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The Lenthall Concerts

Season 2009-2010

The Royal College of Music String Band

directed by Mark Messenger

Thomas Carroll

(cello)

Tim Whitehead

(saxophone)

Wednesday, January 13th, 2010

WITNEY WINTER CONCERTS

Friday, February 12th 7.30pm

Wood Green School, Witney

Vicky Sayles (violin)
Martin Cousin (piano)

**The Countess of Munster Musical
Trust Concert**

Vicky was a Foundation Scholar at the Royal College of Music, and played the The RCM Guaragnini violin throughout her time at the College. She now plays a 1596 Amati Brothers violin on private loan.

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

The Lenthall Concerts

Artistic Director: Michael Bochmann

Coming next:

Wednesday, February 10th 2010 7.30 pm

**David Watkins (harp) and the
Cotswold Children's Chamber Choir
conductor Jacki Pattenden**

<i>Rig Veda</i>	Holst
<i>Wainamoinen Makes Music</i>	Kodaly
<i>Welsh Landscapes</i>	Watkins
<i>Swansongs</i>	Chilcott
<i>Somewhere over the Rainbow</i>	Arlen
<i>I will give my love an Apple</i>	trad., arr. Phillips
<i>Maria walks among the Thorn</i>	Carter

Burford's esteemed young choir joins forces with a longstanding Lenthall favourite.

Wednesday, March 17th 2010 7.30 pm

Bochmann Quartet

<i>Quartet in A minor op.132</i>	Beethoven
<i>Quartet no.11</i>	Shostakovich
<i>Quartet op.103</i>	Haydn/Drabkin

The Bochmann Quartet round off the season with one of Beethoven's late quartets, Shostakovich's unconventional 11th, and Haydn's unfinished op.103, reconstructed by Professor Bill Drabkin of Southampton University.

*The Lenthall Concerts are supported by
sponsorship from:*

The Burford Garden Company
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Concert Society gives grateful thanks, as well as
to the many members and other ticket buyers
who support these concerts.*

Burford Singers

A note for your diary

Sunday 28th March 2010 at Burford
Parish Church at 7.30 pm.

Magnificat (Rutter), Cantique de Jean
Racine & Requiem (Faure)

With the Cotswold Chamber Orchestra,
Leader Kate Bailey.

Soloists Mary Bevan (Soprano), George
Humphreys (Baritone).
Conductor Brian Kay.

Tim Whitehead

Tim Whitehead was born in Liverpool in 1950, the son of one of the original writers of Dennis the Menace in the children's comic, The Beano. His first public performance was as solo clarinettist in his school orchestra's rendition of Mozart's Clarinet Concerto, conducted by his school friend, the now knighted, Sir Simon Rattle. From this promising musical beginning, Tim decided to follow a career in Law, but was pulled back to music, and more specifically jazz, soon after qualifying. He hasn't looked back since.

During his career, Tim has played extensively throughout the UK and Europe, and more recently in the USA with American pianist Phil DeGreg. In the 70s he toured with Ian Carr's Nucleus and Graham Collier Music and won the Young Jazz Musicians of the Year Award with his own band South of the Border in 1977. In the 80's he was a member of the groundbreaking big band Loose Tubes, and continued to develop his own music, recording for Spotlite Records and Editions EG - English People (1983) and Decision (1987) with his own bands, featuring at different times John Parricelli, Django Bates, Nic France and Pete Jacobsen. In the 90's he recorded Authentic and Silence Between Waves, on Ronnie Scott's Jazz House Label with Dave Barry, Pete Jacobsen and Arnie Somogyi, and received The Andrew Milne Award for Jazz, as well as several other commissions during this period. In 1999 Tim released Personal Standards, an album of soul and pop tunes arranged for jazz quartet, which received widespread interest and critical praise including Jazz Album of the Year in the BBC Music Magazine, and led to an educational project at Trinity College of Music under the same title.

