

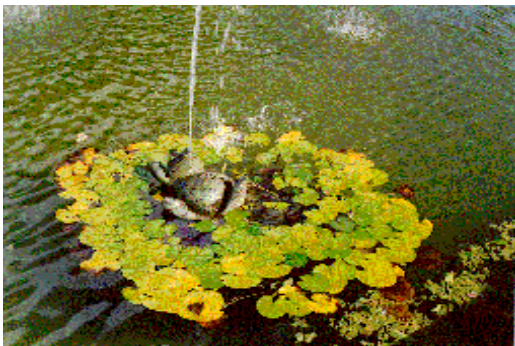
**THE LENTHALL CONCERTS**  
**BURFORD FESTIVAL 2005**

**The  
Bochmann Quartet  
and  
Richard Derrington**

**Wednesday, June 22nd 2005**

**Saturday 2nd July 2005**

# **Cabaret at Buscot Park**



**Students from the  
Royal Academy of Music  
Music Theatre Course**

*by kind permission of Lord Faringdon*

Tickets, including wine and finger buffet, are £20, and obtainable from OYMT, Kencot Lodge, Kencot, Lechlade, Glos GL7 3QX; tel 01367 860588.

## **Programme**

**Two Waltzes op.54 nos.1 & 4**

*Antonin Dvorák*

(1841-1904)

Dvorák was not a virtuoso pianist, although he respectably took part in many performances of his chamber music, in particular the *Dumky Trio*. His compositions for solo piano are in the main atmospheric pieces or dances, and in 1879 he wrote a set of eight waltzes: 'dances' rather than works to dance to, as some of the cross-rhythms might result in severe muscular stress. A year or so later he arranged two of the set for string quartet.

**Richard Derrington as Dvorák**

**Quartet in F op.96 ("American")**

*Antonin Dvorák*

*Allegro ma non troppo*

*Lento*

*Molto vivace*

*Finale, Vivace ma non troppo*

In September 1892 Dvorák arrived in New York, bringing with him as his secretary Josef Jan Kovarik, a young violin student at Prague Conservatory, whose home was in a small Bohemian community in Spillville, Iowa. Dvorák took up a two-year contract as Director of the National Conservatory of Music in New York, a philanthropic enterprise of a millionaire's wife, Mrs Jeannette Thurber. His duties were not arduous, and he had time to familiarise himself with American music: in particular with spirituals, which he learned from a gifted young black student at the Conservatory, Harry T. Burleigh. By the following May Dvorák had composed his ninth symphony, *From the New World*, with its unashamed echoes of Americana, and that summer the Dvorák family holidayed in Spillville. Here the String Quartet in F was composed, a work which Dvorák was able to play through with the Kovariks. It received its première in Boston on 1st January 1893, played by the Kneisel Quartet.

Dvorák's output during his American years included a String Quintet, also known as the American, and the Cello Concerto. Although he accepted a renewal of his contract



*Dvorák c1877*

in 1894 he returned to Prague after only a year, the Thurber millions having vanished during the panic of '93, and the post of Director of the National Conservatory having become financially somewhat insecure.

The opening theme of the first movement is more Bohemia than Iowa, but the New World asserts itself later. *The Lento* has a passionate melody for first violin, echoed by the cello, if anything even more expressively. If it is not in memory of something or someone it ought to be. The insistent theme of the third movement is famously based on the call of an lowan bird, heard by Dvorák on an early morning walk. The quartet ends with a rondo which includes an episode recalling Dvorák's guest appearances as organist in Spillville church, but the mood is one of sustained movement: inspired by one of Dvorák's beloved trains, perhaps, steaming across the Iowa plain?

*Interval: Wine and finger buffet*

## Richard Derrington as Debussy

### String Quartet in G minor

*Animé et très décidé  
Assez vif. Très rythmé  
Andantino doucement expressif  
Très modéré*

Like Fauré and Ravel, Debussy wrote only one string quartet, although it was published as 'Premier Quatuor, op.10' and he certainly contemplated a second, in which he was going to 'bring more dignity to the form', in response to Chausson's criticism of the first. Debussy deferred greatly to Chausson, and in 1893, the year the Quartet appeared, he wrote to the older composer:

"Here I am, just turned thirty-one and unsure of my aesthetic. There are still things that I am not able to do—create masterpieces, for instance, or be really responsible—for I have the fault of thinking too much about myself and only seeing reality when it is forced upon me and then insurmountable". Chausson replied that in his opinion Debussy knew perfectly well what he was doing. And the next few years would certainly

*Claude Debussy  
(1862-1918)*



*Debussy on th Marne, 1893*

bring forth masterpieces: in particular *Pelléas et Mélisande*.

French music in the nineties was very much in the grip of two influences from abroad: the young Russian school of composers, like Rimsky-Korsakov, and the music of the Orient. It is the latter that one detects in the Quartet: in particular the sound of the *gamelan* in the second movement. The exotic flavour this gives the work sets it apart from practically every string quartet that had gone before, and arguably set the scene for much quartet writing in the twentieth century.

