

THE LENTHALL CONCERTS
SEASON 2005-2006

**The
Bochmann Quartet**

Wednesday, October 5th 2005

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Tangleton by Gordon Otewell

Two children come to live on the outskirts of a Cotswold village and begin to enjoy the pleasures of country living. But why does the village seem so sad and unloved? And what is the secret of the Hall, that makes it so forbidding? Plenty of action for 8-11s as the two young incomers find out.



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Programme

Quartet in D op.64 no.5 ("The Lark")

Allegro moderato
Adagio – Cantabile
Menuetto: Allegretto
Finale: Vivace

In 1761 Haydn entered the employ of Prince Nicholas Esterházy and began to undertake a workload that would probably annihilate a modern composer. Over the next nine years he wrote thirty-five symphonies and directed all the weekly concerts, as well as other performances in chapel and opera-theatre. It comes as no surprise that in this period he had no time for the more intimate world of the string quartet (although Prince Nicholas, who played the baryton, had no fewer than 126 Trios written for himself, with viola and cello). For much the same reason 1772 saw the start of nine quartet-less years, as Haydn grappled with the enormous load that Prince Nicholas' passion for opera had put upon him. But then his duties obviously permitted a return to the musical form with which he had first achieved fame, and sets of six quartets appeared regularly. Two of these are known as the 'Tost' quartets after Johann Tost, leader of the second violins in the Esterháza orchestra, and the dedicatee of the op.64 set.

Number five achieved its nickname from the theme in a high register played by the first violin soon after the start. This gets worked through both close and remote keys, and alternates with some scurrying triplets, which eventually reach a declamatory unison climax, clearing the way for a restatement of the theme and some gentler triplets to close the movement. The first violin also dominates the adagio, although the supporting parts have their own beauty. The robust minuet, with its silvery trio, is followed by a typically dashing Haydn *presto*, which manages to sail into and out of a tiny fugal section without turning a hair.

Quartet in A minor op.29 D.804 (Rosamunde)

Allegro ma non troppo
Andante
Menuetto – Allegretto – Trio
Allegro moderato

Schubert's forays into theatre were all unsuccessful, to his great dismay. In 1823 he wrote the incidental music for a play, *Rosamunde*, by the society bluestocking Helmina von Chézy. It ran for precisely two performances, after which the incidental music disappeared for several decades, and the play for ever. But one of the entr'actes was revived by Schubert,

Joseph Haydn
(1732-1809)



Haydn, ca1880

The Burford Singers

The Magic of Mozart

Requiem

Divertimento for Strings K136 *Vesperae Solennes de Confessore*

The Cotswold Chamber Orchestra

leader: Kate Bailey

Soloists:

Patrizia Kwella - soprano

Frances Bourne - alto

Andrew Staples - tenor

Quentin Hayes - baritone

Conductor: Brian Kay

7.30pm Sunday 4 December 2005

Burford Parish Church

Tickets reserved at £15.00 (students £7.50); Unreserved £10.00 (students: £5.00)
from The Red Lion Bookshop, 122 High Street, Burford OX18 4QJ (01993 822539)

first as the theme for the second movement of this quartet, and then for a piano impromptu. The quartet was written between February and March 1824: roughly three years after Schubert's only previous attempt in the genre, the unfinished *Quartetsatz*. It was the only one of his quartets to be published in his lifetime.



Schubert

The work was dedicated to Ignaz Schuppanzigh, who served as the first violinist of the string quartet which had been appointed some years before by Prince Rasumovsky for Beethoven's use. Schuppanzigh himself, and possibly other members of the quartet, played in the first performance, in the spring of 1824.

The first movement borrows the plaintive theme from one of Schubert's earliest songs, *Gretchen am Spinnrade*. Both this, and the second subject, which brims with trills on all four instruments, are developed in a quintessentially Schubertian way. In the second movement, which has lent the Quartet its nickname, the theme from the incidental music for the ill-fated play is introduced straightforwardly, but immediately afterwards more material is injected,

and the well-known tune finds itself in strange surroundings, although it survives more or less intact throughout the movement. In the minuet Schubert again dips into his back catalogue, in the shape of a phrase from the song *Sophie aus 'Die Götter Griechenlands'*, a setting of Schiller's nostalgic ode on the passing of the Greek world and its beauty, which gives the movement a wistful mood. This is hardly dispelled in the finale, which sounds a little like Schubert trying to cheer himself up and failing, very beautifully.

