John York

Since then, Philip has worked as a teacher, vocal coach and accompanist, performing in London, Edinburgh, Nottingham and Stockholm and recording an album of songs with the soprano Sally Bradshaw entitled *The Soul of Orpheus*. He has recently taken up the post of Director of Music at St Peter's Church, Nottingham.

He also writes and produces pop music and has been busy recently making recordings with his two bands, The Henry Road and Pip's Convict Benefactor.



## THE LENTHALL CONCERTS

**Artistic Director: Michael Bochmann**

The Lenthall Concert Society was formally constituted in 1997. Annual membership entitles one to entry to all concerts in the season, plus the opportunity to have a say in the running of the Society.

The venue for the concerts is generously given by Burford School and Community College. Financial support for the 2003-4 season is being given by the Burford Garden Company, Maggie White Ltd and the Oxfordshire Youth Music Trust. In addition, some members have donated sums over and above their subscriptions. To all of these donors and sponsors the Society extends its thanks.

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