

The Lenthall Concerts

Season 2014-15

Bochmann String Trio

Michael Bochmann (violin)

Carol Hubel Allen (viola)

David Powell (cello)

Paul Turner (piano)

Wednesday, October 1st 2014

Burford School

Music at Stow

Autumn Festival October 29th - November 1st
Wednesday 29th October

Fairport Convention

- Internationally acclaimed Rock Folk Group

Thursday 30th October

"Let's Make Music"

- a full day event in St Edward's Church for children of all ages. Performance at 5pm

Jazz Night

-Visitor Information Centre, Stow 7.30pm

"Travels with my Violin"

-Supper evening with Michael Bochmann (violin)
and Michael Blackmore (piano)
Condicote Village Hall 7.00pm

Friday 31st October

Klanglust Youth Orchestra

-St Edward's Church, Stow, 7.00pm

Saturday 1st November

Jazz Concert

--International artists at St Edward's Church, Stow,
7.30pm

Tickets and details for all events will become available in July from **Borzoi Bookshop** and from the **Visitor Information Centre, Stow**

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The Lenthall Concerts

Artistic Director: Michael Bochmann

Coming next:

Tuesday, October 29th 7.30 pm

Note: venue is Burford church

Klanglust

directed by Bernd Muller

Concerto Grosso op.6 no.1	Handel
Violin Concerto no.4 in G Hob.VIIa/4	Haydn
Symphony no.1	Boyce
Palladio	Jenkins
Lyrisches andante	Reger

The young ensemble, Klanglust, from Fürth, Nuremberg have been a great success with Lenthall audiences and this is their fourth visit. The splendid setting of the church with its warm acoustic sets them off to the best advantage.

Tickets: £12 at the door; £10 in advance from:
— The Lenthall Concerts (01993 822279)
— Madhatter Bookshop, 122 Burford High Street (01993 822539)
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NIELS GADE Novoletten
REGER Lyrisches Andante
WARLOCK Capriol Suite
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ESO
English String Orchestra

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Programme

String Trio in E flat op.3

Ludwig van Beethoven
(1770-1827)

Allegro con brio

Andante

Menuetto. Allegretto - Trio

Adagio

Menuetto. Moderato - Minore

Finale. Allegro

Up to the end of the eighteenth century Beethoven was far better known as a pianist than a composer, but he had a modest (by later standards) oeuvre under his belt when he left Bonn for Vienna in 1792 to study with Haydn. Amongst its contents was this trio, which has the distinction of being the first of his works to be heard in England: in Leicester, to be precise. This was the home town of a hosiery manufacturer and keen musician called William Gardiner, still remembered for his settings of psalms to the music of German composers, and his possibly greater prowess as an early acoustical engineer, but mostly for his part in this curious story. He it was who befriended the Abbé Döbler, chaplain to the Elector of Cologne, when the latter had fled to England before the advance of the French army towards the city. The story gets even more rum, as the Abbé arrived in England in the company of Mrs Frances Bowater, a daughter of the Earl of Faversham, who had been to Germany with her husband with allegedly rather scandalous intent, and who had been left there by him for reasons we can only speculate upon. She lived in Old Dalby Hall, near Leicester, and introduced the Abbé to William Gardiner, who was so impressed by the Trio in the Abbé's luggage (in his violin case, naturally) that he tried to find out more about the composer, to be told that Beethoven was "mad, like his music". He became, and remained, a passionate fan, and when Beethoven's statue was inaugurated in Bonn in 1845 he was asked to add his signature to the scroll to be placed in the lead-lined box beneath the statue. It lies there, just beneath those of Queen Victoria and Prince Albert.



Frances Bowater, by Gainsborough

One is certainly not short-changed by Beethoven in this work. Six movements instead of the usual three or four, and none of them particularly abbreviated, although numerous repeats account for much of the length. The opening movement is full of Beethovenian muscle, and is followed by an andante which sounds suspiciously like a minuet to the untutored ear, although this marking is reserved for the third and fifth movements. Between these comes a song-like adagio against a rocking rhythm. The finale has so much gusto that one wonders

why Beethoven abandoned the string trio form for the quartet after writing only five examples. But five years later he had written his last one.

Prelude and Fugue for String Trio op.24

Gerald Finzi
(1901-1956)

Prelude
Fugue

Gerald Finzi was born in London into a prosperous family. He was one of four children, and his father was a successful shipbroker. However, this happy state of affairs was soon to end. In the space of a few years his father and three brothers died. It was then that Finzi first became aware of the transience of life—one of the major themes of his music.

He studied composition with Stanford, later becoming a professor himself at the Royal Academy of Music. He was a friend and admirer of Vaughan Williams, and was also influenced by English literature, especially Thomas Hardy, Thomas Traherne and William Wordsworth.

With his wife Joy he moved in 1939 to Ashmansworth in Hampshire, where he grew rare old varieties of apples and founded the Newbury String Players. It was there that he was diagnosed with Hodgkinson's Disease, which was to cause his early death, in 1956.

There was a period in the late 1930s and early 1940s when Finzi wrote virtually all his chamber music. This is his only piece for strings alone, and was written as a tribute to his teacher, R O Morris (1886-1948), a composer of some repute himself—his "Love came down at Christmas" is a staple of the King's College Cambridge carol service. Finzi adopted the classic form of prelude and fugue: the prelude is a series of short, thoughtful sentences: an exposition, if you like, whose development is reserved for the more animated and meticulously composed fugue.