INTERVAL

Quartet in C op.59 no.3 (Rasumovsky)

Ludwig von Beethoven
(1770-1827)

Introduzione: Andante con moto - Allegro vivace
Andante con moto quasi Allegretto
Menuetto: Grazioso
Allegro molto

Andrey Kyrilovich, Count Razumovsky (1752-1836) was the Russian Ambassador to the Austrian Court from 1792 until 1807, and for his services he was created a prince by the Tsar. He knew both Haydn and Mozart personally, and as a keen amateur musician he surrounded himself with musicians in his palace. But his name resounds to this day for the patronage he gave to Beethoven, and his close association with the composer's development. He it was who gave a life-long contract to four musicians, forming the Rasumovsky Quartet, the first and only example of its kind in Austria. The quartet was placed at Beethoven's complete disposal, and became famous throughout Europe. In 1806 the Count commissioned the three string quartets that bear his name.

The leader of the Rasumovsky Quartet was the same Schuppanzigh who played in the premiere of the Rosamunde quartet. He had been a close friend of Beethoven's for many years, and had been involved in the preparation and performance of the op.18 quartets, Beethoven's first works in the genre, some six to eight years earlier. Beethoven's music had matured in the intervening years. He had written the Eroica symphony in 1804 and dedicated it to Napoleon, who then so upset the composer by betraying his revolutionary ideals and declaring himself Emperor that Beethoven took the dedication page of the symphony and crossed out Napoleon's name. By 1809 the French were besieging Vienna. Turbulent times, and Beethoven's music had begun to reflect them, become tougher and more complex, to the mystification of many of the musicians who had to play it.

The opening is a series of sustained chords, of ambiguous harmonic content, until we are off in the promised C major, where the mood is definitely Mozartean - Beethoven actually quotes Mozart's famous "Dissonance Quartet". But Mozart is left behind in the second movement, which has a wistful, almost folk-like quality (Count Razumovsky had asked Beethoven to include a Russian folk theme in each of the quartets, although it is difficult to identify it in this one; unlike the others, where the references are marked *Thème Russe*). This mood persists into the slow third movement, with various degrees of dramatic emphasis, until we are tipped without a break into the joyous finale. This movement has achieved a special place among those who wish to relate Beethoven's music to his life. Four years earlier his increasing deafness and the fears that he had for his career had induced an almost suicidal state of mind; now, on the notes for the finale of the C major quartet, he wrote "Make no secret of your deafness, not even in art". A more positive piece of music it would be hard to imagine.

The Lenthall Concerts: coming next

Wednesday, November 9th 2005
7.30pm

The Rautio Piano Trio

Jan Rautio (piano); Jane Gordon (violin);
Katherine Jenkinson (cello)

Trio in C (Hob XV27) Haydn
Trio in D minor op.120 Fauré
Trio no.1 in D minor op.49 Mendelssohn

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The Bochmann String Quartet

Michael Bochmann - violin
Mark Messenger - violin

Helen Roberts - 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.

Helen Roberts was born in Newport, Gwent and studied the viola with Walter Gerhardt. At the age of seventeen she joined the BBC Training Orchestra and two years later the City of Birmingham Symphony Orchestra. She was then appointed principal viola with the BBC Midland Radio Orchestra and in 1980 became principal of the English String Orchestra, with whom she has made many recordings and solo appearances. In 1990 she became violist with the Bochmann String Quartet and has performed and recorded a wide repertoire to critical acclaim. Helen is also a regular guest principal with the BBC National Orchestra of Wales and Welsh National Opera Orchestra and frequently appears with the CBSO.

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 Zimber. 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.



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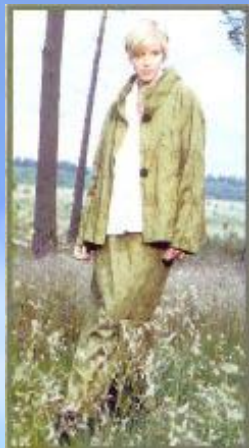
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