

THE LENTHALL CONCERTS
SEASON 2007-2008

The Bochmann Quartet

Wednesday, October 10th 2007

THE LENTHALL CONCERTS: COMING NEXT

Wednesday, November 7th 2007
7.30pm

North Cotswold Chamber Choir
directed by **Jonathan Leonard**

Programme to include

Liturgy of St John Chrysostom	Tchaikovsky
Dostoynoyest	Tchaikovsky
Adoremus	Bortynanksy
Ochte Nash	Arensky
Cherubic Hymn	Glinka
Bogoroditsye Dyevo	Rachmaninov

An unusual all Russian programme from this impressive local choir.

The Burford Singers

Mozart

*Coronation Mass
Exsultate Jubilate*

Richard Blackford

Mirror of Perfection

The Cotswold Chamber Orchestra

leader: Kate Bailey

Elizabeth Watts - soprano Catherine Hopper - mezzo

Sean Clayton - tenor William Berger - bass

Conductor: Brian Kay

7.30pm Sunday 25th November 2007

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,

Programme

Quartet in D K499

"Hoffmeister"

Allegretto

Menuetto: Allegretto

Adagio

Allegro

Wolfgang Amadeus Mozart

(1756-1791)



Franz Anton Hoffmeister

The Austrian music publisher Franz Anton Hoffmeister was a friend of Mozart and was himself a prolific composer. The Quartet in D was published by his firm in 1786, among other chamber works by Mozart planned for publication rather than public performance. The composer seems to have had less trouble with the quartet form than in the famous set of six 'Haydn' quartets of the previous year, which he described as "the fruits of a long and laborious endeavour", and one likes to think of him dashing it off in the weeks that followed the opening of *The Marriage of Figaro* in May - amongst Mozart being Mozart, numerous other works.

The first movement is in the classical sonata form and starts with a tripping unison figure which undergoes some exhaustive development almost from the off. The writing is however unflinchingly warm and joyous, and the movement ends with an exultant disappearance into the heavens. The minuet starts with a hearty melody, much underpinned by the cello, followed by a wistful trio section. The slow movement has a series of dialogues between pairs of instruments, and wonderfully luminous ensemble writing, sometimes with the first violin floating above the others. The quartet ends with a skittish *allegro* which engagingly makes up for the lack of a *scherzo*.

Andante Cantabile in C

Roman Hoffstetter

(1742-1815)

"Everything that flows from Haydn's pen seems to me so beautiful and remains so deeply imprinted on my memory that I cannot prevent myself now and again from imitating something as well as I can". So wrote the composer Roman Hoffstetter, whose set of six string quartets op.3 included this movement, for many years attributed to Haydn but now

THE LENTHALL CONCERTS

The Lenthall Concerts are supported by grants and sponsorship from:

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Thanks also to Burford School and Community College for the continued use of the venue.

Oxford Chamber Music Society

Sunday, October 14th 3pm

Holywell Music Room, Oxford

Chilingirian String Quartet

Levon Chilingirian - violin

Charles Sewart - violin

Susie Mészáros - viola

Philip de Groote - cello

Beethoven Quartet in F op.135

Bartok Quartet no.4

Debussy Quartet in G minor op.10

Tickets £17/£15 in advance
from Oxford Playhouse 01865 305305;
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fairly confidently ascribed to his admirer, under a variety of names. How this came about is unknown, but the piece certainly has a charming Haydn-esque melody. Perhaps the fact that Hoffstetter entered the Benedictine monastery of Amorbach (now in Bavaria) at the age of twenty-one, becoming its *regens chori*, and later its prior, inhibited him from claiming his intellectual property with sufficient gusto.

Interval

Crisantemi

Giacomo Puccini
(1858-1924)



Crisantemi, one of very few purely instrumental pieces that Puccini wrote, is an elegy written (reputedly in one night) in memory of Amadeo, Duke of Savoy, whose colourful life included a stint as King of Spain. Puccini borrowed the theme himself for a particularly touching moment in his opera *Manon*, and it has all the bittersweet quality of his greatest orchestral interludes.

Quartet in D minor D810 "Death and the Maiden"

Franz Schubert
(1797-1828)

Allegro
Adante con moto
Scherzo (Allegro molto) - Trio
Presto

At the end of March 1824 Schubert was writing to his friend Kupelwieser ". . . I feel myself to be the most unhappy and wretched creature in the world. Imagine a man whose health will never be right again and who, in sheer despair over this, ever makes things worse and worse; imagine a man, I say, whose most brilliant hopes have perished, to whom the felicity of love and friendship have nothing to offer but pain. . .". The previous year, with the failure of Schubert's stage works, his ill health and the breaking up of his circle of friends, had brought the composer to a very low ebb; yet during February and March 1824 he turned back to composing chamber music after a break of three years and produced the two great last quartets

and the octet for wind and strings. There is, though, more than a tinge of nostalgia about them: all three use themes from works written in happier times—in the case of the D minor sonata the setting of the Matthias Claudius poem *Der Tod und das Mädchen*.

