

The Lenthal Concerts

Season 2010-11

The Bochmann String Trio

Paul Turner (piano)

Wednesday, March 16th, 2011

Swindon Arts Centre

Devizes Road

(Box Office 01793 614837)

Sunday 20th March 3.00pm

The Music Of Renown Ensemble

Miranda Dale *violin* Carmen Flores *viola*
Caroline Dearnley *cello* David Daly *double bass*
Paul Turner *piano*

Schubert 'Trout' Quintet
Mozart Piano Quartet in Eb
Beethoven Variations from Mozart's
'Magic Flute' for cello and piano

The 'Trout' Quintet includes variations on Schubert's own song, The Trout. "In it is enshrined the memory of a delightful summer, of carefree leisure days; the music is bathed in sunshine and the spirit of youth" (Massimo Mila).

Pre-concert talk 2.15pm Diana Bickley

Tickets £12 (£10 concession) Students 15 - 18 £2.50
Accompanied children 14 and under Free

The Lenthall Concerts

Artistic Director: Michael Bochmann

Chairman: Rory Darling

Vice-Chairmen: Brian Swales

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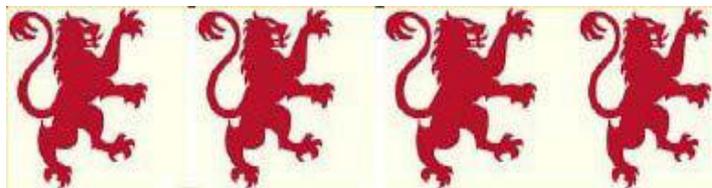
Committee: Jan Campbell

Hal Dunkelmann

Nigel Barraclough

Annual General Meeting

The 2011 AGM will be held on Monday July 11th at Burford School. All members and potential members are welcome to attend, have a preview of the 2011-12 season, and play their part in the running of the Society. If you are not yet a member and would like to be notified of the date of the meeting please give your name to a member of the Committee. As some members of the Committee will be retiring shortly volunteers to take their place would be much appreciated.



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Programme

Piano Quartet in G minor K478

Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Andante

Rondo: Allegro

Mozart composed only two piano quartets, both completed between October 1785 and June 1786. This was during the period of the composer's most brilliant successes in Vienna, and the time corresponds almost exactly to that in which he produced *La Nozze de Figaro*. Three quartets had been commissioned by the publisher (and prolific composer) Franz Anton Hoffmeister, but the public found the first quartet too difficult, and Mozart did not hold Hoffmeister to his contract for the other two, although he had evidently enjoyed himself in writing for this new medium, because he immediately wrote a second one for a different publisher. But never another one: a pity, for the two quartets he wrote show Mozart at the peak of his powers as a writer of small scale instrumental music, and the slightly lighter texture of this combination is about as Mozartean as it gets.



Mozart's piano in Salzburg

The first movement starts with some fairly serious chords from the piano and strings in unison, but these are to wake us up, and give way to some fizzing interplay between the two. Mozart refers back to the opening statement repeatedly, but always subverts it with some cheery development, mainly in the piano part. The andante is a movement of quiet beauty, as sad as Countess Almaviva. But it is handkerchiefs away for the G major rondo-finale, with Mozart tossing out one beguiling tune after another, and the piano part's intricacies leaving one in no doubt as to why the piece failed in the amateur market.

Trio

Jean Sibelius
(1865-1957)

Lento

Allegro

(no marking)

Sibelius was a violinist before he was a composer, having taken violin lessons from the age of fifteen, and a more than competent one, although more suited temperamentally to chamber music than the concert hall. Many of his early compositions were for the violin, although he had yet to find the musical idiom that the world would come to recognise as somehow "Finnish". When that came, after he had studied the folk music of his native country, the emphasis was on symphonic and choral music, and chamber music was somewhat pushed to the sidelines. All the same, it is surprising to find that this is the first of Sibelius's works to grace a Lenthall concert. It was composed when Sibelius was 28, and is made up of three short movements. The first alternates passionate chords with urgent passages which look forward to the great Violin Concerto, written ten years later. The allegro has a scherzo-like dance tune, and the (unmarked) third movement has a sunny little theme, over which the dark shadow of the first movement passes, momentarily.



