

The Lenthall Concerts

Season 2012-13

Trio Arael

Wednesday, February 27th 2013

Burford School

WITNEY WINTER CONCERTS
Friday, March 8th 7.30pm
High Street Methodist Church, Witney

Rivoli String Quartet

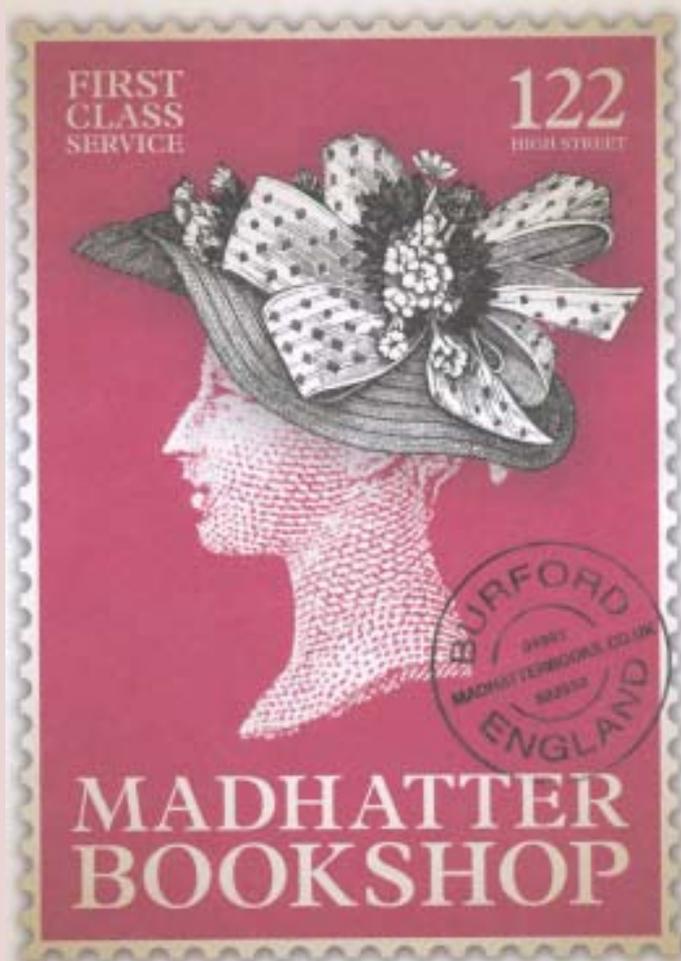
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|---------------------------|-----------|
| String Quartet op.76 no.1 | Haydn |
| String Quartet no.1 | Schulhoff |
| String Quartet | Ravel |

Tickets £10/£9 (under 18 £1)
from Music Stand, High Street;
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minutes before the start of a performance

The Lenthal Concerts

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Programme

Piano Trio in A Hob. XV no.18

Joseph Haydn
(1732-1809)

Allegro moderato
Andante
Allegro

When Haydn took his second leave of absence from the Esterhazy court in 1794 he took with him, inter alia, the three keyboard trios he had dedicated to the dowager Princess Maria Anna, widow of Prince Anton Esterhazy. Trios such as this were popular in London, where Haydn was an immense success: lauded by the press, feted by Royalty, and loved by audiences. He played, conducted and composed energetically, and even found time for an affair with an attractive widow, Rebecca Schroeter, for whom he wrote three more trios. Add to that the fact that he was paid far more than he could have dreamed of earning at home and Haydn's fondness for England becomes quite understandable.

The first movement harks back to earlier manifestations of the form, with most of the work being done by the piano, with the strings repeating or emphasising the some figures, although there are some modest fugal passages, and by the end the workload is more evenly shared. There are quite lengthy repeats. The andante starts with a circumspect little melody in th relative key of C minor, minimally ornamented. It returns to A major briefly but the minor mood returns and is sustained to the end. There is no pause before the *allegro* finale, which is a sort of rondo, not entirely unlike the famous "Gypsy Rondo" which Haydn wrote for one of Mrs Schroeter's trios. It is a very merry movement, with lots of *acciaccaturas* in the piano part.



Rebecca Schroeter

Piano Trio in E flat op.148 D897 ("Notturmo")

Franz Schubert
(1797-1828)

Adagio

Schubert wrote this one-movement piano trio in 1827, about a year before he died, and it was published posthumously, like most of his works. The possibility is that it was intended as the slow movement of the B flat trio written at about the same time, but rejected in favour of the slightly more animated *andante* with which that work saw the light of day. When it achieved its nickname *Notturmo* is not known, but there is certainly a dreamy quality about the opening, which is dispelled after thirty-two bars by a change of key and time signature, some martial flourishes from the strings and heroic *arpeggii* in the piano part. This alternation between musical yin and yang continues throughout the piece, which eventually resolves into a peaceful *pianissimo* in the home key.

