

THE LENTHALL CONCERTS
SEASON 2006-2007

Michael Bochmann

David Watkins

and

Jane Leslie Mackenzie

Wednesday, October 4th 2006

The Fifth Oxford
Lieder Festival
13th - 28th October 2006

The Lenthall Concerts:
coming next

Wednesday, November 8th 2006
7.30pm

Frank Wasser
(piano)

Choral: *Ich rufe zu Dir, O Herr* Bach/Busoni
Sonate op.27 no.2 (Moonlight) Beethoven
Toccata op.7 Schumann
Three studies op.10 nos.1,3,12 Chopin
Six preludes (Book 1) Debussy
Paganini Variations (Book 2) Brahms

Tickets £9 advance from stewards or
01993 822412; £3 students; 50p under-
18s

The Burford Singers

Handel

Judas Maccabaeus

The Cotswold Chamber Orchestra

leader: Kate Bailey

Bibi Heal - soprano Frances Bourne - mezzo
Andrew Staples - tenor Quentin Hayes - baritone

Conductor: Brian Kay

7.30pm Sunday 26th November 2006

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
(01993 822539)

MOZART AND ASPECTS OF LOVE

Jane Leslie MacKenzie Soprano

Michael Bochmann Violin

David Watkins Harp

Programme

Three Songs

Henry Purcell
(1658-1695)

Music for a while (from *Oedipus*)
I attempt from Love's sickness to fly (from *The Indian Queen*)
Dido's Lament (from *Dido and Aeneas*)

As a writer for the voice, Purcell was supreme and although he wrote an enormous number of songs connected to the stage, only *Dido and Aeneas* is considered to be his opera proper. The first two songs here were written as incidental music for plays: the first a rather loose retelling of the Oedipus story written by Nat Lee and the second a semi-opera by John Dryden and Sir Robert Howard about Montezuma and set in Mexico. *Music for a while* comes from a scene in which Oedipus attempts to calm the Furies. *I attempt from Love's sickness to fly* is ascribed tantalisingly in the libretto only to "soprano soloist".

Dido and Aeneas was premiered at Mr Josiah Priest's Boarding School for Girls, Chelsea, London in 1689, and is generally recognised as the first true British opera. Neither the original score, nor any 17th century copy, survives, but the story is clear, however the scenes are structured. Dido, Queen of Carthage, falls in love with Aeneas, who is fleeing from the sack of Troy; but three witches persuade him that his duty lies elsewhere and he leaves to found the Roman empire. Heartbroken, Dido kills herself.

Sonata in C for Violin and Harp

Antonio Vivaldi
(1675-1741)

Allegro molto
Larghetto
Allegro

Originally a trio for violin, lute and bass, this makes a very successful sonata for violin and harp, combining the extrovert and lively style with an intense and poetic melodic line in the slow movement.

Adagio and Allegro

Louis Spohr
(1784-1859)

Louis Spohr was one of the great violinists of the early nineteenth century and, at 67, must have been a commanding figure on the concert stage. He was also a prolific and successful composer, and his 150 works with an opus number include nine symphonies and 36 string quartets.

In 1805 Spohr was appointed as concertmaster to the court of Gotha. There he met the daughter of one of the court singers, the 18-year-old harpist, Dorette Scheidler, whom he married. They

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Spohr

performed together as a duo, touring in Italy (1816-1817), England (1820) and Paris (1821) and Spohr composed a number of sonatas for them to play together, of which this is one of the finest.

Four arias from *The Marriage of Figaro*

Voi che sapete
Deh vieni
Porgi amor
Duettino, Sull'aria...

Figaro was Mozart's first collaboration with his most famous librettist, Lorenzo da Ponte and although the most popular of his operas, it received only a moderate success when produced in Vienna and it wasn't until it triumphed in Prague that it was received with popular affection. It was the success of Figaro in Prague which led to the commission to compose Don Giovanni for that city.

Voi che sapete is the page Cherubino's arietta from Act II, which the maid Susanna insists he sing to the object of his worship, the Countess: a shy, love-lorn plea.

Deh vieni is Susanna's aria from Act IV, when the the identity-swapping activities in the garden are approaching their peak. Susanna, in the guise of the Countess, awaits the Count.

