

THE LENTHALL CONCERTS
SEASON 2005-2006

The
Zephyr Wind
Ensemble

Wednesday, February 8th 2006

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by Gordon Ottevell



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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The Lenthall Concerts: coming next

Wednesday, March 8th 2006 7.30pm

**The Bochmann Quartet &
Sergio Marchegiano (piano)**

Quartet in D K575 Mozart
Quartet no.1 Shostakovich
Piano Quintet Shostakovich

The Italian pianist Serge Marchegiano joins the Bochmanns for one of the best-loved works of Shostakovich. A quartet by the same composer is neatly counterbalanced by Mozart in the first half.

Tickets £8.50 advance from stewards or
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*Oliver Cox and Owen Gummell graduated in 2003
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Lenthall Members receive a further concession of £1.00.

Programme

Three Shanties

Allegro con brio
Andante semplice
Allegro vivace

Sir Malcolm Arnold is one of the most fluent and versatile composers of his generation. As well as chamber music his prolific output includes symphonies, concerti, music for brass and wind bands and numerous film scores. Arnold's musical career began as principal trumpeter in the London Philharmonic Orchestra, and in 1943 he wrote his Three Shanties for the amusement of the wind players in the orchestra. Even at such an early stage in the composer's career, the orchestration is stunningly effective and to this day this delightful set of pieces have remained Arnold's best loved chamber work.

Commonly known as the *Sea Shanties*, the quintet has a nautical theme. The first movement is based around *What shall we do with the Drunken Sailor?* The second movement is mainly a french horn solo featuring *Boney was a Warrior*. The final movement uses the melody of *Johnny Come Down to Hilo* in various forms and guises – a tango and a rumba to name but a few.

Divertimento in B Flat Major

Allegro con spirito
Chorale (St. Antoni)
Menuet
Rondo, Allegro

This Divertimento was arranged for wind quintet by Harold Perry and is one of the most frequently played arrangements in the wind quintet repertoire. The work takes a very traditional structure, similar to many of Haydn's Symphonies albeit on a much smaller scale. It begins with a movement in basic sonata form, followed by the well-known theme which Brahms used in his *Variations on a Theme by Haydn* (although modern scholarship doubts that Haydn originated it). The Menuet is very pretty, with all instruments having their turn in the limelight, before a jolly Rondo ends the work with a flourish.

La Cheminée du Roi René

Cortège
Aubade
Jongleurs
La Mousinglade
Joutes sur l'Arc
Chasse à Valabre
Madrigal-Nocturne.

La Cheminée du Roi René depicts a very sunny and windless place in Aix-en-Provence

Malcolm Arnold
(b.1921)

Joseph Haydn
(1732-1809)

Darius Milhaud
(1892-1974)

that King René of Provence (1409-1480) used to visit daily. This boulevard still retains the name, and there is an expression in the French language – “Se chauffer à la cheminée du Roi René” which means to bask in the sun!

The music was originally written for the film *Cavalcade d'Amour*, a film in three sections about love in three different time periods: the Middle Ages, and the 19th and 20th Centuries. Milhaud's music represents the early period – the other two sections being composed by Honegger and Desormière.

The seven movements bear evocative titles. *La Mousinglade* is the name of that region of Aix-en-Provence in which Darius Milhaud's house was situated; literally it means “badly arranged”. The Arc is a little river near Aix-en-Provence where Cézanne painted his famous “Baigneuses” and the *Joutes* are nautical tourneys that took place on the river in olden times. Valabre is a little old castle near Aix-en-Provence where King René was accustomed to go for his hunting parties. The Suite ends in a slow poetical atmosphere.

Trois Pièces Brèves

Allegro
Andante
Assez lent – Allegro vivo

Jacques Ibert's Three Short Pieces were written in 1930. These light hearted pieces show Ibert's versatility as a composer, moving from jazz one moment to dissonance the next.

The first piece is an impossibly cheerful folk tune setting, based on a simple, yet effective melody. The second, largely a flute and clarinet duet, is slow and reflective. The finale, the most sophisticated of the three, opens with a very short, dramatic introduction leading to a lively clarinet theme. This turns in to a waltz, and the two sections alternate until the happy conclusion.

Morning

(from Peer Gynt Suite no.1 op.46)

The two Peer Gynt Suites are taken from the original score of incidental music, which Grieg wrote to accompany Ibsen's play. Debussy said of Grieg's compositions that they were “nothing but little bon-bons wrapped in snow”. Grieg, however, excelled in writing short miniatures, which lend themselves perfectly to theatre incidental music.

Morning, or *Morning Mood*, to give the piece its full title, is one of eight movements from the original 23 taken for the two suites dated 1888 and 1891, arranged after it became clear that Ibsen's play was unlikely to be performed regularly with its original music. It occurs when Peer has been robbed and deserted by the seductress Anitra, and tells of his waking up in the middle of the Arabian desert.

Flight of the Bumblebee

(from The Tale of Tsar Saltan)

Those of us whose introduction to Rimsky's iconic work was in the 40s, with (I think) Freddy Slack's *Bumble Boogie*, which accompanied Walt Disney's (slightly) expressionist excursion in the cartoon *Melody Time* were surprised to find that it emanated from an opera, and might have been even more surprised to learn that the opera's full name was *The tale of Tsar Saltan, of his son the famous and mighty hero Prince Gvidon Saltanovich and of the beautiful Swan Princess*. A libretto 'after Pushkin' and all.

