

The Lenthal Concerts

Season 2011-12

Trio Orion

Tuesday, November 1st, 2011
Burford School

WITNEY WINTER CONCERTS
Friday, November 11th 7.30pm
High Street Methodist Church, Witney

Haverhill Sinfonia Soloist Competition Winner 2009

Joo Cho (soprano)
Marino Nahon (piano)

Joo Cho has a very active career in opera and oratorio and has great affinity with German Song. She has won first prize in several international competitions and we are delighted to welcome her to perform music by W.A Mozart, L V Beethoven, Alban Berg, Hugo Wolf and Richard Strauss.

Tickets £10/£9 (Schoolchildren £1)
from Music Stand, High Street;
Greenway Antiques, Corn Street; or at the door

The Lenthall Concerts

Artistic Director: Michael Bochmann

Coming next:

Tuesday, November 29th 2011 7.30 pm

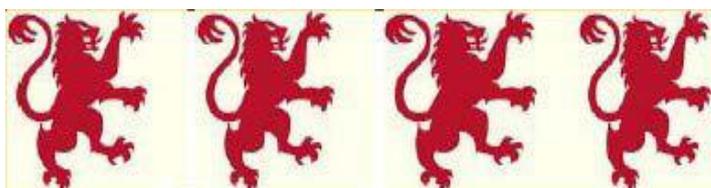
Michael Bochmann (violin)
Adam Khan (guitar)

Sonata in G BWV1021 J S Bach
Arpeggione Sonata in A minor Schubert
Danza del los efimeros Amantes

Milonga Final Francisco Gonzalez
Welsh Folksongs Fernando Millet
Historie de Tango Stephen Goss
Piazzolla

The latest of Michael Bochmann's duo partners joins him in an eclectic programme including a transcription of Schubert's ubiquitous Arpeggione Sonata

Tickets: £12 at the door; £10 in advance from:
— The Lenthall Concerts (01993 822279)
— Red Lion Bookshop, 122 Burford High Street (01993 822539)
— Music Stand, 62 High St Witney (01993-774890)



The Red Lion Bookshop, Burford

Your local friendly independent bookshop.

We have thousands of titles in stock across a broad range of subjects and offer a swift ordering service for every single book in print.

We also stock a good selection of quality cards, wrapping paper, audio books and music.

Tel: 01993 822539

Email: redlion.bookshop@virgin.net

MUSIC STAND

62 High Street, Witney
OX28 6HJ

With over 15 years in the business, we specialise in providing the best selection of everything music related, from sheet music to P A Systems.

Opening Hours | Mon to Sat: 9.30 to 5.00
Closed | Sundays and Bank Holidays

Email us on musicstand@hotmail.co.uk

Programme

(Programme order is subject to change)

Piano Trio op.1 no.3 in C minor

Ludwig van Beethoven
(1770-1827)

Allegro con brio
Andante cantabile con variazioni
Menuetto. Quasi allegro
Finale. Prestissimo

'Op.1' suggests juvenilia, but Beethoven was probably in his mid-twenties when he composed this trio, and had left his birthplace Bonn to study with Haydn in Vienna. A tricky master-pupil relationship, but Beethoven's compositions and piano-playing were soon finding favour with Viennese listeners. And patrons among the aristocracy: Beethoven was given rooms in the house of Prince Lichnowski, who was the dedicatee of the three trios that make up Beethoven's op.1. The first performances of all three were given at the Prince's soirée, and attended by Haydn, who praised the first two, but advised Beethoven not to publish this one. This not surprisingly led to a certain coolth in the relationship with his pupil, who felt that this was the best of the three, but the composer nevertheless carried out some revisions.



Prince Lichnowski

The piano trio form was changing at this time - or at least, Beethoven was changing it - away from the piano-plus-string-ornamentation that had characterised it in the eighteenth century. The strings were asserting themselves more, and although the cello was still called upon to reinforce the relatively weak bass of contemporary pianos - the iron-framed Broadwood was still some years away - it was certainly not confined to its old *basso continuo* role. So from the outset the three instruments are on an equal standing, and the combination of a minor key and Beethoven's dramatic intensity takes one by the collar. The second movement is a set of variations on a simple theme, the sort of thing Beethoven, whose reputation as an improviser was already well established, would have revelled in as a solo performer. The minuet is full of teasing little stops and starts, each instrument seeming continually to nudge the others, and the finale is as sunny as the first movement was stormy, fading to a delicious *pp* at its end.

Piano Trio no.1 op.193 "Cinq pièces brèves"

Bohuslav Martinu
(1890-1959)

Allegro moderato

Adagio

Allegro

Allegro moderato

Allegro con brio



Martinu ca 1897

Martinu was born in Policka, a small town on the Bohemian-Moravian border. He showed early promise as a violinist, and was supported by the people of the town to go to Prague to study at the Conservatory. He did not distinguish himself there, and returned to Policka, where he concentrated on composition. Later he returned to Prague and found work as a violinist in the Czech Philharmonic orchestra. He sent examples of his compositions to Joseph Suk, who encouraged him, and he gradually established his reputation as a composer, writing in a generally romantic idiom, which gradually inclined more to modernism. This was not the way music was going in the newly formed Czech republic,

and in 1923 he moved to Paris, where he came under the influence of composers like Roussel and Les Six, to say nothing of jazz.

When World War II began and the Nazi army approached Paris Martinu left for the USA, but the Trio No.1, originally entitled *Cinq pièces brèves*, dates from Martinu's Paris days—it was written in 1930. Although it has five movements, none outstays its welcome. The first is full of spiky cross-rhythms and the second is a sort of threnody which has echoes of Martinu's musical origins. The bustle of the tiny third movement is followed by a loose-jointed march in the fourth, and the work ends with a cheerful romp in which fragments of stride piano and other jazzy devices can be heard. Much bravura is demanded in the playing.

