

# **The Lenthall Concerts**

**Season 2015-16**

**Maria Tarasewicz (piano)**

**Leon Bosch (double bass)**

**The Bochmann Trio**

**Wednesday, January 13th 2016**

**Burford School**

## WITNEY WINTER CONCERTS

Friday, February 12th 7.30pm

Wood Green School, Woodstock Road,  
Witney

**Alessandro Ruisi (violin)**

**Dina Duisen (piano)**

Mozart: Violin Sonata in B flat major, K378

Bethoven: Sonata in C minor, op 30 no 2

Franck: Sonata in A for violin and piano

*Alessandro Ruisi is a selected artist under the  
Countess of Munster Musical Trust scheme*

**Tickets £12/£11 (under 18 £1)  
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## The Lenthall Concerts

**Artistic Director: Michael Bochmann**

Coming next:

**Wednesday, February 10th 2016 Burford School**

**Peter Adams (cello)**

**Paul Turner (piano)**

Piano Sonata in F K332 *Mozart*

7 Variations on "Bei Männern, welche Lieben  
fühlen" from The Magic Flute, for cello & piano

*Beethoven*

Piano Sonata in C minor op 13 no 8

*Beethoven*

Sonata in G minor op 5 no 2 for cello & piano

*Beethoven*

*Two established Lenthall favourites come together  
in a comprehensive display of the classical cello  
and piano duo repertoire*

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

— The Lenthall Concerts (01993 822279)

— Madhatter Bookshop, 122 Burford High Street  
(01993 822539)

[www.lenthallconcerts.org.uk](http://www.lenthallconcerts.org.uk)

## Cheltenham

Chamber Music

Pittville Music Room

Thursday 4th February at 7.30pm

## Takács Quartet

Beethoven - String Quartet in D major  
op.18 no.3

Haydn - String Quartet in C major  
op.74 no.1

Beethoven - String Quartet in C major  
op.59 no.3

*A regular feature of our concert series for over 30  
years, concerts by the Takács are always a highlight  
of the season. This year they will be playing a  
purely classical programme.*

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# Programme

## String Trio in D op.9 no.2

Ludwig von Beethoven  
1770-1827

*Allegretto*  
*Andante quasi allegretto*  
*Menuetto. Allegro*  
*Rondo. Allegro*

In October 1792 Beethoven left his home town of Bonn and journeyed to Vienna, where he was to spend the rest of his life. His purpose was to study with Haydn in the city that was pre-eminent in the musical world of Europe at that time, but he was to establish himself first as a performer, which he did with gusto. Had his impending deafness not prevented it he might well have pursued performance at the expense of composition, and we should have been much the poorer for that. But the affliction had begun.

Amongst the works of Beethoven's 'Early Period' were five string trios, two of them divertimenti and three of a more substantial nature, gathered together as Op.9. He was never to write again in this form, but one can see, in op.9 at least, the qualities that would make him King of the string quartet in later years.

The three trios were dedicated to Count Johann Georg von Browne-Camus, a nobleman of Irish descent who had been in the Russian Imperial Service under Catherine II and accumulated considerable wealth (later squandered). He and his wife were generous sponsors of Beethoven during the early Vienna years, giving him, *inter alia*, a horse, which Beethoven rode a few times and then seems to have forgotten about.

