

THE LENTHALL CONCERTS
SEASON 2008-2009

Raphael Wallfisch
Michael Bochmann
& Friends

Wednesday, December 3rd, 2008

THE LENTHALL CONCERTS:
coming next

Wednesday, January 14th 2009 7.30pm

**Royal College of Music
String Orchestra**
directed by Mark Messinger

Mozart: Divertimento in F major k.138
Tchaikovsky: Andante Cantabile
Bach: Violin Concerto no. 2 in E major (soloist:
Jeanine Thorpe)

The RCM Strings return once more to
Burford under the College's Head of Strings,
Mark Messinger.

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.

Tickets at the door on the night £12. Stu-
dents £3; under-18s 50p

WITNEY WINTER CONCERTS

Friday, December 12th 7.30pm

High Street, Witney, Methodist Church

**Phoenix Recorder
Orchestra**

An evening of Christmas music. The pro-
grammes range from the early 1400s with John
Dunstable, to the last year or so. Along the way
will be much-loved music by great masters such as
J S Bach (from his Christmas Oratorio) and
Corelli (the Christmas Concerto). The lighter side
of things will also be well represented, and will
include one of the orchestra's most requested
pieces - a witty 21st-century arrangement of
Jingle Bells!

Tickets £9/£7.50 (Children/WOC students £1)
from Music Stand, High Street;
Greenway Antiques, Corn Street; or at the door

Programme

Kol Nidrei op.47

Max Bruch
(1838-1920)

Bruch's output as a composer is dominated in our percep-
tion by the much-loved violin concerto, but he composed a
substantial slew of instrumental music, as well as many choral
works. It was while he held a conducting post in Berlin, from
1878-1880, that he came into contact with the Sterncher
Gesangverein, a Jewish choir through whose members he
became acquainted with material which he later used in *Kol
Nidrei*, although by the time he came to write it he was
conducting in Liverpool. It is described as "Adagio on two
Hebrew melodies" and was originally written for cello and
orchestra, although it survives as much in the repertoire in its
transcription for cello and piano. Tonight it appears in the
arrangement for wall-to-wall cellos which allows us to feature
some of the talent being nurtured by the Oxfordshire County
Music Service.



Max Bruch

The first of the themes, comes from the *Kol Nidrei* prayer, chanted by the cantor during
the evening service on *Yom Kippur*, the Day of Atonement. The second subject is a
quotation from the setting by Isaac Nathan "She Walks in Beauty", of one of Byron's lyrics
in his collection called Hebrew Melodies.

Duo for violin and cello op.7

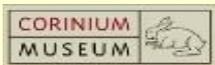
Zoltan Kodaly
(1888-1976)

Allegro serioso, non troppo
Adagio—Andante—Tempo 1
Maestoso e largamente, ma non troppo lento—Presto

Kodaly's childhood and early adolescence was spent in
the Hungarian countryside, where his father was
stationmaster of various railway stations. But both his
parents were musical, and young Zoltan developed both a
talent for composition and an interest in the folksongs of his
native land—this brought him into contact with Bartok, who
became a lifelong friend. In 1906 he was awarded a
scholarship which took him first to Berlin and then to Paris,
where he first became exposed to the music of Debussy,
and to his surprise found remarkable similarities between
the French composer's excursions into the pentatonic scale
and the tones of Hungarian folk music. Back in Budapest
he concentrated on song and chamber music, and in the
latter the twin influences of Debussy and the folk tradition



Kodaly listening to a
children's singing game



Cirencester

Thursday, December 4th 2.30-4.30

Remembering Vaughan Williams

An afternoon talk by Tim Porter

The life and music of Ralph Vaughan Williams
express the turbulent twentieth century like
nothing else. As musician, modernist, folklorist,
socialist, soldier and humanitarian, he em-
braced a great slice of our history. Who could
have foreseen the child of a Victorian
Cotswold vicarage would live to be such an
emblem. 2008 commemorates the 50th
Anniversary of his death. Join Tim Porter for
an informative talk which commemorates the
life and legacy of a Cotswold legend.

Cost £5. Booking essential: 01285 655611

The Burford Singers

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);
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The Red Lion Bookshop, 122 High Street,
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appear. Later Kodaly was to expand into the whole gamut of musical genres, as well as becoming one of the foremost music educationalists of the twentieth century, but his genius for melodic invention continued throughout his life.

The *Duo* for violin and cello was written in 1914, and is full of drama. The middle movement has an almost menacing quality, which Kodaly's biographer, László Eöszé, attributed to Kodaly's unease at the imminence of war, but the outer movements are more optimistic: the first expansive and lyrical, and the finale replete with proper Hungarian passion in the first section, and lots of paprika in the *Presto*.