Tempesta di sabbia

Andrea Morricone

(b.1964)

Andante

Un poco swing

The name Morricone immediately conjures up memories of the spaghetti westerns of the sixties and seventies. But the egregious composer of the scores for them was Ennio, Andrea's father. A graduate of the Santa Cecilia Academy in Rome in 1994, the son has established himself as a composer and conductor both in Rome and Los Angeles. As well as orchestral pieces he has an impressive roster of chamber music, including four string quartets.



Andrea Morricone

Like his father, Morricone *films* is a prolific film composer, with several notable scores to his name as well as the BAFTA awarded to father and son for *Cinema Paradiso*. The antecedents are plainly audible in *Tempesta di Sabbia*: a piece written

for violin and chamber orchestra in 2009. A catchy hook allows for a modicum of development without ever being submerged. To think of it as cinematic is inescapable: not only because of its sound but also its highly evocative title (translation: "Sandstorm").

The piece was originally written for the Festival Nuovi Spazi Musicali in 2010 and it was first performed in October 2010 in Rome by the Arael Piano Trio. The composer revisited the composition in August 2011, and tonight's performance will be the first of the revised version.

The piece is in two parts. played without a break.

Interval

Neizbeznost (Inevitability)

Peter Kopac

(b.1949)

Peter Kopac is a Slovene composer, pianist and teacher who writes piano, chamber, vocal and orchestral music. His works have been performed in Europe (Croatia, Austria, Switzerland, Italy, France, Germany, The Netherlands) and in the USA (Phoenix-Arizona, Las Vegas). He was educated in the Academy of Music in Ljubljana where he finished in 1981 with a degree in composition, and is a piano teacher, coach and librarian at the music school in Škofja Loka and also lecturer in composition at the Intermediate Music School in Celje.

Piano Trio no.3 in C minor op.101

Johannes Brahms
(1833-1897)

Allegro energico
Presto non assai
Andante grazioso
Finale: Allegro molto

This piece is one of four works that Brahms wrote for this combination of instruments, one of which was published posthumously. At the time he wrote this trio (1886) his reputation was secure, with all four symphonies and much more behind him. Brahms wrote it when he was on holiday on Lake Thun, near Bern, Switzerland, a productive period which also produced two violin sonatas, the cello sonata in F, and two of his best songs, written for the latest object of his flirtations, the German singer Hermine (sic) Spies. The trio was given its premiere in 1887. Brahms himself was at the piano, with Jenö Hubay, violin, and the cellist David Popper, both of whom were composers in their own right.

The opening of the first movement leaves one in no doubt that Brahms means business, from the first declamatory chords, through the following stormy passages until we reach relative calm in one of the composer's sonorous melodies played in



Thun

unison by the strings. This Brahms at his most authoritative, and the mood is maintained throughout. Nothing could be farther from the drama of this movement than the delicacy, almost skittishness, of the second, in which the strings seem to flirt with the piano and each other. The dreamy *andante* is almost the Brahms of the Cradle Song, although there is slightly sterner stuff embedded in it, and a rousing bar at the end. The unwinking mood of the first movement returns in the finale, although it never becomes ponderous, and there are melodic felicities in the exchanges between the instruments. It is not always the case with Brahms that a work leaves one wishing for more, but this remarkably compact piece does just that.

Programme notes by Chris Yapp

Trio Amael



Tatjana Ognjanovic – piano

Volodja Bal•alorsky – violin

Damir Hamidulin – cello

The Amael Piano Trio was founded in October 1999 by three very accomplished artists, who, individually, have backgrounds as prominent soloists and chamber musicians.

All three artists have performed internationally as guests of numerous music festivals and as soloists with many orchestras. Individually they have also created multiple CDs and have made extensive live and archival radio and TV recordings throughout Europe and in the USA and Asia.

The trio have performed many successful concerts in a variety of venues, concert series and festivals including very successful performance at Carnegie Hall in New York in 2006, Forfest Kromeriz, CZ, Gasteig in Munchen, Bled Festival, Pucisca Summer Festival, Bol Summer Festival, performance at Cankarjev Dom (the most important

cultural centre in Slovenia), the International Festival of Contemporary Music in Radenci, Summer Music Festival of Hvar (Croatia), International concert series of Zemono and The Spectrum Festival etc.

The Arael Trio has achieved the status of being among the most sought-after chamber groups in Slovenia. In addition to performing known traditional trio literature from various style epochs, the trio is also dedicated to performing contemporary works, and to the promotion, internationally, of Slovenian composers of piano trio literature.

In the immediate future, they plan to schedule concerts and perform in many different countries, make several CDs, and expand their repertoire, exploring the works of lesser-known composers and performing new works created for piano trio.



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