In 2000, Colin Riley and Tim won the Peter Whittingham Award to complete and record Tides with the Homemade Orchestra. This was the beginning of a long term collaboration. Since then the HomeMade Orchestra have toured extensively and received several awards and commissions as well as releasing their second album, Inside Covers in 2005.

In 2004 Tim founded the musicians' co-operative WayOutWest, which he has continued to chair since, presenting regular performances at the Ram Jam Club in Kingston and at local theatres as well as workshops and discussion groups.

Thomas Carroll

Born in Swansea, Thomas Carroll studied with Melissa Phelps at the Yehudi Menuhin School and with Heinrich Schiff in Austria. An exceptionally gifted cellist, he is one of only two artists who have auditioned successfully for both Young Concert Artists Trust in London (2000) and Young Concert Artists, Inc. in New York (2001).

At the opening of the 2004/05 season Thomas made his debut with the Royal Scottish National Orchestra and Sofia Philharmonic Orchestra and returned as soloist with the BBC National Orchestra of Wales and ViVA. He went on to give recitals at the Louvre in Paris, Konzerthaus in Vienna, Marianische Saal in Lucerne, the Dubrovnik Festival, Mecklenburg Festival and The International Chamber Music Festival in Utrecht with Janine Jansen, Julian Rachlin and Ensemble.

Last year Thomas gave recitals at the Bath, Presteigne and Winchester Festivals and appeared as soloist with the Vienna Chamber Orchestra conducted by Heinrich Schiff, the Lithuanian National Opera Orchestra at the Murten Festival in Switzerland and with the Northern Chamber Orchestra at the Buxton Festival. Future plans include return visits to Wigmore Hall and Purcell Room, recitals at St. Georges Bristol, the Bath MozartFest with Michael Collins and a BBC Radio 3 Lunchtime Concert. Further afield Thomas gives a series of concerts in Tokyo, under the auspices of YCA, Inc.

In April 2009 Thomas's piano trio, Dimension won the Parkhouse Award. During the 2005/06 season the Trio give a series of recitals throughout the UK, a Wigmore Hall recital and a performance of Beethoven's Triple Concerto with the London Philharmonic Orchestra.

Over the last two years Thomas has made his Wigmore Hall debut and New York Concerto debut at the Alice Tully Hall to critical acclaim, along with debut recitals in New York, Boston, California, Florida and Washington DC. His concerto work has included appearances with the London Symphony, Philharmonia, BBC National Orchestra of Wales, London Mozart Players, ViVA, Orchestra of the East Midlands, Prague Philharmonic and Bayerischer Rundfunk Orchestra.



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The Royal College of Music 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 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 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, Oundle School as well as annually being invited to perform at the Worshipful Company of Musicians' evensong at St. Paul's Cathedral

Violins

Ben Baker

Aisha Syed

Eunsley Park

Lifei Huang

Henry Tong

Ricky Gore

Sakura Tanaka

John Garner

Magdalena Loth-Hill

Elin White

Violas

Jessica Tickle

Samuel Espinosa

Mark Gibbs

Rebecca Dyson

Kesari Pundarika

Cellos

George Ross

Ariana Kashefi

Genevieve Brothwood

Colin Clark

Hannah Masson-Smyth

Double Basses

Adam Churchyard

Eva Shearman

James Kenny

Mark Messenger

At the age of 16, Mark Messenger gained a scholarship to the Royal Academy of Music where he studied with David Martin, Sidney Griller, and the Amadeus String Quartet. He has since had a full career as a chamber musician, soloist and orchestral leader. He played first with the Bingham and currently the Bochmann String Quartet, touring overseas and recording with both ensembles. He has always been involved in the commissioning, performance and promotion of new music. For many years he also performed and toured extensively with his jazz/rock crossover group, Mercury Jazz.

