

THE LENTHALL CONCERTS
SEASON 2006-2007

**The Royal College of Music
String Orchestra**

Sarah Field

Wednesday, January 10th 2006

THE LENTHALL CONCERTS:
COMING NEXT

Wednesday, February 7th 2007 7.30pm

Prometheus Piano Trio

Jonathan Stone (violin), Benjamin Hughes (cello), Sholto Kynoch (piano)

Maciek O'Shea (baritone)

Beethoven	An die ferne Geliebte
Beethoven	Piano Trio op.1 no.3
Beethoven	Songs for voice and piano trio

The winner of the 2005 Thames Valley Young Musicians' Platform in Beethoven's song-cycle and rarely-heard songs with piano trio. The Prometheus Trio round out an all-Beethoven programme.

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

Holywell Music Room, Oxford

Friday January 26th 7.30pm

Oxford Classic Jazz Band

featuring

Nicholas Gill (piano)

Debbie Arthurs (percussion/vocals)

Norman Field &

James Evans (reeds)

CND Benefit Concert

Tickets £10 adults, £8 concessions and children
phone 01865 242919 or e-mail
nickgill@classicjazz.freeserve.com
Tickets also available from The Oxford
Playhouse, tel: 01865 798600

WITNEY WINTER CONCERTS

Friday, January 12th 7.30pm

High Street Methodist Church, Witney

Catherine Lamb

(organ)

Programme to include: 'Venus' and 'Jupiter' from 'the Planets Suite' by Holst, 'Intermezzo' and 'Scherzoso' from Sonata 8, op.132 by Rheinberger, and works by Elgar, Bach, Wallford Davies, Mendelssohn, Brahms, Bovet and Boellmann.

Cathy is Assistant Director of Music at Christchurch Priory, and recent appearances include those at the Cathedrals of Gloucester, Salisbury and Westminster

Tickets £9/£7.50 (Children/WOC students £1)
from Music Stand, High Street;
C Greenway (Antiques), Corn Street; or at the door
Lenthall Members receive a further concession of £1.00.

Programme

Sonata in D for Trumpet and Strings

Henry Purcell
(1659-1695)

Soloist: Sarah Field

Purcell's music for the trumpet famously does not include the Trumpet Voluntary, although some of us can well remember when it was commonly attributed to him, possibly as a result of Sir Henry Wood's mistake when he arranged it for trumpet, organ and timpani. This sonata is more reliably credited to the composer, and dates from 1694, or thereabouts.

Adagio

Samuel Barber
(1910-1981)

Barber's Adagio was written in 1936, as the slow movement of his String Quartet, but in the same year it was orchestrated by the composer. It was taken up and recorded by Toscanini and immediately entered 100-Best-Tunes-Land, where it has been ever since, quite deservedly. Barber's reputation was firmly established, and he had copious commissions thereafter. Intriguingly, these included one from two other composers, Irving Berlin and Richard Rodgers, who commissioned Barber's Piano Sonata to commemorate the 25th Anniversary of the League of Composers.

Hungarian Rhapsody

David Popper
(1843-1913)

Soloist: Frédéric Legrand

David Popper was born in Prague, but spent most of his life in Vienna as a composer and cellist. He was the principal cello of both the Hofoper and the Philharmonic Orchestra, but resigned to devote himself more to a career as a soloist. He composed more than 75 works, including four concerti and many virtuoso concert and salon pieces. He married a pupil of Liszt called Sophie Menter, daughter of another cellist, Joseph Menter. The Hungarian Rhapsody was written in 1894, and provides a truly Lisztian melange of folk tunes and fireworks.

Concerto for Saxophone and String Orchestra in E flat op.109

Alexander Glazunov
(1865-1936)

Soloist: Sarah Field

Saxophone concertos are pretty thin on the ground, despite the instrument's obvious attractions as a solo instrument: its nimbleness and range of tone colours, amongst other things. Perhaps its close association with jazz, still seen by some as the thoroughly unrespectable face of music, have marked it out as unwelcome in the concert hall - or at least only admissible to provide a dash of exoticism here and there. Sir Harrison Birtwistle's *Panic*, which made an explosive appearance in the 2004 Last Night of the Proms, probably didn't advance the instrument's cause much with the main body of concertgoers.