It is easy—perhaps too easy—to see parallels between Debussy's music and what was going on in the world of art around him, but there is always the feeling in the quartet that what we are being presented with are impressions rather than statements. The first movement has a clear enough opening subject, but the development of this is in tiny kaleidoscopic transformations. The scherzo-like second movement has the wealth of pizzicato writing, almost percussive in its effect, that set its first listeners in mind of the *gamelan*. In the third movement we are in what was to become part of Debussy's orchestral sound world: a dreamy, misty suspension of form. The mood extends to the start of the finale, but this is broken by a more energetic passing of fragmentary themes between the instruments, and there is a gradual building of dramatic tension to the closing chord.

*Tonight's concert is generously supported by Jonathan Fyson Antiques*

## The Thames Valley Young Musicians' Platform Final Auditions

The 2005 Platform is for Singers aged between 20 and 28. The final auditions to select this year's winners will take place at Wolfson College, Oxford, on Sunday July 17th, starting at 2pm. All are welcome.

## THE LENTHALL CONCERTS

*The Lenthall Concert Society runs a season of concerts each year at Burford School and Community College. To be placed on the mailing list for the 2005/6 Season's brochure, please leave your name and address on the sheet as you leave.*

# The Bochmann String Quartet

**Michael Bochmann - violin**  
**Mark Messenger - violin**

**Ivo-Jan van der Werff - 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.

Brought up in Turkey and England, **Michael Bochmann** comes from a family of professional musicians. 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. 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 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. 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. 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. 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

**Ivo-Jan van der Werff** is the cellist of the Medici Quartet. He plays a Giovanni Grancino viola made in Milan circa 1690. He is standing in for the Quartet's regular cellist, Helen Roberts, who is ill. We wish Helen a speedy recovery, and are very grateful to Ivo for deputising for her.

**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 Zimble. 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 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 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.

## Richard Derrington

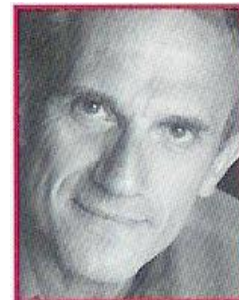
Richard's TV appearances include Eastenders, Heartbeat, Crown Prosecutor, Lovejoy, Making Out, Poirot, Jupiter Moon, Casualty, Doctors, My Dad's the Prime Minister, The Bill and he plays David Douglas in Sky TV's cult football series "Dream Team".

Richard spent four years with the RSC then two with the Old Vic Company. He works regularly with Alan Ayckbourn's Company in Scarborough (where he has appeared in many productions directed by Sir Alan including "Wild Honey", "It Could Be Any One Of Us", "Betrayal", "A Doll's House "The Boy Who Fell Into A Book" and "Haunting Julia".) He recently played Alan Turing in "Breaking The Code" at Chester for which he won the Liverpool Echo and Daily Post award for "Best Actor" in 2002.

Richard has appeared in over 100 radio drama productions for the BBC. For 14 years he played Mark Hebden in The Archers.

Amongst many audio books he read the number one best seller "The Diving Bell and the Butterfly" as Book at Bedtime.

His first one-man show "Taylor's Tickler" has been played over 500 times worldwide including the RSC Swan Theatre, The National Theatre and Las Vegas! He wrote and plays in "My Kingdom For A Horse?" a sideways look at Richard III, "Hovering" by Ron Aldridge and he has just opened in "Shakespeare's Other Anne" by the ex Archers producer William Smethurst.



# BURFORD FESTIVAL 2005

## What's to come

**Thursday June 23rd 6.45pm The Priory:** An evening of poetry and song with **Richard Briers, Joanna David, Benjamin Whitrow and Brother Paul, OSB.**

**Thursday June 23rd 8pm The Marquee:** Sixties evening featuring **Soundbite.**

**Friday June 24th 7.30pm The Marquee:** Blues Evening featuring **Michael Roach, Steve 'Big man' Clayton and Eugene 'Hideaway' Bridges.**

**Saturday June 25th 10am-12noon The Tolsey** Street Opera featuring **Morag Crowther and Annabel Molyneau.**

**Saturday June 25th 7pm Burford Church: The Cotswold Children's Choir,** directed by **Hilary Tadman-Robins,** with **Sir Philip Ledger** (piano/organ), **Joanna Greaves** (piano) and **Brian Kay** (narrator). The Burford Ballads (World Première)(Ledger, words by Chris Yates); A Little Jazz Mass (Bob Chilcott); Gideon Music (Ledger, words by Richard Pomfret).

**Saturday June 25th 7.30pm The Marquee: The Barbershop Singers.**

**Sunday June 26th 7.30pm Burford Church:** Opera Gala featuring **The Burford Singers, Linda Richardson, Clare Bradshaw and Quentin Hayes.**

*Tickets for all events except the Opera Gala from the Visitor Information Centre, Sheep Street (01993 823590). Tickets for the Opera Gala on sale only from Burford Books, High Street.*