Porgi amor is the Countess's cavatina, a little song aching for the lost love of her husband which starts Act II.

Sull'Amor is the duettino from Act II in which the Countess and Susanna concoct the letter intended to lure the Count to the garden in the last act.

Interval

Première Arabesque

The two Arabesques which Debussy wrote for the piano in 1888 are among his earliest works. The first of them, with its felicitous arpeggios and elegant romanticism, transferred naturally and elegantly to the harp, and is in most harpists' repertoires.

Wolfgang Amadeus Mozart

(1756-1791)

Claude Debussy

(1862-1918)

Sonata no 6

Although perhaps less well-known than his mentors, Wieniawski and Vieuxtemps, Eugene Ysaÿe was probably the most celebrated violinist of his day. César Franck's Sonata, Chausson's Poème and the string quartets of Debussy, d'Indy and Saint-Saëns were all dedicated to him. He wrote music for his instrument that used the violin with a hitherto unknown freedom and poetry, combined with pyrotechnical wizardry. The six sonatas for solo violin reputedly stem from a burst of inspiration after a Joseph Szigeti Bach recital, which resulted in Ysaÿe's sketching out all of his own sonatas the next day. All six were dedicated to fellow-fiddlers: number 6 to the Spanish violinist, Manuel Quiroga.

Ysaÿe



Eugène Ysaÿe
(1858-1931)

Meditation from *Thaïs*

Massenet's opera *Thaïs* was first performed at the Paris Opera in 1894. It was based on a novel by Anatole France which tells of the struggle of the monk Athaniël to redeem *Thaïs*, a beautiful Alexandrian courtesan, and subsequently to suppress his own feelings of longing for her. The meditation comes as an interlude in the scene where *Thaïs* is visited by the Holy Ghost and receives her conversion.

Jules Massenet

(1842-1912)

Four Lieder

Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte (When Luise burns the letters of her unfaithful lover)

An Chloë (To Chloë)

Abendempfindung (Thoughts at Evening)

Bester Jüngling (Dearest Young Man)

The word "Lieder" has strong connotations, and is generally applied to songs of a later and more romantic era's than Mozart's, but the word translates as nothing more than "songs" and Mozart, a prolific writer for the voice, and such a gifted pianist, might well have composed many more. But the majority of his vocal works were for the stage or for the church. Thus there are many arias that are still being sung, long after the lesser known operas for which they were written have disappeared. This is most probably due to financial consideration. Although his musical genius is undisputed, Mozart did have to rely on commissions in order to live and one would hazard a guess that there was less money to be made from songs compared to an entire opera or concerto!

Unlike the composers whom one associates more clearly with "Lieder", Mozart did not set existing poems, but worked with lyricists whose identities are mostly unknown. Bester Jüngling is the odd man out in this selection, being one of four songs Mozart wrote for the play *Der Schauspieldirektor* (The Impresario).

Michael Bochmann

Brought up in Turkey and England, Michael Bochmann has been well known in British musical life for several decades. He has performed in the USA, all over Europe and in India.

While still a student Michael was a finalist and winner of the British Prize in the 1972 Carl Flesch International Violin Competition. A year later, he was a prizewinner in the Jacques Thibaud Competition in Paris. At only 19, he made his first solo broadcasts for the BBC.



During his time as a student at the Royal Academy of Music in London he was a pupil of the famous teacher Frederick Grinke. Later he received lessons from Sándor Végh and Henryk Szeryng. In February 1990 Michael partnered Sir Yehudi Menuhin in the Bach Double Violin Concerto in a most successful tour of 16 concerts throughout the USA and Canada.

His appearances as a soloist throughout Britain have taken him to major concert venues such as the Royal Festival Hall, Queen Elizabeth Hall and St. James's Palace, London; Gloucester, Hereford and Worcester Cathedrals; Tewkesbury Abbey in the Three Choirs Festival; Symphony Hall, Birmingham, Bridgewater Hall in Manchester and the Glasgow Royal Concert Hall.