Gerald Finzi

Piano Quartet no.1 in C minor op.15

Gabriel Fauré
1845-1924

Allegro molto moderato
Scherzo. Allegro vivo
Adagio
Allegro molto

After the very English reserve of Finzi's Prelude and Fugue, Fauré's first Piano Quartet may seem to come as a tidal wave of romanticism. Those who wish to separate the emotional life of composers from their music may look away now. Fauré started to write this work in 1876, after courting Marianne Viardot, a well-known singer's daughter, for five years. They became engaged the following year and broke it off four months later. Fauré finished the quartet in 1879 and revised it in 1883, completely rewriting the finale. It is fanciful to think of this as being like the tearing up of old love letters, but this is certainly music with passion at its core.

Not that it wallows in it. The first movement is affirmative, with lovely reflective interludes. There are touches of Brahms and Dvorak here. The scherzo is full of skittering phrases on the piano, against staccato chords from the strings, and vice versa. There is a marvellous false ending about half-way through, with an immediate resumption in the same mood, but with the strings muted.

If Fauré was indeed finding an outlet for his emotions it is in the adagio that his heart is most conspicuously on his sleeve, and one remembers how powerful an influence on French composers Wagner was at this time.

No trace remains of the original finale, so one cannot judge what Fauré's mood was when he wrote it; but the later version is very upbeat, mostly composed of rising phrases which finish the piece in buoyant style.

And what, as a postscript, of Fauré's romantic life? He married in 1883 (the year of the re-written finale), reasonably happily although hardly to a soulmate. He spent his later years in a series of extra-marital attachments to other muses.



Fauré in 1875

The Bochmann Trio

Imagine three established soloists at the height of their careers coming together to explore the rarely performed gems of the String Trio repertoire - and you have the Bochmann String Trio!

Michael Bochmann, violin, has been prominent in British musical life for several decades. He has performed in the USA, all over Europe and in India. While still a student, Michael was a finalist and winner of the British Prize in the 1972 Carl Flesch International Violin Competition. At only 19, he made his first solo broadcast for the BBC. In February 1990 Michael partnered Sir Yehudi Menuhin in the Bach Double Violin Concerto in a tour of 16 concerts throughout the USA and Canada. He frequently directs the English Symphony Orchestra and has performed as a soloist with them many times. The ESO recording of the Lark Ascending by Vaughan Williams is often broadcast on Radio 3 and Classic FM. He is a professor of violin and chamber music at Trinity College of Music in London, and he gives private lessons, master classes and residential courses at his home in Gloucestershire.



Carol Hubel-Allen, viola, received her musical training at the Royal Academy of Music, London. She studied with Sidney Griller, Gwynne Edwards and Max Rostal, and had master classes with Louis Persinger, Bruno Giuranna, Sandor Vegh and György Kurtag. She left her position with the BBC Scottish Symphony Orchestra to join the Pfeifer Quartet, Stuttgart, touring extensively throughout Europe, also giving recitals with piano and appearing as soloist with orchestra. During an extended stay in the USA, she was a member of the Princeton Chamber Orchestra and the Chanterelle String Quartet. Until 2006 she played in the String Quartet, Staatskapelle Weimar, Germany. Since 2009 she formed the Duo Karadys with the pianist Alan MacLean. She received awards from the Royal Academy of Music and the International String Quartet Competition, Colmar, France and has made numerous radio and tv recordings and discs.

David Powell, violoncello, was appointed sub-principal cellist with the CBSO by Simon Rattle, a position he still holds today under their music director Andris Nelsons. He has collaborated with many of the finest conductors and soloists and toured and recorded extensively. In addition he has worked with the Philharmonia, the Royal Philharmonic, the BBC Philharmonic and the London Philharmonic Orchestras. As a chamber musician David has performed at many festivals and Midland venues with the Montpellier String Trio, his cello and harp duo "51 Strings" and the piano trio, Trio Severn of which he is a founder member. Educated at Oxford he studied with Jacqueline du Pre, David Strange and Bernard Greenhouse (Beaux Arts Trio) and now teaches part time at the University of Nottingham, a city where he grew up. He has served as Chair of the CBSO Benevolent Fund, Trustee for the Cotswold Suzuki Violin Group and coach for the CBSO Youth Orchestra and the National Youth Orchestra of Great Britain.

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 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.



WITNEY WINTER CONCERTS

Friday, October 3rd 7.30pm

Witney High Street Methodist Church

Piatti String Quartet

String Quartet in C op.76 no.3 *Haydn*
"Emperor"

String Quartet in D op.18 no.3 *Beethoven*

String Quartet in G op.13 *Dvorak*

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from Music Stand, High Street;
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THE LENTHALL CONCERTS

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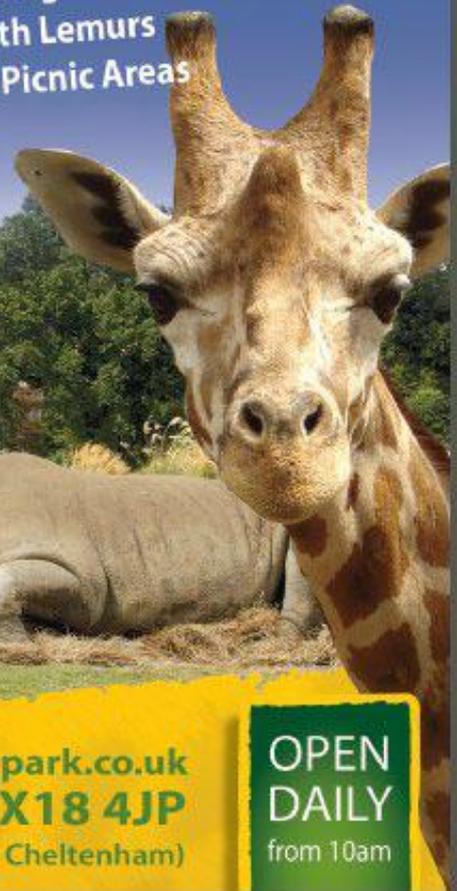
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