

**THE LENTHALL CONCERTS**  
SEASON 2008-2009

**The**  
**Royal College of Music**  
**String Band**  
**directed by Michael Messenger**

**Jeanine Thorpe (violin)**

**Wednesday, January 14th, 2009**

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

Wednesday, February 4th 2009 7.30pm

**Gabriel Woolf** (reader)  
with **John Bacon** (tenor) &  
**Sholto Kynoch** (piano)

Words take pole position as the 150th anniversary of A E Housman's birth is celebrated in poems, prose and song. Gabriel Woolf returns to Burford with his own selection of Housman's poetry and letters, and John Bacon and Sholto Kynoch perform some of the many settings of this most settable of poets' works.

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. Students £3; under-18s 50p

**Lunchtime Concert**  
**Burford Church**

Tuesday March 10th 1.00 pm

**Elizabeth Soden** (soprano)  
**Harry Flint** (clarinet)

accompanied by  
**Daniel Law**

The concert will be in memory of Elizabeth Horn and will include works by Schubert, Purcell, Faure and Jason Robert Brown.

All donations will go to Cancer Research UK.

For further information, call  
07877 376003  
or e-mail [lizziesoden@hotmail.com](mailto:lizziesoden@hotmail.com)

**WITNEY WINTER CONCERTS**

Friday, February 13th 7.30pm

**Wood Green School, Witney**

**Bobby Chen** (piano)

Sonata no.2 op.14 in D minor Prokofiev  
Romeo and Juliet: 10 pieces for piano op.75  
(selection) Prokofiev  
Sonata op.13 'Pathétique' Beethoven  
Eight voyages for piano (selection)  
(UK premiere) Grant Foster  
Five bagatelles Howard Ferguson  
Nocturnes Chopin  
Ballade Chopin

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

**The Burford Singers**

**Messiah**

**G F Handel**

**Palm Sunday 5th April 2009 7.30pm**  
**Burford Parish Church**

Soloists: Lucy Crowe soprano Diana Moore mezzo  
Ben Johnson tenor Derek Welton bass  
with Sir Philip Ledger (harpsichord) and

**The Cotswold Chamber Orchestra**

leader: Kate Bailey

**Conductor: Brian Kay**

Tickets reserved @ £17, £14 and £10  
(students half price);

Postal bookings available from 24th January  
General bookings available 7th February  
from Burford Singers Box Office  
The Red Lion Bookshop, 122 High Street,  
Burford OX18 4QJ 01993 822539

**Programme**

**Divertimento K138**

*Allegro*  
*Andate*  
*Presto*

Leopold Mozart brought his son and daughter back to Salzburg from Italy, at the end of their last European tour early in 1773. Wolfgang's days as a child prodigy were over. But by that time he had won the plaudits of audiences in most countries of Western Europe—nowhere more than in Italy, where his astonishing facility in composition gained him election to the Accademia Philharmonica, and his Italian-style operas brought out the House Full signs. Many of his compositions were written on the hoof, as it were, but in his luggage for his last trip Mozart seems to have taken three divertimenti, written in Salzburg, including K138. They are short, light-hearted pieces, but with a classical formality.

Research has indicated that the three divertimenti were originally written as string quartets, and all three movements of K138 have the transparency of the smaller form. The first bustles merrily, with much play of a sort of question-and-answer between the low strings and the violins. The slow movement is a dreamy melody, with many Mozartean embellishments. In the finale we are back to the scurrying mood of the first movement, with some rather charming pizzicati emerging in the middle. Though he had far to go in his musical development, even at this stage Mozart's stamp is on every bar. Not bad for a 16-year-old.

**Andante Cantabile**

**Pyotr Tchaikovsky**  
(1840-1993)

Tchaikovsky wrote his first string quartet (discounting a single movement, written six years before) in 1871, two years after his first masterpiece, *Romeo and Juliet*, but at a time when he was particularly short of money. His friend Nicholas Rubenstein suggested that Tchaikovsky should give a concert of his own works at the Moscow Conservatory and, lacking the means to engage an orchestra, the composer instead wrote a quartet. It was dedicated to his friend, the botanist Sergei Alexandrovich Rachinsky, and was an immediate success.

When he was fifteen, Tchaikovsky and his younger twin brothers had spent a happy summer on his sister's estate at Kamenka, in the Ukraine. Here he had heard a carpenter singing a folk song called *Sidel Vanya*, which translates as *Vanya sat on the divan*, and this he used in the second movement of the quartet, marked *andante cantabile*: a piece so

*Wolfgang Amadeus Mozart*  
(1756-1791)



*Mozart in 1772*

immediately appealing that it brought Tolstoy to tears when he first heard it. It subsequently became a bit of an albatross for Tchaikovsky, who, faced with the host of transcriptions of it, thought it was the only piece of his that people wanted to hear.

### Concerto for violin in E major BWV1042

Johann Sebastian Bach  
(1685-1750)

soloist: Jeanine Thorpe

*Allegro*  
*Adagio e sempre piano*  
*Allegro*

Between 1717 and 1732 Bach was court composer to Prince Leopold of Anhalt-Cöthen, where a great deal of his secular, purely instrumental music was written. This concerto may well date from this period, although Bach scholars are by no means certain, as no autograph survives, and it is possible that the work was written after Bach moved to Leipzig, where he was to spend the rest of his life. However, as both Bach and Prince Leopold were proficient violinists, it is pleasing to imagine that one or other of them played this concerto at Cöthen. Bach later transcribed the work for violin and harpsichord.

