

The Lenthall Concerts

Season 2012-13

Michael Bochmann

Deniz Gelebte

Wednesday, November 28th, 2012

Burford School

WITNEY WINTER CONCERTS

Friday, December 14th 7.30pm

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Richard Uttley

(piano)

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minutes before the start of a performance

The Lenthal Concerts

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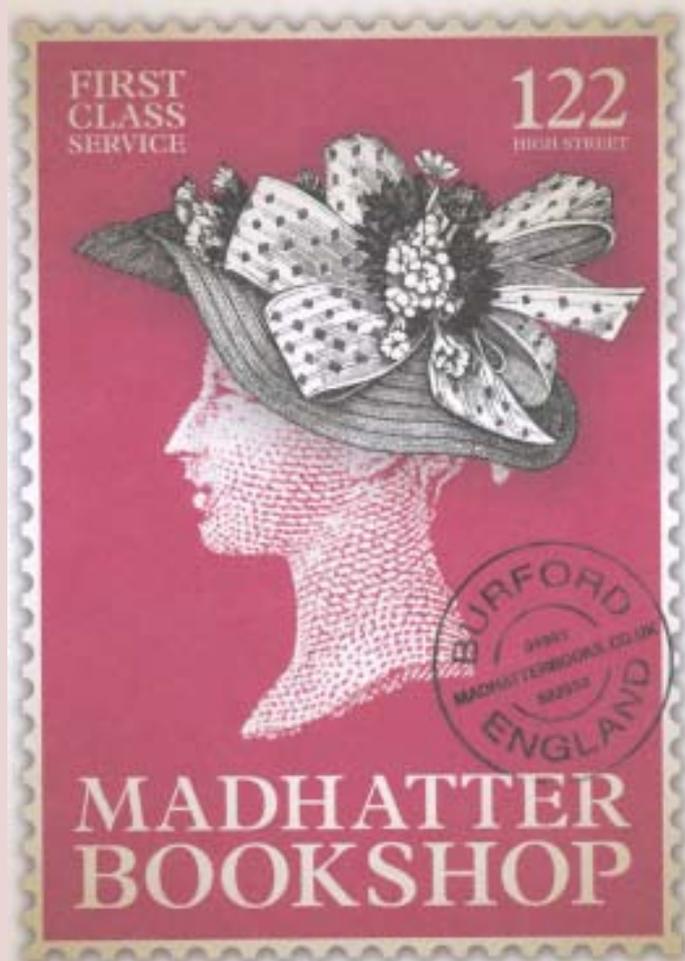
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Programme

Sonatina in G op.100

Antonin Dvorak
(1841-1904)

Allegro risoluto
Larghetto
Molto vivace
Allegro

In 1892 Dvorak succumbed to the well-funded blandishments of Mrs Jeanette Thurber, the wife of a successful New York grocer, and became the Director of the Conservatoire she had founded at 128 East 17th Street. He took with him his wife and two of his six children and settled happily into American society and musical circles. Always receptive of the music around him, and possibly because he had a few black students in his classes, his music took on some of the colours of the indigenous music around him, the most stirring example being the "New World" symphony, completed in 1893. Soon afterwards he left for a brief stay in Spillville, a colony of Czech expats in Iowa, from which he made excursions to Chicago to conduct his own works at the World's Fair. During one of these he visited the Minnehaha Falls near St Pauls, Minnesota and was so moved by the beauty of the place that he jotted down (on his cuff, reputedly) the tune that he later used in the slow movement of this sonatina. It is a charming work, which Dvorak wrote for two of his children, the fifteen-year-old Ottilie and the ten-year-old Antonín, to play; although he assured his publisher, Simrock, that grown-ups would enjoy playing it too.

"Risoluto" certainly describes the demanding opening phrase, although it is immediately followed by a graceful response recalling some of the other Dvorak compositions composed at the time. This dialogue continues throughout the movement. The larghetto is a lullaby-like song for the violin, with a tiny more animated passage to stop us from dozing off, and the dancing third movement is Dvorak at his most felicitous. In the finale Dvorak, always the supreme melodist, gives us a feast of good tunes.



