

THE LENTHALL CONCERTS  
SEASON 2008-2009

**Klanglust**  
**directed by Bernd Müller**

**Wednesday, December 3rd, 2008**

**THE LENTHALL CONCERTS:**  
**coming next**

Wednesday, December 3rd 2008 7.30pm

**Raphael Wallfisch (cello) &  
Michael Bochmann (vln)  
& friends**

*Programme to include*

Duo	Kodaly
Kol Nidrei	Bruch
Duo	Ravel
Concerto for violin and cello	Vivaldi

Our Artistic Director is joined by the internationally renowned cellist Raphael Wallfisch for two favourites from the duo repertoire. They are supported by talented young musicians from Oxfordshire and Gloucestershire for Brich's moving Kol Nidrei and Vivaldi's sparkling double concerto

*Tickets £10 in advance from: Red Lion Bookshop, 122 Burford High Street (01993 822539); Music Stand, 62 High St Witney (01993-774890); The Lenthall Concerts (01993 822412); or from a steward tonight.*

**WITNEY WINTER CONCERTS**

Friday, November 14th 7.30pm

**Wood Green School, Witney**

The Countess of Munster Musical Trust Concert

**Quentin Hayes**

(baritone)

**Lyndall Dawson**

(piano)

A recital of operatic arias, concentrating on Quentin's many appearances at the Royal Opea House, Covent Garden during the last eight years. Introduced with information not only about the context but also of his working with many of the great singers, conductors and composers of the past 25 years.

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**Music for Advent & Christmas**

**Bach: *Wachet auf ruft uns die Stimme***  
**Finzi: *In Terra Pax*** Haydn: *'St Nicolas' Mass*  
**Vaughan Williams: *Fantasia on Christmas Carols***  
**Peter Warlock: *Capriol Suite***

**The Cotswold Chamber Orchestra**

*leader: Kate Bailey*

*Soloists: Mary Bevan soprano Cathy Bell mezzo*

*Ed Goble tenor William Berger bass*

**Conductor: Brian Kay**

**7.30pm Sunday 7th December 2008  
Burford Parish Church**

*Tickets reserved @ £17, £14 and £10 (students half price); from Burford Singers Box Office The Red Lion Bookshop, 122 High Street, Burford OX18 4QJ 01993 822539*

**Programme**

**Concerto for two violins and strings in**

*Johann Sebastian Bach  
(1685-1750)*

*Vivace  
Largo ma non tanto  
Allegro*

Between 1717 and 1732 Bach was court composer to Prince Leopold of Anhalt-Cöthen, and we must be grateful to the good Count for supplying him with an orchestra for which to write, as almost the whole of Bach's secular instrumental writing emanates from its era. There was obviously also time for the composer to concentrate on non-sacred music, as the Church in Cöthen was Calvinist and frowned upon music in the service. Bach obviously got on well with his employer, who became Godfather to one of his children. This period also provided valuable experience in orchestral writing for the oratorios and passions he was to write later in Leipzig.

Only three concertos—two for solo violin, and one for violin duo—survive in their original form from the Cöthen period, although others can be reconstructed from their later reconstructions for the harpsichord. The double violin concerto has always been a favourite, and rightly so. The particular way in which the violins intertwine and complement one another, alternately soaring and supporting, gives the work a unique place in all violin music.

**Concerto Grosso op.6 no.1**

*Georg Frederic Handel  
(1685-1759)*

*A tempo giusto  
Allegro  
Adagio  
Allegro  
Allegro*

The twelve concerti grossi of Handel's op.6 were all written between September 29th and October 30th in 1739. At the time Handel was nervously oscillating between oratorio and opera, depending on which he could raise subscriptions for, and had moved to the theatre at Lincoln's Inn Fields. For this venue he was writing his settings of Milton's *L'Allegro, il Penseroso and il Moderato*. The concertos were intended to be played during the intervals of the longer works, and were also aimed at publishers, one of whom, Walsh, published them in 1840, after an impressive subscription list had been compiled, no fewer than six members of the royal family at its head.

The concertos are short and divided into snappy movements. The first of these in op.6 no.1 has a marking *A tempo giusto*, which was much favoured by Handel at the time. It means,



*Handel by Phillippe Mercier*

roughly "at the right speed", or possibly "please yourself", but *moderato* would probably serve well enough for this dignified start. The *allegro* which comes hard on its heels has a fine Handelian bounce, and the *adagio* plays solo instruments and combinations against the full orchestra in unmistakable *concerto grosso* style. Then comes a brisk fugue and the finale in which the soloists are reduced to a few interjections as the orchestra sweeps majestically to the close.