Interval

Sonata for violin and cello

Allegro
Très vif
Lent
Vif, avec entrain

In 1920 Ravel moved from Paris to Montfort l'Amaury, a little village about 50 kilometres to the south-west, and to a house called Le Belvédère, where he stayed for the rest of his life, filling it with his cats and the clocks, musical boxes and mechanical toys that were his passion. House-furnishing seems to have usurped composition largely, for he took a year to complete this sonata, although the first movement had already appeared in the *Revue Musicale*, in an edition dedicated to the memory of Debussy, under the title of *Duo*. The rest did not come easily, for in February 1922 he was writing to his friend, the critic M D Calvacoressi "The duo was finished. Then I realised that the scherzo was much too developed, and what's more lousy. I'm starting it all over again". Even when he had finished it to his own satisfaction he was nervous that it would not be understood by those who still sheltered in the calmer waters of his pre-war oeuvre. He wrote "I think this sonata marks a turning-point in my career. The music is stripped down to the bone. The allure of harmony is rejected and increasingly there is a return of emphasis on melody".

The first movement starts with some winding counterpoint which one would be hard put to identify as Ravel in a blind listening test, elegant though it is. Some of the composer's

Maurice Ravel
(1875-1937)



Le Belvédère in 1957

characteristic harmonies surface later. The scherzo depends on exuberant *spiccati* whose accuracy Ravel insisted on when coaching the players who first performed it. One of them, the violinist Hélène Jourdan-Morhange, recalled "Ravel would not allow the tiniest discrepancy between the sound of the two instruments, dissimilar though they are. So there were arguments....". The movement ends with a fine flourish, the instruments sounding like more than two. The slow movement, lyrical and passionate before subsiding gently, might even be thought to point the way to Messiaen, who certainly admired Ravel. The finale had the benefit of one of the composer's graphic instructions: his insistence that the cellist bounce his or her bow on the strings "like a mechanical rabbit". "*Avec entrain*" translates approximately as "with gusto", and not only the bow but the entire movement bounces energetically to its finish.

Concerto for violin and cello in A (all'inglese) RV546

Allegro
Andante
Allegro

Trying to swim through the oceans of small type in the record catalogue for a particular Vivaldi concerto caused the record shop owner to explode "why didn't someone tell him to stop?" Truly Vivaldi's output was prodigious; after he was appointed Maestro di Violino at the Ospedale della Pietà, the institution attached to the church on the Grand Canal in Venice for orphaned, abandoned or indigent girls, where those among them who showed musical aptitude were given training. So marvellously did they respond to their tuition in both singing and playing that they attracted attention and praise from all over Europe. Are there echoes in 21st century Venezuela?

Having been appointed in 1703, at a comfortable annual salary of 60 ducats, he was given a hefty rise of 40 ducats a year later in recognition of an expansion of his job description to include the teaching of the *viola all'inglese*, a family of stringed instruments resembling the *viola d'amore* in having sympathetic strings. Presumably this is where the appellation attached to this concerto arises. It is a sprightly little piece—nine or so minutes long—and has all the Vivaldi hallmarks: short phrases repeated to achieve mounting excitement, bustling rhythms, an overall feeling of buoyancy and optimism. Tonight's version is a pocket-sized one as the original instrumentation includes continuo as well as violas. No doubt Vivaldi himself improvised on occasion.

Antonio Vivaldi
(1671-1748)



The church of the Pietà

Raphael Wallfisch

Raphael Wallfisch is one of the most celebrated cellists performing on the international stage. He was born in London into a family of distinguished musicians, his mother the cellist Anita Lasker-Wallfisch and his father the pianist Peter Wallfisch

At an early age, Raphael was greatly inspired by hearing Zoltan Szjano play, and, guided by a succession of fine teachers including Amaryllis Fleming, Amadeo Baldovino and Derel Simpson, it became apparent that the cello was to be his life's work. While studying with the great Russian cellist Gregor Piatigorsky in California, he was chosen to perform chamber music with Jascha Heifetz in the informal recitals that Piatigorsky held at his home.

At the age of twenty-four he won the Gaspar Cassard International Cello Competition in Florence. Since then he has enjoyed a world-wide career playing with such orchestras as the London Symphony, London Philharmonic, Philharmonia, BBC Symphony, English Chamber Orchestra, Hallé, City of Birmingham Symphony, Leipzig Gewandhaus, Berlin Symphony, Westdeutscher Rundfunk, Los Angeles Philharmonic, Indianapolis Symphony, Warsaw Philharmonic, Czech Philharmonic and many others.

Teaching is one of Raphael Wallfisch's passions. He is in demand as a teacher all over the world holding the position of professor of cello in Switzerland at the Zürich Winterthur Konservatorium and at the Royal College of Music in London.

Raphael has recorded nearly every major work for his instrument. His extensive discography on EMI, Chandos, Black Box, ASV, Naxos and Nimbus explores both the mainstream concerto repertoire and countless lesser-known works. He has recorded a wide range of British cello concertos, including works by MacMillan, Finzi, Delius, Bax, Bliss, Britten, Moeran and Kenneth Leighton. For the Chandos Walton Edition he was privileged to record the composer's Cello Concerto, originally written for his master, Piatigorsky.

Michael Bochmann

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.

The Friends

violin: Elin White, Jonathan McNaught & Thérèse de Souza
cello: Rosi Callery, Jesse Taylor West, Gilly McMullin, Martin Gellner, Katharine Bardsley, Juliet Price & Sabrina Shortland



photo: Benjamin Ekovaga

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THE LENTHALL CONCERTS

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