Jacques Ibert
(1890-1962)

Edvard Grieg
(1843-1907)

Nickolay Rimsky-Korsakov
(1844-1908)

The opera has by no means sunk without trace, but this piece, which serves as an entracte before Prince Gvidon arrives at court (as a bee. Don't ask), has achieved a more illustrious life of its own, having been taken up by practically every instrument from tuba to piccolo trumpet. Perhaps the most famous arrangement was by Jascha Heifetz. It is one of the greatest vehicles for instrumental virtuosity in the repertoire, and the musical world would be a duller place without it.

CY

INTERVAL

Ancient Hungarian dances

Intrada
Lassú (Slow Dance)
Lapockás Tánc (Shoulder Blade Dance)
Chorea (Chorale)
Ugrós (Leaping Dance)

Ferenc Farkas was born in Nagykanizsa, Hungary. After starting his career as a pianist, he went on to study composition at the Budapest Academy of Music. On completion of his studies there he was appointed co-repetiteur for the chorus at the Municipal Theatre in Budapest, a post which he held for two years until he travelled to Rome to further his composition studies. He remained in Rome, where he studied with Respighi, for four years. Farkas then began to earn his living as a composer of film music in Budapest, Vienna and Copenhagen, something which was to become an important part of his career (he composed film music regularly until 1973). Farkas also taught composition at many schools and conservatoires, but most importantly was professor of composition at the Budapest Academy from 1949 to 1975, where his pupils included Ligeti.

Farkas is one of many Hungarian composers who explored the sounds of Eastern European folk music. In 1934, he participated in the collection of Hungarian folksongs, which resulted in several folksong arrangements, of which this wind quintet is one.

Quartet

Allegro
Andante
Allegro molto
Allegro vivo

Jean Françaix had his first work published when he was just nine years old and by the time of his death had established himself as one of the world's leading composers of wind music (he wrote two wind quintets, a quartet, a sextet with piano, octets and many other works featuring solo winds with string quartet or similar combinations). Although never a member of “Les Six”, Françaix allied himself very much with the principles of this group of iconoclastic young Turks whose music dominated French musical life in the inter-war years. Françaix was quintessentially the composer who did most to keep those principles alive.

This Quartet exemplifies a compositional approach which the composer developed at an early stage and, for the rest of his life, saw little reason to change. Witty, colourful and

Ferenc Farkas
(1905-2000)



Jean Françaix
(1912-1998)

never less than entertainingly accessible, it encapsulates the polished elegance that was Parisian society in those heady days.

Mississippi Five

King Oliver Steps Out
Blues for Johnny Dodds
The River Queen
Le Tombeau de Bessie Smith
Les Animaux

Jim Parker was born in Hartlepool. After graduating as a silver medallist from the Guildhall School of Music, he played oboe with many of the leading London orchestras and chamber groups before concentrating on composing and conducting. He has written works for many successful chamber ensembles - the Nash Ensemble, Philip Jones Brass and The Wallace Collection to name but a few. However, he is probably best known for his music for television programmes and films, having written scores for over one hundred programmes. He has won the BAFTA award for best television score four times.

Mississippi Five was written for The Albion Ensemble and depicts a musical journey down the River Mississippi.

Jim Parker
(b.1934)

The Zephyr Ensemble of London

The Zephyr Ensemble of London was formed in September 1997 at the Royal College of Music. In December of the same year the group won the RCM Wind and Brass Ensemble Prize, which they subsequently retained in 1998. Since then the group has enjoyed much success and now performs regularly at music clubs and festivals around the country. Recent performances include the Wigmore Hall, the Purcell Room and the Royal Festival Hall. The Ensemble were Leverhulme Group Junior Fellows at the RCM from 2002 to 2004.

In 2003, the Ensemble were winners of the Philharmonia Orchestra/Martin Fund Ensemble Award sponsored by Total. Also in 2003, the group reached the ensemble final of the prestigious Royal Overseas League competition and made their Purcell Room debut as part of the Park Lane Group Artists Series, where they gave the world premiere of Huw Watkins' *Five Miniatures for Wind Quintet*. Competition successes include winning a Maisie Lewis Award, a Tillett Trust Award, second place in the Anglo-Czech Trust Ensemble Competition and a place on the Countess of Munster Recital Scheme.

In addition to recital work the group also provides music at parties and corporate events. Highlights include performing to HM the Queen at the re-opening of the Albert Memorial and also playing at Prince Charles' fiftieth birthday celebrations at Hampton Court Palace.

The Ensemble is committed to education and outreach work, and regularly gives schools workshops. In 2000 the group was 'Ensemble in Residence' at Chelsea and Westminster Hospital.



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The Zephyr Ensemble of London

Emma-Louise Hible	flute
Helen Barker	oboe
Andrew Mason	clarinet
Evgeny Chebykin	horn
Thomas Oxley	bassoon

Andrew Mason is deputising for Charys Green, the Ensemble's regular clarinetist, who is unwell.