As an educationalist, Mark has also been responsible for the initiation and delivery of outreach programmes for many orchestras and organisations including the Academy of St. Martin in the Fields, Brighton Philharmonic Orchestra, English Symphony Orchestra and Colchester Borough Council. For four years, he was Director of Chamber Music at the Aberystwyth International Summer Music Festival, and now is regularly invited to deliver chamber music courses at the Britten-Pears school in Aldeburgh. In 1998, he set up the Essex School's String Orchestras Project in order to stimulate string playing within the county and reverse a ten-year decline, and in 2000 he was invited to become Artistic Director and conductor of the Essex Young People's Orchestra, a position he currently holds.

In September 2002, he took up the post of Head of Strings at the Royal College of Music, London.

In 2004 he was appointed artistic director of the London String Quartet Week and was invited back for 2005, 2006 and 2009 and is on the board of the London String Quartet Foundation. Since 2002, he has been much in demand as a consultant on curriculum development, as an external examiner and adjudicator, to give masterclasses and as a lecturer. He is also a consultant for Oxford University Press, New Holland Publishing and the Associated Board, for whom he is currently editing the complete works for violin and piano by Elgar.

Programme

Landscapes with Birds for string orchestra and saxophone

Colin Riley

(revised version - world première)

Solo saxophone: Tim Whitehead

With its solo part and three-movement form this is essentially a concerto for saxophone and string orchestra. The soloist is encouraged to improvise within the written music in different ways. The voice of a lone bird, and of a chorus of birds has an emotive and spiritual symbolism. I have gathered together three poems about birds in different landscapes by three well-known British poets of the twentieth century. Each poem provides the suggestion of a framework and energy for the music as well as a particular sound-world.

The first movement is celebratory of the morning, with the energy rising up through the solo saxophone - the first voice of the dawn chorus - and eventually setting light to the strings around it in fractured, interlocking and jazzy riffs and patterns. Here the string orchestra is almost a kind of giant rhythm section, complete with walking bass. The second movement has moved the narrative later in the day, and reflects upon isolation. The solo saxophone here is not the instigator, but a single lone voice absorbing, and lost in, the desolate landscape around it. Somewhere in the middle of the movement the saxophone utters a high and anguished cry. The third movement uses one of the best-loved of Hardy's poems, written on the eve of the twentieth century. After a gloomy introductory section the faint hint of bells is heard quietly as an internal pulse. From here the music rises in celebration, with the pulse being taken up in the whole ensemble in a ring of bells and ecstatic birdsong.

The three movements also provide a structure from dawn to dusk with the bird represented by the solo saxophone. The piece was written for Tim Whitehead, who I've enjoyed working with for many years.

CR

The three poems, with their key phrases, are:

The Edge of Day - Laurie Lee

"The heart's exploding sun"

Dawn's Rose - Ted Hughes

"Talking to stony skylines"

The Darkling Thrush - Thomas Hardy

"Good night air"

Cello concerto in A minor op.129

Robert Schumann

arranged for four cellos by Richard Klemm

1810-1856

Solo cello: Thomas Carroll

with: Jun Sasaki, Solene Chevalier, Christina Clunies-Ross

Nicht zu schnell

Langsam

Sehr lebhaft

Schumann wrote his cello concerto speedily, as was his wont, in 1850, at the time when he was taking up his appointment as municipal music director in Dusseldorf. Here he seems

to have combined his conducting duties with plenty of composition, while Clara maintained her concert career while raising her seven children. Truly a productive pair; but tragedy was not far away, in the shape of Robert's illness and subsequent incarceration in the asylum at Endenich, near Bonn. He was not to hear the concerto before his sadly premature demise, the first performance being in Leipzig in 1860.



Clara and Robert Schumann ca 1850

The Concerto was originally labelled *Konzertstück* (Concert-piece) rather than *Konzert* (Concerto), possibly because it is continuous, with no breaks between movements (Schumann notoriously hated applause in mid-work). Schumann scored it for solo cello, woodwinds, trumpets, tympani and strings, but was recorded as saying he would like to have made an arrangement for smaller forces, cello and string quartet, so that it could be performed in smaller venues. His own orchestration has come in for some heavy criticism from musicians over the years, so much so that Rostropovich even commissioned Shostakovich to make a new arrangement in 1963. Tonight's performance is of the arrangement made for four cellos by the German cellist and composer Richard Klemm (1902-1988), who made the same transformation of concertos by Haydn and Saint-Saens.