Sibelius ca 1891

Interval

Piano Quartet in D op.23

Antonin Dvorak
(1841-1904)

Allegro moderato

Andantino (Tema con Variazioni)

Finale. Allegretto scherzando



Dvorak ca 1880

By 1880, when this quartet was written, Dvorak had achieved the sort of breakthrough that makes for great biopic climaxes. His music had been warmly recommended by Brahms to the latter's own publisher, and the appearance of the Slavonic Dances (for piano duet) had been greeted with a review in the *Berliner-Zeitung* so enthusiastic that there had been "a positive assault on the sheet music shops" and Dvorak's name had been made overnight. A torrent of commissions followed, and Dvorak's music began to appear prolifically not only in music shops (where punters obviously found the music easier than their predecessors had found Mozart's a century earlier)

but in the concert halls and recital rooms across Europe.

Where Mozart's quartet sounds like a mini-piano concerto, Dvorak's has a much closer integration between the four instruments. The cornucopia of themes and melodic fragments that is the first movement distributes them evenly, and the development has much give-and-take between the piano and the strings, each of which also have their moments of special luminosity. The second movement has a wistful little theme and five variations, followed by a ruminative coda. The finale starts in dance-like triple time, but then goes into a plethora of time-shifts, with never a dull moment.

Programme notes by Chistopher Yapp

The Bochmann Trio

Michael Bochmann (violin) was brought up in Turkey and England and has been well known in British musical life for several decades. He has performed in the USA, all over Europe and India. He was a prize-winner in the 1972 Carl Flesch International Violin Competition and in the Jacques Thibaud Competition in Paris. For many years he was the leader of the Bochmann Quartet with whom he made many broadcasts and recordings. He was appointed concertmaster of the English String and Symphony Orchestras by William Boughton in 1988. Two years later he partnered Yehudi Menuhin in Bach's Double Concerto in a tour of 18 concerts in the USA and Britain. His recording of "The Lark Ascending" by Vaughan Williams with the ESO for Nimbus Records has been broadcast many times on Radio 3 and Classic FM. He frequently visits Germany to perform and teach.



Carol Allen (viola) received her musical training at the Royal Academy of Music, London. She studied with Sidney Griller, Gwynne Edwards and Max Rostal. After having played in the BBC Scottish Symphony Orchestra, she joined the Pfeifer String Quartet Stuttgart, with which she toured all over Europe. During a 18-month stay in Princeton, NJ (USA), she was a member of the Princeton Chamber Orchestra and the Chanterelle Quartet. Later she was a member of the Dehler String Quartet of the Staatskapelle Weimar, Germany. She received awards from the Royal Academy of Music, London and the String Quartet Competition Colmar (France), made numerous radio and tv recordings and recorded gramophone discs (Beethoven and Reger string quartets). Together with Ivan Sokolov she recorded a CD with works for viola and piano.

Nella Hunkins (cello) was born in New York and studied with Leonard Rose and Janos Starker. Associate principal cellist with the Cleveland Orchestra and member of the Casals Festival, she has performed solo, chamber and orchestral concerts throughout the world. Her 1980 appointment to the Music Hochschule in Berlin brought on tours and recordings with chamber groups such as Philharmonia Ensemble Berlin, Scharoun Ensemble and Kreuzberger String Quartet. She can be heard on Denon Records. She has joined the trio after living in Asia (2001-2009) where she taught and played solo cello with the Singapore Symphony Orchestra. Career highlights include the Fulbright grant to Paris, twice performing on "Seven Seas" cruises, coaching for Jeunesse Musicale, and longer tours in Russia, China and Japan.

Paul Turner

An honours graduate of the Royal Academy of Music, Paul won many prizes and awards culminating in the Queen's Commendation for Excellence and the Peter Pears Accompaniment Prize, adjudicated by Pears himself. His early professional experience included working for organisations such as Live Music Now, the Young Concert Artists Trust and the Countess of Munster Recital Scheme. Paul studied with John Streets and Geoffrey Parsons, and was elected an Associate of the Royal Academy of Music in 1996. His wide-ranging repertoire is typified by concert work which has included: a



a critically acclaimed national tour, (and performances in Amsterdam and Stuttgart) of the three Schubert Song Cycles with baritone Nigel Cliffe; recitals with Caroline Dale, Patricia Rozario, Graeme Broadbent, and (in Holland and Belgium) Lena Lootens; performances of the Schumann Piano Quintet and Schubert's "Trout" Quintet with the Coull and Bochmann Quartets respectively; appearances with the saxophonist Sarah Markham at the Purcell Room, the British and World Saxophone Congresses, and live broadcasts on both Classic FM and BBC Radio 3.

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