

THE LENTHALL CONCERTS  
SEASON 2003-2004

**The Sacconi  
Quartet**

**Wednesday, March 10th 2004**

## WITNEY WINTER CONCERTS

Friday, March 12th 7.30pm  
Wood Green School

### The Elesian Ensemble

- Mozart** Quintet in E flat for  
Fortepiano and Winds  
**Mozart** Fantasia in D minor  
**Beethoven** Sextet op.71 (arr. for trio by  
Wurstow)  
**Beethoven** Quintet in E flat for  
Fortepiano and Winds

The Elesian Ensemble brings together five young musicians committed to performing chamber music from the classical and early romantic periods.

Tickets £8/£6.50

(Children/WOC students £1)

Lenthall Members receive a further concession of £1.00.

## CHIPPING NORTON MUSIC FESTIVAL

Friday 12th March 8.00pm  
The Theatre, Chipping Norton  
**Joanna MacGregor**  
Tickets £17.50; £15 (conc £12.50)

Sunday 14th March 8.00pm  
Town Hall, Chipping Norton  
**Banchieri Singers**

Tickets £12 (£10 concessions)

Sunday 21st March 8.00pm  
Town Hall, Chipping Norton  
**Orford Classic  
Jazz Band**

Chopin Polonaise-Fantaisie  
Ravel String Quartet  
Elgar Piano Quintet  
Tickets £10 (£8 concessions)

Tickets for all events: 01608 642350

## Programme

### String Quartet in C minor, opus 18 no. 4

**Ludwig van Beethoven**

(1770-1827)

*Allegro ma non tanto*  
*Andante scherzoso quasi Allegretto*  
*Menuetto: Allegretto*  
*Allegro*

Unlike Haydn, who had twenty quartets to his credit by the time he was thirty, Beethoven's score when he reached that age was nil. It was a form which he approached very warily, and it was his friend Aloys Förster, at whose house he met distinguished quartet players and whom he regarded as his 'old master', that he was stimulated to write his first set of quartets, op.18. They were published in two sets of three, and in each case the numbers probably do not reflect the order of writing, which is not known, although musicologists have had a high old time in conjecture. It is possible that Beethoven worked on several simultaneously, as was his wont. Certainly the way in which he ordered the six for publication suggest that he knew what he was about. Thus no.1 is the pick of the first set, and no.4, which sounds possibly the most mature, that of the second. Presentation, then as now, was a serious business.

The first movement is a vigorous *allegro*: Beethoven flexing his muscles and generating plenty of tension by interspersing the onward rush with short, declamatory assertions. There is no conventional slow movement: instead there is a *scherzo*, full of fugal passages which never develop the way one expects. The *menuetto* which follows it re-establishes the urgent mood, but the last movement, exhilarating as it is, relaxes some of the tension, as if Beethoven is freewheeling down the other side of the hill he has climbed.

### String Quartet in A, opus 41 no. 3

**Robert Schumann**

(1810-1856)

*Andante espressivo*  
*Assai agitato*  
*Adagio molto*  
*Finale: Allegro molto vivace*

In 1842 Schumann returned early from a joint tour with his wife Clara, somewhat miffed because her playing had been received more rapturously than his composition, and spent some months sulking and drinking. Upon Clara's return, however, he brightened and started on a period of writing chamber music: including the three quartets op.41. He had first started thinking about the string quartet form four years earlier, and was rather pleased with his initial essays in the genre: 'I have begun two quartets — they are as good as Haydn's, I can assure you' he had written to Clara, but she was sceptical, and told him to make them 'completely understandable'. This seems to have quenched his enthusiasm temporarily. But the three

## 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  
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CLOSING DATE FOR APPLICATIONS: 7th June 2004



Schumann

op.41 quartets, when he got down to them after a period of intense study, with Clara, of the quartets of Mozart, Haydn and Beethoven, seem to have come without much hair-tearing. He, at any rate, was well pleased with them, as was the dedicatee of the set, Mendelssohn. It is idle to speculate on what Clara thought of them, but it may be significant that Schumann never wrote any other chamber music that did not feature a piano, prominently.

But there is undoubtedly a fluency about the quartets which shows that Schumann followed his models well. The third starts meltingly, and has a succession of thoughtful pauses amid the ongoing sonata form of its first movement. The second has the form of theme and a set of variations, and the third is a wistful *adagio*, whose mood is cheerfully dispelled by the gambolling rondo that is the finale.

