

The Lenthall Concerts

Season 2015-16

Michael Bochmann (violin)

Adam Khan (guitar)

Julian Rolands (bandoneon)

Wednesday, December 2nd 2015

Burford School

WITNEY WINTER CONCERTS

Friday, December 11th 7.30pm

Wood Green School, Woodstock Road,
Witney

Katherine Birtles (flute)

José Menor (piano)

Schubert: Arpeggione Sonata in A minor
D.821

Poulenc: Flute Sonata, FP164

Harty: In Ieland

Griffes: Poem (arr)

Prokofiev: Sonata in D major op.94

Katherine Birtles is a selected artists on the Making Music Philip and Dorothy Green Awards for Young Concert Artists scheme.

Tickets £11/£10 (under 18 £1)

from Music Stand, High Street;

Greenway Antiques, Corn Street; or at the door

www.witneymusicsociety.org.uk

The Lenthall Concerts

Artistic Director: Michael Bochmann

Coming next:

Wednesday, January 13th 2016 Burford School

Bochmann Trio

Maria Tarasewicz (piano)

Leon Bosch (double bass)

String Trio in D op 9 no 2 Beethoven

Grand duo Bottesini

Quintet in A ("Trout") Schubert

Beethoven's fascinating progression towards the great string quartets, and Schubert's timeless quintet sandwich the Italian composer's virtuoso piece for violin and double bass

Tickets: £14 at the door; £12 in advance from:

— The Lenthall Concerts (01993 822279)

— Madhatter Bookshop, 122 Burford High Street
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www.lenthallconcerts.org.uk

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Programme

Sonatina in D D384

Franz Schubert
(1797-1828)

Allegro molto
Andante
Allegro vivace

The line between sonata and sonatina is a fine one, and shouldn't worry us. The three sonatinas which Schubert wrote at the age of 23 were called "sonatas" by the publisher Diabelli (he of the Beethoven Variations), presumably to assure his customers that they were getting their money's worth. This one is, indeed, quite brief, but what it lacks in depth it more than makes up for in ebullience and high spirits. Each of the three movements has its own song-like melody which is given minimal development but which manages to be completely satisfying.

Concerto for guitar in D RV93

Antonio Vivaldi
(1678-1741)

(Allegro)
Largo
Allegro

Vivaldi composed literally hundreds of concerti, but none of them for the guitar, as far as we know. And only one of them for the lute: of which this is the transcription for the modern, that is six-string, guitar.

Arioso

Johann Sebastian Bach
(1685-1750)

The term *arioso* originally referred to a vocal piece, and this well-loved tune came from a cantata which Bach wrote in Leipzig in 1729. There it is identified as "*Ich steh mit einem Fuss in Grabe*" ("*I stand with one foot in the grave*") but it is much more familiar sans words in one of its numerous instrumental adaptations.

The Four Seasons

Vivaldi, arr. Rowlands

By the time Vivaldi's compositions for his pupils had gained admiration beyond the Pietà, he had risen to a higher position there, in which he had an opportunity to write sacred music. He had also followed his father into the world of opera, establishing

himself as both composer and impresario at the theatre of S. Angelo. But he was still under contract to the Pietà to supply them with two concertos each month (at a fee of one sequin each). The four concertos portraying the seasons appeared in 1725, as part of a collection called *Il cimento dell'armonia e dell'inventio*

Interval

Tango Suite

Astor Piazzolla
(1921-1972)

Allegro
Andante rubati melancolico
Allegro

Ástor Pantaleón Piazzolla was born in Mar del Plata, Argentina, of Italian parents, but spent his childhood in New York, where he learned to play the bandoneón. Returning to Argentina at the age of 16 he was encouraged by Arthur Rubenstein, then living in Buenos Aires, to study composition with the composer Ginastera. After sixteen years of composing by day and playing tangos in clubs by night he won a scholarship to study with Nadia Boulanger in Paris, and it was she who persuaded him to free himself from copying Ravel, Bartok and Stravinsky and rely on his own musical instincts. A year later he returned to Argentina, formed the *Octeto Buenos Aires* to play in his revolutionary tango style, and was an immediate success. Piazzolla's *Tango Suite* is redolent of the traditional tango - in the composer's own words "it is full of spunk and vivacity, the life of the bordello, lived among the corrupt cops, randy sailors, thieves and thugs who frequent them".



Piazzolla

Pont Mirabeau

Adrian Politi

Adrien Politi (b. 1957) is one of a number of Argentinian musicians who have made their home in France. Specialising in repertoire for guitar and chamber music, Politi's works combine an Argentinian neo-tango aesthetic with elements of French neo-classicism.