The slow-fast-slow scheme of the concerto Bach borrowed from the Italian composers whom he much admired. Like them, he also made much use of the *ritornello*, the repetition of themes or fragments of themes to build up dramatic effects, and this shows up to advantage in the buoyant first movement. The slow movement, which is in the relative minor key of C sharp, starts with a statement of great deliberation from the cellos, before a magical sustained high note from the soloist floats above it. Throughout the movement most of the melodic business is carried on by the orchestra, with the violin contributing rapturous *obbligati*. In the short but invigorating finale soloist and orchestra are in double harness throughout, egging each other on to the finishing line.

### Interval

### Serenade in E op.22

*Moderato*  
*Tempo di Valse*  
*Scherzo: Vivace*  
*Larghetto*  
*Finale: Allegro Vivace*

Antonin Dvorak  
(1841-1904)

In 1875 Dvorak's career as a composer was beginning to take off. He was a recipient of

the Austrian State Stipendium, which netted him 400 gulden, and one of the jurors of the award, Brahms, was an enthusiastic supporter, who would later recommend Dvorak to his publisher, Simrock, in no uncertain terms: "Dvorák has written all manner of things: operas (Czech), symphonies, quartets, piano pieces. In any case, he is a very talented man. Moreover, he is poor! I ask you to think about it!". In addition Dvorak had a young wife and a new baby—even more of an incentive to write the sunny sort of music which came so readily to his pen.

The title serenade originally signified something vocal, and romantically aimed, preferably in the evening, but in the eighteenth century Don Giovanni was edged out by the orchestral version, which became almost a miniature symphony. It retained nevertheless its romantic nature, as one can tell from the first bars of the opening movement: a yearning melody that builds up a considerable head of steam. There is a more circumspect second subject, but we are soon back under the balcony, as it were. The second movement is a beguiling waltz which reminds us that Prague is not far from Vienna, although there is some decidedly Czech-sounding development. In the scherzo we are flung into almost Mendelssohnian high spirits, although these abate at the end, before the graceful slow movement, whose melody—not the first of Dvorak's to suffer thus—was filched for a popular song of the 60s, as any Ronnie Hilton fans present may recall. The finale is a high-spirited scamper, which pauses towards the end for a reprise of the theme of the opening movement before it hurtles to a close.



Young Dvorak



Bach

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*Raffle prizes for the Lenthall 2008/9 season are donated by Sounds Good*

## Mark Messenger

Mark is Head of Strings at the Royal College of Music, and is well known to Lenthall audiences as a member of the Bochmann Quartet. At the age of sixteen he 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.



## The RCM String Band

The core of the Royal College of Music String Band comprises the first year undergraduate bowed string players. The ensemble brings together the most talented students from a wide variety of continents and backgrounds. Within this, the ethos of chamber musicianship and of being a soloist within an ensemble is explored. Rehearsal periods are short and intense, and much of the educational experience is developed through repeated performances. Standards and expectations are high, with individual responsibility being a key component.

Since its inception, the Royal College of Music String Band has been much in demand, and now has a busy concert schedule both within and outside the College during the annual three months of its existence before the members are subsumed into the College's larger orchestral activity. Regular engagements include concerts for the Lenthall Concert Society, Churchill Music and Oundle School. The Royal College of Music String Band is also invited on an annual basis to perform at the Worshipful Company of Musicians' Evensong at St. Paul's Cathedral.

### **First Violins**

Agata Darashkaite  
(leader)

Colin Scobie

Joo Yeon Sir

Iain Galli-heckmann

Anne Kim

Agnes Daniel

Soh-Yun Kim

Calin Andrei

### **Second Violins**

Alessandro Ruisi

Natalya Zeman

Rachel Gorman

Daisy Tregear

William Kunhardt-

Sutton

Victoria Balan

### **Violas**

Duncan Anderson

Lian Brolly

Tanisha Brown

Georgina Harris

### **Cellos**

Jun Sasaki

Peteris Sokolovskis

Jane Lindsay

Sofiko Tvauri

### **Basses**

Frances Emery

David Johnson

## Jeanine Thorpe

Winner of the "Remember Enescu" International Violin Competition and the Emily Anderson prize, Jeanine Thorpe has been proclaimed as "One of the most sought-after violinists of her generation." She started violin lessons at the age of 6 and quickly progressed to a very high standard. Noted solo and concerto performances include venues such as at St. John's Smith Square, The Barbican Hall, Cadogan Hall, The Royal Festival Hall and the Wigmore Hall. At the age of just 12 she gained recognition as not only the youngest, but also the first ever western winner of the "Remember Enescu" Competition. She then went on to win the ESTA (European String Teacher's Association) Student of the Year, held in Malta aged 15. Most recently, Jeanine appeared in the new BBC 2 television series "Classical Star", and is currently studying at the Royal College of Music with Mark Messenger



## THE LENTHALL CONCERTS

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