The more thanks to Glazunov, who wrote this concerto near the end of a career which for the main part hung on to tradition while other composers, notably his own pupils, moved in more radical directions. His own mentor was Rimsky-Korsakov, who had the greatest admiration for his pupil. Glazunov's first symphony emerged to a favourable reception when he was 17, and its success brought an introduction to a rich benefactor, Mitrofan Belyavev, who published it as the first step to setting up a huge publishing house, and successive seasons of Russian Symphony Concerts. Glazunov held important posts in both these ventures.

In 1899 he was appointed professor at St Petersburg Conservatory, and became Director in 1905. In this capacity he visited both the RCM and RAM in London to study their curricula. But he left the Conservatory in 1928 on an extended leave of absence, visited the USA and in 1932 settled in Paris. Two years later he completed this Concerto and in 1936 he died without ever having heard its first performance, which was given by the Danish saxophonist Sigurd Rascher. Glazunov evidently expected otherwise, for when he described its form in a letter he said:

I completed the Concerto for saxophone, both the score and clavier, and most likely I will hear performances within days by the Frenchman (Marcel) Mule and the Danish saxophonist Rascher. First goes exposition, *Allegro Moderato*, 4/4 and ends in g-moll. After a short development followed by singing *Andante* in Ces-dur (sometimes H-dur), 3/4 is the transitory into a little cadenza. The conclusion begins after the cadenza with a condensed *Fugato* 12/8 in c-moll. All the previous elements appear again which bring this to Coda in Es-dur. The form is very condensed, and the total time is no more than 18 min. The accompaniment is built on strings with much *divisi*, which, in some point, will substitute missing wind section. I use this technique very often; strings in octave *divisi* and an upper voice in unison with two cellos. Inforte, I use double notes a lot.

(Author's note: For those whose grasp of the German key-names is as slippery as mine, Ces is C sharp, c is C minor, g is G minor, H is B major, Es is E flat, dur is major and moll is minor.)

Interval



Glazunov

Serenade for Strings in C op.48

Piotr Tchaikovsky
(1840-1896)

Pezzo in forma di sonatina: Andante non troppo - Allegro moderato

Walzer: Moderato. tempo di Valse

Elegie: Larghetto elegiaco

Finale (Tema Russo): Andante - Allegro con spirito

"Serenade" is one of those attractive words (even nicer in Italian) that has been used fairly freely over the years. Originally meaning a piece, usually sung, to be performed "on quiet or pleasant nights", it was commandeered in the eighteenth century for instrumental ensembles, initially for wind but in the time of the Mozarts, father and son, for strings. The orchestral serenade developed in the romantic period, although Tchaikovsky, who worshipped Mozart, retained a classical structure for his only composition in this form.

He wrote the Serenade for Strings (strictly speaking "for string orchestra") in 1880, alongside the *1812 Overture*, to which it bears no resemblance, and with which Tchaikovsky compared it extremely favourably. He wrote to his patron, the wealthy widow Nadezhda von Meck:

The overture will be very showy and noisy, but will have no merit because I wrote it without warmth and without love. But the Serenade, on the contrary, I wrote from inner compassion. This is a piece from the heart.

Tchaikovsky went on to describe the first movement as "my homage to Mozart":

It is intended to be an imitation of his style, and I should be delighted if I thought I had in any way approached my model. Do not laugh, dear lady, at my zeal for standing up for my latest creation. Perhaps my parental feelings are so warm because it is the youngest child of my fancy.

The first movement starts with the solid descending scale that is to be the backbone of the whole piece. This gives way via an *accelerando* passage to the allegro, exploiting the various colours of the strings throughout. These two alternate until the emphatic opening theme returns to close the movement.

In the second movement we are instantly in the world of Tchaikovsky's ballets. In fact Balanchine famously choreographed the movement in 1936, and later the whole work. It dances eventually into the distance, and is followed by another great Tchaikovsky melody in the *Elegie*: sombre, perhaps, but a long way from the brooding sadness of the Sixth Symphony, thirteen years later. With its rising scales it is wistful rather than desperate: more after-the-ball than end-of-the-world. In any case, there is a surprise round the corner. The last movement starts in a similarly reflective mood to the *Elegie*, but we are suddenly swept into a breathless *Allegro con Spirito*, where the irresistible motif of the descending scales becomes a bustling undercurrent to two Russian folk tunes, and one sweeping melody that is Tchaikovsky's own. Then, the master stroke: the scurrying stops, a pause for breath and Tchaikovsky reintroduces the *andante* theme with which the work began, and then transmutes it into the exhilarating allegro which brings down the curtain.