Lo que Vendra

Piazzolla, arr Nestor Marconi

Libertango

Piazzolla, arr Rowlands

Oblivion

Piazzolla, arr Rowlands

Piazzolla's music has been re-arranged for many combinations—surprising, perhaps, for a genre so rooted in the sound of the composer's own orchestration, until one considers how infectious the music is. *Lo Que Vendra* ("the thing to come") is one of a group of works written by Piazzolla between 1950 and 1954 in which he started to develop the style that was to become "Nuevo Tango". In this arrangement, the virtuoso bandoneonist Néstor Marconi expands the jazz harmonic vocabulary implied by Piazzolla's original. *Oblivion* is perhaps Piazzolla's best-known piece, a gentle rocking rhythm, in this transcription laid down by the guitar, under a mesmerising tune. There is more than a touch of the hallucinogenic here.

La Trampera

Anibal Troilo (1914-1975) , arr Rowlands

Bandoneonist, composer and orchestra leader Aníbal Carmelo Troilo (1914 - 1975) is one of the most beloved figures in Argentine tango music. Piazzolla served his apprenticeship with Troilo's orchestra from 1939 to 1944 as a bandoneonist, arranger and occasional pianist. Traditional tango music for dancing includes three genres: the tango proper; the *vals*, which is similar to the European waltz; and the *milonga* (milonga ciudadana or milonga orillera) which is a bouncier style in 2/4 that harks back to an early tango style, the *tango criollo* of the *guardia vieja* (old guard). *La Trampera* (the trapper) is a milonga that Troilo popularised in a version for his quartet with the guitarist Roberto Grela.



Anibal Troillo

Programme notes by Julian Rowlands and Christopher Yapp

Adam Khan was born in Seven Sisters, Neath, South Wales. He began to play the Guitar at the age of 12. After his first recital 3 years later he was hailed by the press as “One of Britain’s most promising young musicians”.

His main teacher over the years has been Oxford based English guitarist Raymond Burley. He also studied in London with the composer John W. Duarte. Adam also spent a great deal of time abroad where he had the chance to study with the great Cuban composer Leo Brouwer in Spain, Germany and Portugal. He also played extensively in master classes with Argentine Guitarist Roberto Aussel.

Adam has been a prize winner and finalist in several international guitar competitions and has given recitals and master classes at leading venues and festivals through out the world including solo performances at the “Guitar festival of Great Britain” in Chichester, the Abu Dhabi music foundation international series in the Gulf, The Delhi international music festival in India, '3rd Cumbres de Guitares' Mar Del Plata, Argentina, the Dundee international guitar festival in Scotland, The Peruvian-British music festival in Lima, Peru, and a duo charity concert with Sitar player Nafees Ahmed in the grounds of Lahore’s botanical gardens in Pakistan.

His debut solo recording “A day in November” for Dinmore records was released in 2003 and has enjoyed great critical acclaim and radio airplay around the world. In 2006 ‘Interludio’ was recorded in Buenos Aires with Guitarist Luis Orias Diz and features duo Guitar music from Argentina, Cuba and Great Britain including Leo Brouwer’s complete guitar duos. His most recent solo recording ‘For the Delight of Shiva’ includes rarely recorded works by English composers Carey Blyton and John Duarte, the world premier recording of ‘Music for a Languishing Prince’ by Ottavio Negro, Gilbert Biberian’s 6 Haiku and continues his project of recording the complete solo works of Leo Brouwer. He has also recorded a cd with violinist Michael Bochmann that includes works by Bach, Fernando Millet, Stephen Goss and Gerald Garcia.

Julian Rowlands is a bandoneonist, composer and arranger specialising in tango, classical and contemporary music. He is a member of Tango Siempre and created the score for the Olivier-nominated show *Midnight Tango* together with Ros Stephen and Jonathan Taylor of Tango Siempre, and performed in the show in the west end and on tour from 2011-2013.

In 2014 Julian created the score for “Flying into daylight”, a play by Emmy award winning writer Ron Hutchinson, and performed in the premiere production with Summer Strallen and Jos Vantylar. In 2015 Julian appeared in the Royal Opera production of *Mahagonny* by Kurt Weill at Covent Garden.

Julian also directs Orquesta Tangazo, a septet featuring members of Tango Siempre and the Sigamos string quartet. His repertoire includes the major works of Astor Piazzolla: the concertos, quintets, Tango Sensations and solo arrangements; the operas *Maria de Buenos Aires* (Piazzolla) and *Mahagonny* (Weill); solo classical pieces, traditional tango arrangements, chamber music, and his own compositions.

Julian's work as a composer and arranger includes the score for *Midnight Tango* (together with Ros Stephen and Jonathan Taylor), many traditional and nuevo tango arrangements for Tango Siempre productions, the incidental music for *Flying into Daylight*, the repertoire of Orquesta



Tangazo and arrangements for Violetta's Last Tango. His compositions include chamber and solo pieces for a variety of instruments.

Publications by Julian Rowlands in the Schott World Music series include "Argentinian Tango and Folk Tunes for Piano", "Klezmer Piano" and "Klezmer Fiddle" (with Ros Stephen).

Recordings featuring Julian Rowlands on bandoneon include Malandras del Tango and Midnight Tango [DVD] with Tango Siempre, and Gainsbourg Reimagined.



Julian Rowlands

Michael Bochmann 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.

THE LENTHALL CONCERTS

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