The first movement is soon into long, sensuous cello lines, with short, more agitated interpolations from the accompanying instruments. The development is by turns introspective and dramatic. The slow movement features much double-stopping and the interval of the descending fifth, which Schumann used as a symbol of his affection for Clara. The last movement (*sehr lebhaft* - very lively) is a rondo which ends with a short cadenza.

CY

Interval

Metamorphosen for 23 solo strings

Richard Strauss
1864-1949

"The flower of German culture, which has bloomed for two hundred years, has been withering away. Its spirit has been caught up in the machine, and its crowning glory, German opera, has been cut off for ever. My life's work is in ruins - in short, my life is at an end." So wrote the 80-year-old Richard Strauss, distraught at the havoc wreaked by the Allied bombing of Germany and Austria, and in particular the destruction of the opera houses in Munich, Dresden and Vienna, which had all seen premieres of his operas. It was in this mood that he wrote *Metamorphosen* in March and April 1945, the title referring to Goethe's *Metamorphose der Pflanze* (Metamorphosis of Plants), a treatise on the death and renewal (seed-plant-flower-seed) of the natural world. One can see it as an escape from the harsh

realities of the desolated land around him, for although sorrowful, it is a work of immense beauty, and one which was so full of personal significance for Strauss that he could not bring himself to conduct its first performance, although he rehearsed the orchestra in it beforehand.

If there is a musical seed for the work it is the main theme of the slow movement of Beethoven's *Eroica* symphony (the "*Marche funèbre*"), which first appears in a (much metamorphosed) form at the work's opening. Strauss claimed that at first this slipped unconsciously into the music, and once he recognised it he exploited it. The harmonic richness of the individually separated strings is confined at first to the lower instruments, but soon the violins emerge to urge the music upwards to the climax of this initial adagio section. There follows a change of key and a faster interlude, marked *etwas fließender* (gradually more flowing), which builds in intensity to a point where it can do nothing but stop dead in its tracks. When the music resumes it is *adagio* again, and the mood is if anything more grieving. As it moves to its end the *Marche funèbre* appears undisguised with Strauss's own counter-melody above it; in the score the composer wrote "In Memoriam" over the passage.

CY



Richard Strauss

Colin Riley

Colin Riley's work has featured at many festivals in the UK and overseas and his growing reputation has led to commissions and performances in recent years from a range of diverse groups (BBC Symphony Orchestra, London Sinfonietta, Bournemouth Sinfonietta, Viva, National Youth Choir, Smith Quartet, COMA, Continuum Ensemble, Kokoro, and Piano Circus). Between 1995 and 1998 Colin held the post of Composer-in-Association with the Bournemouth Orchestras.

His current work explores the integration of both improvisation and electronic components. Recent collaborations with jazz saxophonist Tim Whitehead led to the formation of the Homemade Orchestra and the two highly acclaimed albums *Tides* and *Inside Covers*. His ensemble MooV, mixing electronica, song-writing, improvisation and live Vj-ing, released its debut album *Fold* in November 08. Colin has also just created a set of pieces for the multi-keyboard ensemble Piano Circus and drummer Bill Bruford which will be released in September 2009 on Summerfold Records.

Other projects in the pipeline are a new work for clarinetist Gareth Davies, guitarist Elena Casoli and the Jack Quartet, as well as a new album with jazz pianist Liam Noble. Colin is also currently working on a second MooV album to be released in Jan 2010.

In 2006 he launched his own record label. Squeaky Kate, with the albums *Close* and *A Green And Yellow Melancholy*, receiving unanimous critical acclaim from all sections of the music media. Several follow-up CDs are planned for the near future. As well as being Senior Lecturer at Brunel University, Colin has been a mentor for the SPNM's Adopt A Composer Scheme for the last six years, and director of the network for creative musicians, Music Orbit.