It is in the second movement, one of the most sublime that Schubert ever wrote, that the tune appears, with its set of five variations. Before that there has been a substantial first movement, with a veritable compendium of dramatic effects stemming from the insistent triplet figures with which it starts (and restarts, more than once). The melody on which the slow movement starts is taken from the piano introduction to the song, which represents the approach of Death—no sinister presence, but one promising relief: "I am a friend, and am not come to punish. Be of good cheer! I am not savage, You shall sleep softly in my arms". The scherzo has a foot-stamping tune borrowed from another of Schubert's earlier works, the *Ländler* in G-sharp Minor, composed the previous May, with a gentler trio. The finale is a hell-bent *tarantella*, with Schubert in full Beethovenian flow and intimidating what more might have come from his pen had Death not cradled him in his arms at such a cruelly young age.



Death and the Maiden (Schiele)

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The Bochmann Quartet

Michael Bochmann - violin
Mark Messenger - violin

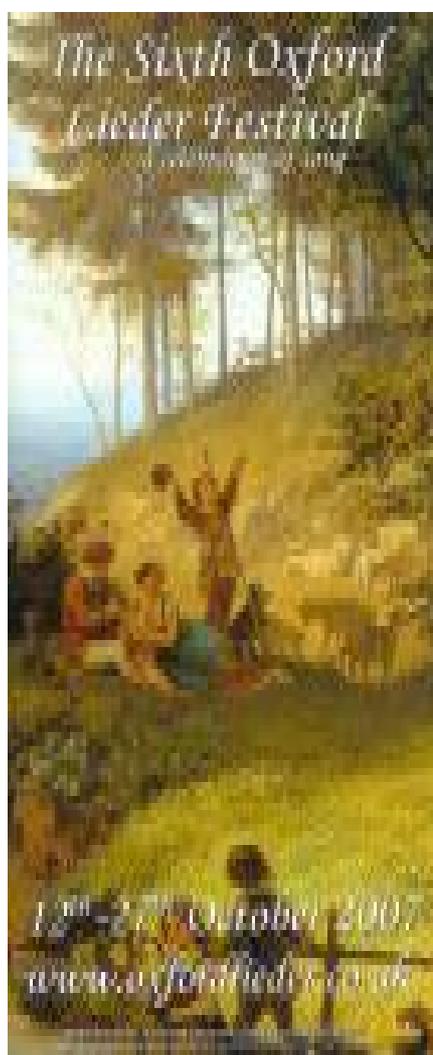
Helen Roberts - viola
Peter Adams - cello

Brought up in Turkey and England, **Michael Bochmann** comes from a family of professional musicians. At 16, he entered the Royal Academy of Music on a scholarship to study the violin with Frederick Grinke. 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. He received lessons at this time also from Sandor Vegh and Henryk Szeryng. 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 frequently visits Germany to perform and teach and in other spare moments promotes 10 chamber music series through his new enterprise "Opus 2000". 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. Two years later he was appointed violin professor at Goldsmith's College in London, and 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. 1990 saw the launch of his immediately popular jazz/rock group, Mercury Jazz. 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 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 the forming of the early music group Músicos da Camera and 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. He 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.



The Sixth Oxford Lieder Festival

Highlights:

(all concerts in the Holywell Music Room)

Saturday 13th October 8pm
Mark Stone (baritone)
Sholto Kynoch (piano)

Sunday 14th October 4pm
Joan Rodgers (soprano)
Christopher Glynn (piano)

Tuesday 16th October 8pm
James Gilchrist (tenor)
Anna Tillbrook (piano)

Wednesday 17th October 8pm
Katherine Broderick (soprano)
Jonathan Beatty (piano)

Thursday 18th October 8pm
Jasia Julia Nielsen (mezzo-soprano)
Simon Wallfisch (tenor)
Julie Andkjær Olsen (piano)

Friday 19th October 9pm
Olaf Bär (baritone)
Camillo Radicke (piano)

Saturday 20th October
Measha Bruegggosman (soprano)
Roger Vignoles (piano)

Sunday 21st October
Christianne Stolijn (mezzo-soprano)
Julius Drake (piano)

Tuesday 23rd October
Anna Grevelius (mezzo-soprano)
David Stout (baritone)
Sholto Kynoch (piano)

Wednesday 24th October 8pm
Andrew Goodwin (tenor)
Daniel de Bora (piano)

Friday 26th October 8pm
Stephan Loges (baritone)
Eugene Asti (piano)

Saturday 27th October 8pm
Lisa Milne (soprano)
Malcolm Martineau (piano)

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