Nadezhda von Meck

Sarah Field

Sarah Field studied trumpet & saxophone at the Royal Northern College of Music, the first musician ever to graduate with Professional Performance Diplomas in both woodwind and brass. Following this success Sarah was awarded a scholarship to study trumpet at the Royal Academy of Music, along with support from the Countess of Munster Musical Trust Award, Ian Fleming Charitable Trust and Martin Musical Scholarship Fund. During this time Sarah performed Shostakovich's Concerto no.1 for trumpet & piano with pianist John Lill (St John's Smith Square), performed solos on trumpet & saxophone with the BBC Concert Orchestra live from the Queen Elizabeth Hall on BBC Radio 2 and again on both instruments for the final of the RAM Wigmore Award at the Wigmore Hall.

As a saxophonist Sarah won both the Royal Over-Seas League Competition Main Solo Award for Woodwind & Brass, the Making Music (NFMS) Award for Young Concert Artists in 2000 as well as being invited to feature on the prestigious Countess of Munster Recital Scheme. These accolades brought Sarah into the limelight, leading to broadcasts on ClassicFM and BBC Radio 3's "In Tune". Major festival invitations have included the Canterbury, Brighton, Edinburgh, Newbury Spring and Cheltenham International Festivals.

This year's appearances have included a concert and BBC Radio 3 broadcast celebrating Richard Rodney Bennett's birthday, a collaboration with tango dancer Anthony Howell, a PRS Foundation new sax work by James Whitbourn, a tour to Africa's Harare International Festival and performances of Steve Reich's New York Counterpoint with a new experimental electric programme.



Mark Messenger

Mark Messenger began his violin studies with Leonard Hirsch and Christian Ferras, and was awarded a scholarship to the Royal Academy of Music at the age of sixteen to study with David Martin and Sidney Griller. Three years later he made his Wigmore Hall debut, and has since played as a soloist and chamber musician in all of London's major concert halls, and internationally, appearing at many festivals. He has broadcast many times on television and radio, and has recorded for six labels. His very popular jazz/rock group Mercury Jazz was launched in 1990. At the age of seventeen, Mark was appointed a violin professor at Goldsmiths College. He has also been Education Projects Manager for the English Symphony Orchestra, and was Director of Chamber Music at the Aberystwyth International Summer Music Festival for four years from 1993. In 1998, he instigated the Essex String Orchestras' project, a raft of string ensembles at all levels designed to re-invigorate string playing throughout the county. He has much practical Outreach experience, both with the education programmes for the Bingham and Bochmann Quartets, and also through his work for many youth orchestras in the UK. He was appointed conductor of the Essex Young People's Orchestra in 2001.

Mark was appointed Head of Strings at the Royal College of Music in September 2002, having previously been Head of String Studies at the Colchester Institute of Music (1997-2002). In 2004 he was appointed Artistic Director of London String Quartet Week, and was invited back for 2005. Mark now travels across the globe as a performer, teacher, consultant and examiner.

THE LENTHALL CONCERTS

The Lenthall Concerts are supported by grants and sponsorship from:

***The Burford & District Society
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Thanks also to Burford School and Community College for the continued use of the venue.*

The Royal College of Music String Orchestra



First Violins	Zhanna Tonaganyan Benjamin Norris Daisy Spiers	Ersebet Racz Anna Blackmur Mari Poll	Martyn Jackson Mathieu Van Bellen
Second Violins	Jiafeng Chen Samuel Young	Jayne Christopher Marina Moore	Cara Coetzee Holly McLatchie
Violas	Georgina Cookson Lukas Kmit	Sophie Stanley	Jennifer Coombes
Cellos	Frédérique Legrand Lucie Robinet	Anne Chauveau	Christopher Graves
Double Bass	Rosanna Moon	Richard Forster	Edmund Hartzell

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*A course of ten lectures by Juliet Heslewood
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Further details from Caroline Yapp (01285 720154)

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