### Interval

## String Quartet No. 2, Intimate Letters

*Andante*  
*Adagio*  
*Moderato*  
*Allegro*

String quartets do not often have titles bestowed on them by their composers, so we can judge that in naming his second string quartet "Intimate Letters" Janacek was expressing something important about the inspiration of the work. It, or rather she, was Kamila Stösslová, a woman 39 years his junior, whom he met on holiday in the Moravian spa town of Luhacovice in 1917, and with whom he conducted a passionate correspondence up to the year of his death in 1928. Many of her letters were destroyed by Janacek, but most of his survived, and from them one can see that this unsophisticated woman, the wife of an antique dealer, became the muse of many of his later works: she was, he told her, the gypsy girl in *The Diary of one who disappeared*, the model for *Kát'a Kabanová* and even Sharp-ears in *The Cunning Little Vixen*. In January 1928 he wrote this quartet, which he originally wanted to entitle "Love

Letters". In July Kamila came with her 11-year-old son to stay with Janacek at his home and on one of their expeditions Janacek caught a chill while searching for the boy, who had got lost. This turned to pneumonia, from which he died the following month. The quartet received its premiere a month later — although Janacek had heard private performances before he died.

One might expect something a little soupy from a work celebrating 700 love letters, but the quartet tempers the romance with fine, dramatic writing, as befits one of the twentieth century's finest operatic composers. The opening movement, which Janacek said depicted the moment when he first saw Kamila, is full of electricity, and its opening theme acts as a kind of *leitmotif*, appearing again towards the end of the second movement and, somewhat altered, in the finale. The third and fourth movements have a folk-like quality, worked up into something far more passionate. Rarely can a heart have been worn quite so prominently on a sleeve.



Kamila Stösslová

## Leos Janáček

(1854-1928)

## The Lenthall Concert Society

### Annual General Meeting

The Annual General Meeting of the Society will be held on Wednesday 11th August at 7.30pm in the Community College. All members are eligible and encouraged to attend.

For details about becoming a member for the 2004-2005 season please contact the Chairman, Christopher Yapp, on 01367 860588.

## The Sacconi String Quartet

The Sacconi String Quartet performs regularly at a variety of functions, many of them weddings and corporate events in London and the South East. They provide appropriate music for all occasions, from background music to formal concert performances, playing much loved classics mixed with more popular pieces such as Gershwin's I Got Rhythm and The Verve's Bitter Sweet Symphony.

The Sacconi String Quartet is fast being acknowledged as one of the finest young string quartets in the country since its formation at London's Royal College of Music in 2001. Winners of the prestigious Gerard Heller and Rosemary Rapaport string quartet prize (held for all UK conservatoires), they have also been awarded the Helen Just and Susan Connell string chamber music prize at the Royal College of Music.

On 20th December 2001 the Sacconi String Quartet performed to HM The Queen and forty members of the Royal Family at the Royal Family's Christmas Lunch at Buckingham Palace. The Quartet were complimented by HM The Queen, HRH Queen Elizabeth The Queen Mother and HRH Prince Charles.

Other highlights include performing in the entrance of Elton John's house in Windsor, for his annual White Tie and Tiara Ball. During the event the quartet was filmed and subsequently appeared on Mick Jagger's recent documentary Being Mick. The quartet also performed for the Ferrari Owners Club Summer Ball, hosted by Cheryl Baker of Bucks Fizz.

The Sacconi String Quartet have entertained David Trimble, Northern Ireland First Minister, Dame Betty Boothroyd, and other senior politicians at a dinner at the Houses of Parliament, played for HRH Prince Michael at Leeds Castle, and played at the UK premiere of the film Hilary and Jackie at the Barbican Centre in London.

The Sacconi String Quartet have performed the Mendelssohn Octet with the world renowned Chilingirian Quartet, from whom they received a scholarship to study on their summer course. They pursue a busy schedule of recitals throughout the UK, and also have a programme of recitals in London schools in collaboration with the Cavatina Chamber Music Trust. The Sacconi Quartet is coached by Professor Ani Schnarch and the Chilingirian Quartet.



During the interval, wine, coffee, fruit juice and biscuits will be served in the Reception area.

This is Fairtrade Fortnight. All the refreshments served today will bear the Fairtrade Foundation's mark. This guarantees that international Fairtrade standards have been met, giving producers a price that covers their costs and includes a premium to invest in their communities. It also ensures long-term and more direct trading relationships.

Literature will be available in the lobby.



## 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, the Burford and District Society 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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