He frequently directs the English String Orchestra and has performed as soloist with them many times in the UK and abroad. His recording of "The Lark Ascending" by Vaughan Williams with the ESO on the Nimbus label has been broadcast many times on Radio 3 and Classic FM.

He formed the Bochmann Quartet in 1977 with which he made over 50 broadcasts within their first 10 years. He is very active as a teacher and is a professor of violin and chamber music at Trinity College of Music in London.

David Watkins

While still at school, he was a member of the National Youth Orchestra and a finalist in a Daily Mirror Competition for young instrumentalists. After studying at the Royal Academy of Music, a French Government Scholarship enabled him to continue his studies in Paris. Returning to London, Solti chose him to play with the orchestra of the Royal Opera House Covent Garden. It was a 'Golden Age' which included performances by Callas, Sutherland, Schwarzkopf, Fonteyn and Nureyev. He then became a founder member of the new Welsh National opera company under the direction of James Lockhart and, after a short time with the Royal Philharmonic, joined the London Philharmonic under the batons of Boult, Solti, Haitink and Tennstedt.

His solo concerts have taken him all over the world, performing many of the compositions that have been written especially for him. He has also performed as soloist with the London Philharmonic, BBC Philharmonic, Danish Radio Symphony Orchestra, etc. and appeared as soloist with the London Sinfonietta at the London Proms with Sir Simon Rattle conducting.

Since winning first prize in an International American Competition with his composition *Petite Suite* for harp, he has written many



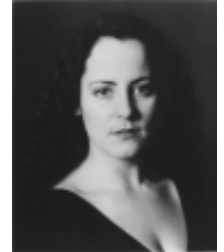
pieces including the *Concerto Pastorale*, which he played with the London Philharmonic at the Royal Festival Hall, Walter Susskind conducting.

His recording of Ravel's *Introduction & Allegro* with the National Philharmonic became a bestseller in the USA, and other highly acclaimed recordings have been issued by RCA, Meridian and Pyramid.

For many years he has been Professor of harp at the Guildhall School of Music and Drama and has written a 'Method' for the harp published by Boosey and Hawkes.

Jane Leslie Mackenzie

Jane Leslie MacKenzie was born in British Columbia, Canada and following a degree in music from the University of Victoria where she studied with the Canadian recitalist Frances James Adaskin, came to London. She attended the Britten Pears School in Aldeburgh, attending masterclasses given by Sir Peter Pears, Nancy Evans, Elisabeth Schwarzkopf and Galina Vishnevskaya and consequently performed at the Aldeburgh Festival performing with the Britten Pears Orchestra. She made her operatic debut with Kent Opera as Donna Elvira (*Don Giovanni*) and since then has performed with most of the major British opera companies. With English National Opera she has sung the Countess (*Le Nozze di Figaro*) and Marzelline (*Fidelio*); with Opera North, Pamina (*Die Zauberflöte*), Anne Truelove (*The Rake's Progress*), Marzelline, Euridice (*Orfeo ed Euridice*), Fiordiligi (*Così fan Tutte*), Mimi (*La Bohème*) and Donna Elvira; with Scottish Opera, Micaela (*Car-men*), Pamina and the Countess, with Welsh National Opera, Mimi and with the City of Birmingham Touring Opera, the title role in *Zaide*, Marguerite (*Faust*) and the acclaimed production of *Fidelio* which was televised live for BBC4 and won Graham Vick the Southbank Show Award in 2003.



In 1994, she made her Covent Garden debut as the Countess in Massenet's *Cherubin*, a role she later performed with the Opera de Monte Carlo. Other performances abroad both in opera, concert and recital include Pamina in Edmonton, Winnipeg and Vancouver, Micaela in Edmonton, the Governess (*The Turn of the Screw*), Dafne (*Apollo e Dafne*) in Batignano, First Lady (*Die Zauberflöte*) in Geneva, Marguerite and Alice Ford (*Falstaff*) for the New Israeli Opera in Tel Aviv.



Chris Newman & Máire Ní Chathasaigh

SATURDAY 28th OCTOBER 2006

9.30 am - 4 pm Harp & Guitar Workshops - £30 (inc concert)

7.30 pm Evening Concert @ Filkins Village Hall - £10

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