Interval

Piano Trio no.1 in B op.8

Johannes Brahms
(1833-1897)

Allegro con brio
Scherzo. Allegro molto
Adagio
Allegro

Whether to call this an early or late work of Brahms is a difficult decision. He originally wrote it in 1854 but revised it in 1890, and it is the later version that is usually played. In the late summer of 1853 Brahms had introduced himself to Robert and Clara Schumann in Dusseldorf and shown them much of his work, with which they had been very impressed: 'It seemed as if Brahms had "sprung like Minerva fully armed from the head of the son of Cronus!"' Robert Schumann later observed. There were piano trios amongst this early oeuvre, but none has survived. Brahms, however, set to work on this trio early the next year, around the time of Schumann's nervous breakdown, suicide attempt and removal to a lunatic asylum. He returned to Dusseldorf and took over the running of the Schumann's household and business arrangements, while Clara resumed her career as a concert pianist. In the years that followed he was to form a strong romantic attachment to the woman who was his senior by 14 years and who reciprocated kindly but not passionately. After Schumann's death in 1856 they went, cordially, their separate ways.

In 1890 Brahms' publisher offered him the opportunity to revise some earlier works and Brahms, always the perfectionist, set about an unsparing revamp. The only movement to escape unscathed was the scherzo—the first movement lost about a third of its content, and the moods of the last two were significantly recast. What emerged was a considerably tauter work.

The first movement opens with a broad theme stated by the piano alone at first but after four bars joined by the cello and then the violin. Throughout the movement the two strings play as one instrument, the cello having by Brahms' time been liberated from its underpinning role by the invention of a piano with much more sonority in the basement area than hitherto. The movement develops with great richness, and one wonders once more how much Brahms heard an orchestra in his head while he was composing for slighter forces. The scherzo is a full-blooded gallop which quite suddenly gives way to something like a Brahmsian cradle song, although this is worked up to a robust climax. The hunting theme returns, much subdued.

The chorale-like theme of the adagio is handed back and forth between piano and strings until they come together at the end of the first section. Thereafter there are solo and duo passages for the strings, with the piano providing a decorative accompaniment. The finale is in storming triple-time. with all three instruments going flat-out.

Trio Orion

Although only one year old, the Orion trio has already attracted a very positive and enthusiastic response. It was formed at the Royal College of Music, in September 2010. The trio is currently working under the tutelage of Michael Bochmann and also benefited from advice from Melissa Phelps and Gordon Fergus-Thompson.

Amongst other projects, the Orion Trio gave a concert at the Saint Peter's Church in London for the London Piano Trio Society and participated in the Piano Trio day at Warwick University. Recently the Trio was offered a full scholarship to take part in a masterclass organised by Gina and Michael Bochmann and followed the masterclass with a recital playing Beethoven and Brahms. The trio is currently developing a new programme for concerts and competitions.

Emmanuelle Turbelin graduated with distinction in piano performance and accompaniment at the National Conservatory of Music in Lyon and studied further at the National Conservatory in Montpellier, winning the Leopold Bellan Competition (Paris) with the Trio Carpe Dième in 2002. She obtained the MMus Diploma with distinction at the Royal College of Music in 2009, where she accompanied many masterclasses by distinguished musicians, later acting as accompanist at many important French festivals. She is now staff accompanist at the Conservatoire in Arras.

Samuel Godefroi was born in Paris in 1987. He started playing the violin at the age of 6. After graduating in 2003 in Meudon Conservatoire as a student of Guy Comentale he continued his studies at the Versailles Regional Conservatoire with Alexandre Brussilovsky, where he graduated as well, in 2006. Samuel is now studying at the Royal College of Music in London with Yossi Zivoni. Between 2003 and 2010 Samuel made several appearances in different events including Belesbat Masters, Musique en Pays d'Olt, or with the ORCJ Orchestra.

Axelle Porret began playing the cello at the Conservatory of Reims at the age of 7, later studying with Marc-Didier Thirault in Reims, Yvan Chiffolleau in Perpignan and Hélène Dautry in Paris and received first prize in both cello and chamber music at Reims and Perpignan Conservatoires. She participated in the summer academies of Prades and Courchevel, also playing in numerous

masterclasses and performing with orchestras such as the Orchestre Régional de Cannes Provence Alpes Côte d'Azur, and as a soloist and chamber musician in many chamber music festivals throughout France such as Le Coeur en Musique et les Rencontres de Louvergny. Axelle is currently studying at Royal College of Music with Melissa Phelps and plays a 1985 Pierre Causse cello, generously lent by the Fond Instrumental Français.



The Lenthall Concerts are supported by
The Burford Garden Company
The Burford & District Society
Cotswold Wildlife Park & Gardens
Oxford Violins

To these, and all our advertisers, the Lenthall Concert Society gives grateful thanks, as well as to the many members and other ticket buyers who support these concerts.

Surround yourself with the things you love



HOME INTERIORS | GARDENING | FOOD | CHILDREN'S STORE | CAFE

BURFORD 
GARDEN COMPANY

Shilton Rd, Burford, Oxfordshire OX18 4PA Tel: 01993 823 117 www.burford.co.uk

**Cotswold
Wildlife
Park & Gardens**

Get **Closer** to **Wildlife!**

- 300 Animal Species • Stunning Gardens
- Giraffe Walk Way • Walk with Lemurs
- Train (runs Apr-Oct) • Adventure Playground
- Café • Picnic Areas • Open Daily at 10am

See our website for special
events throughout the year!



www.cotswoldwildlifepark.co.uk
Burford, Oxon OX18 4JP
(Mid-way between Oxford & Cheltenham)



Scan the barcode
on smart phones.