## Interval

### Holberg Suite op.40

Prelude  
Sarabande  
Gavotte and Musette  
Air  
Rigaudon

By the time he came to write this suite (originally titled "In Holberg's Time") in 1884 Grieg had established himself not only nationally but throughout the Western world, by his immediately appealing incidental music for Peer Gynt, and his piano concerto. It was fitting, therefore, that as one of Bergen's favourite sons he should be asked to compose music to celebrate the bicentenary of another: the dramatist and man of letters Ludvig Holberg (1684-1754). The tribute was to be a cantata, to be sung at the unveiling of a statue of Holberg, but Grieg was not very enthusiastic at the prospect of conducting such a piece in the open, in December. He wrote to friends:

*"I can see it now: snow, hail, storm, and thunder, a large male chorus with open mouths into which the rain pours, and me conducting with a rain coat, winter coat, galoshes, and umbrella! Then, of course, a cold or God knows what other kind of illness! Ah well, that is one way to die for one's country!"*

The cantata was never finished. Instead Grieg turned to a set of piano pieces he had written as a tribute to Holberg the previous summer, before the cantata commission arose. The following March these appeared in an orchestral version, Grieg conducting the first performance in Bergen.

The suite follows the pattern of much baroque music: a type of French suite, in which formality mingles with the folk tradition that inspired so much of Grieg's music. The Prelude has a fine rhythmic pulse; a singing melody appears above it. In the Sarabande we begin the dance: a graceful tribute to Holberg's time with a long, lyrical line. The dance gets a bit more

Edvard Grieg  
(1843-1907)



Grieg

sprightly in Gavotte, where we are in a court ballroom, but the Musette brings a an earthier element, reminding us that the word *musette* also means bagpipe. The Air that follows is marked "Andante Religioso." Here, as in the Sarabande, Grieg puts more emphasis on the deeper strings. The Rigaudon, a dance as much at home at court as in the country, is perhaps Grieg paying tribute to yet another famous son of Bergen, the violinist Ole Bull, who was Grieg's famous forerunner in putting Norwegian music on the map.

### St Paul Suite op.29 no.2

Gigue  
Ostinato  
Intermezzo  
Dargason

Now that Holst has a fitting memorial in the city of his birth, Cheltenham, in the shape of his statue in Imperial Gardens, it may be time to look past The Planets at other, undeservedly neglected, works by this versatile composer, but this isn't one of them. It has been a favourite since its first appearance, and it surely qualifies as one of the best-loved works for small orchestra written in the twentieth century, in Britain or anywhere else.

In 1905 Holst was appointed Musical Director at St. Paul's Girls' School, Hammersmith, where he remained until the end of his life. It provided him with a steady income and, later, a sound-proof room to teach in during the week and compose in at weekends. In 1912 he composed the St Paul Suite for the school orchestra: a work of infectious good humour which has proved to have a life far beyond the classroom. Holst later expanded the instrumentation for full orchestra.

Holst's skill in handling different time signatures shows itself in the alternating 6/8 and 9/8 of the first movement, which has two themes cleverly combined: just the thing for a student orchestra. The *Ostinato* is marked presto, and the forthright figure which gives the movement its title continues throughout, with the theme above it given to the viola. The *intermezzo* is a duet for violin and viola over *pizzicato* chords, and the last movement borders on the esoteric, Holst introducing a concept possibly borrowed from John Dowland, who also wrote dargasons, eight-bar circular tunes which refuse to come back to the key-note, and are combined with other tunes. No prizes for guessing the other tune here.

Gustav Holst  
(1874-1934)



Holst

**Klanglust**  
directed by Bernd Müller



The Klanglust Ensemble was founded by Bernd Müller at Langenzenn Abbey in 1997. The orchestra consists of former and current members of the Fürther Streichhölzer, the Fürth youth orchestra, as well as music students or professional musicians, particularly in the principal positions. Although conceived as a string orchestra it often expands to include wind players. Since Bernd Müller became the artistic director of the Fürther Streichhölzer Klanglust has become integrated with the Streichhölzer.

Klanglust has worked together with Michael Bochmann every year since 1997 and they have performed together at Langenzenn each New Year.

The orchestra gives many concerts in the Fränkisch region around Nuremberg and is much in demand also for accompanying Oratorios, Passions and Masses. In 2006 the ensemble was invited to play in Hollersbach, Austria for the Mozart celebrations. A further highlight in 2006 was the project "Hear Our Voice", which included poems written by children who died during the Holocaust, with concerts in London, Fürth and Prague.

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