Mrs Jeanette Thurber

Sonata in B flat K378

Wolfgang Amadeus Mozart

(1756-1791)

Allegro moderato

Andantino sostenuto e cantabile

Rondeau: Allegro

This work was published with its five companions in two volumes of violin sonatas around 1781, at the time when Mozart's relationship with Archbishop Colloredo of Salzburg was coming to its stormy end. It is possible, though it seems unlikely, that this one was written while the composer was under the patronage, or thumb, of the Archbishop, but the others are known to have been written when Mozart was breathing the exciting new air of Vienna.



Archbishop Colloredo

The original copy was marked as a sonata for keyboard with violin accompaniment. Perhaps this was a sop to pianists who may have formed the bulk of the music-buying public - it was after all the traditional form of violin sonatas - but the description is belied after the first few bars, with the instruments on level pegging, each giving

as good as it gets. The second movement shares its wistful, nostalgic themes between the two instruments, with some *ff* chords at the end dispelling the mood utterly; and the finale starts in much the same style as the first movement, albeit accerated, but explodes into a fusillade of triple-time notes. It recovers some of its composure in the last few measures.

Interval

Violin sonata no.7 in C minor op.30 no.2

Ludwig van Beethoven
(1770-1827)

Allegro con brio
Adagio cantabile
Scherzo: Allegro
Finale: Allegro; Presto

If Mozart was moving the violin sonata on in 1781, twenty-one years later Beethoven was raising the stakes even more dramatically. The three sonatas of op.30, dedicated to the Emperor Alexander I, intimate what was going to happen in Beethoven's later periods. 1802 was indeed a watershed in Beethoven's life: it was the year when he faced the inevitability of his growing deafness, and when he composed his famous 'Heiligenstadt Testimony' in the rustic village outside Vienna, where he had gone in a vain attempt to recover. Is it fanciful to see in this work the urgency that Beethoven's impending isolation was engendering in him? From the first, tense bars the drama is explicit. The long first movement surges like waves beating on rocks, alternating with little restless passages in march time, all the way to its coda. This makes the calm, chorale-like *adagio* all the more effective, although tiny frissons appear even here, towards the end.

A Beethovenian innovation was the insertion of a *scherzo* into the conventional three-movement form, and even he seems to have had second thoughts later, wanting to remove it, but he was persuaded not to. Arguably, its slightly skittish quality is at odds with the surrounding movements, but one would hate to lose it. The finale runs through the full gamut of emotions, including sly little moments of suspense, rhapsodic interludes, and a barnstorming finish.

Programme notes by Chris Yapp

Michael Bochmann

Brought up in Turkey and England, Michael Bochmann comes from a family of professional musicians. He has been well known in British musical life for several decades both for his solo performances and for his work with the Bochmann String Quartet. He has performed in the USA, all over Europe and India.

While still a student and a pupil of Frederick Grinke 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 also received lessons at this time from Sandor Vegh and Henryk Szeryng.

Shortly after this, he made his first solo broadcasts for the BBC. 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 Violin Concerto in a tour of eighteen concerts in the USA and Britain. He regularly performs all six solo Sonatas and Partitas by Bach and his recording of "The Lark Ascending" by Vaughan Williams with the ESO for Nimbus Records has been particularly well received and broadcast many times on Radio 3 and Classic FM. He frequently visits Germany to perform and teach and has just returned from a very successful solo concert visit to Berlin. He also directs the enterprise OPUS 2000 which promotes concerts and sets up new concert series. He is a professor at Trinity College of Music in London and holds courses for young professional ensembles and soloists at his home in Gloucestershire.



Deniz Gelebte

Juilliard trained Turkish pianist Deniz Arman Gelenbe, described as "one of the best chamber musicians of our time" (Paris-Normandie) and a "romantic pianist" (Washington Times) has performed as soloist with orchestras worldwide including the Japan Philharmonic, Ensemble Orchestral de Paris, Slovak Chamber Orchestra, North Carolina Symphony and in numerous recitals including at the Salles Gaveau (Paris), Tonhalle (Zurich), Wigmore Hall (London), and The National Gallery of Art (Washington DC). She has recorded for Hungaroton, Albany and Arcobaleno.



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