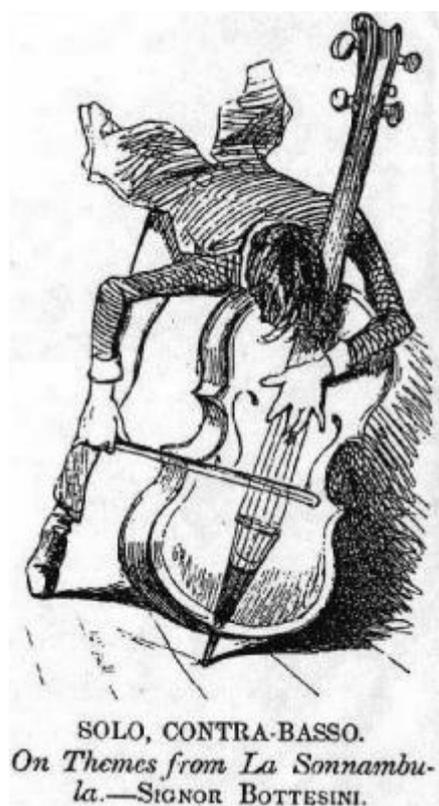
Although he was not a string player Beethoven was in command of writing for strings from the first, and was pleased with these trios: "*la meillure de mes oeuvres*" as he described them in his letter of dedication. The first movement starts with a *pianissimo* melody given to the violin, and continues discreetly in this vein until the other instruments assert themselves, when the mood becomes more dramatic. The first section of a hundred-odd bars is repeated, and then development starts in earnest, with many shifts of tempo, up to the movement's almost self-effacing end. We are in D minor in the second movement, whose marking (*Andante quasi allegretto*) is a little perplexing, but probably indicates a tempo somewhere between a true *andante* and an *allegretto*. It is in 6/8, which gives it a minuet-ish feel, arguably more so than the more explicit *menuetto* which follows it, in which the basic 3/4 is disguised by the composer with interweaving arpeggios. No ambiguity about the finale, where the melody, first stated by the violin is recycled to the other instruments in classic *rondo* form.

## Grand duo

Giovanni Bottesini  
(1821-1889)

*Allegro maestoso—Andante—Lento—Molto cantabile—Allegro maestoso—Mosso*

Bottesini's virtuosity on the double bass led, one feels inevitably, to his being dubbed "the Paganini" of the instrument, and indeed his career echoed that of the older composer. But he was if anything more versatile—certainly a more prolific composer, with operas and sacred works among his oeuvre. Like Paganini he did not confine his career to his homeland, but conducted in Paris, Barcelona, Havana, Cairo (the first performance of *Aida*) as well as in London, where his opera *Ali Baba* was produced. London was also one of his favourite haunts for his virtuosic recitals, and he would frequently put down his baton when conducting an opera to treat the audience to a fantasy on themes from the evening's offering in the interval. These works have come down to us as spectacular ways for bassists to demonstrate their talents, as has the *Grand Duo*, which appeared in 1880 as the *Grand Duo Concertante*, the two solo parts being accompanied, and sometimes merged, with a full orchestra. The transcription of the orchestral accompaniment to the piano throws the heroics of the solo instruments into even more prominence, And these are truly spectacular: never more than when the bass seems to trespass on the range of the higher instrument. If one closes ones eyes it is sometimes hard to tell who is doing what.



*A contemporary view*

Interval

## Quintet in A major D667. Die Forelle (The Trout)

Franz Schubert  
(1797-1828)

*Allegro vivace*

*Andante*

*Scherzo. Presto—Trio*

*Theme. Andantino—Variations. Allegretto*

*Finale. Allegro giusto*

Schubert's output of songs was prolific, and ranged from towering cycles like *Wintereise* to simple, strophic pieces like *Die Forelle*, written, as were scores of others, when Schubert was 20. A throwaway it might have been, but it connected immediately with the public, and was almost hackneyed by the time Schubert



*Young Schubert*

came to write this quintet. That was two years later, at the commission of a rich amateur cellist, Sylvester Paumgartner, who lived in the village of Steyr, where Schubert, on holiday, began to write the work. A brilliant stroke of marketing, then, to incorporate a set of variations on the song as the fourth movement of the quintet, and an equally astute idea (not necessarily Schubert's), to attach the name of the song as its nickname. But the work's qualities are more substantial than the sobriquet suggests. In part these are due to the unusual

instrumentation. Schubert, at Paumgartner's suggestion, forsook the traditional piano-plus-string-quartet composition of the piano quintet and substituted a double bass for the second violin. This gives the work a more open texture and allows the piano to twinkle away without much needed from the left hand—nothing much to do with trouts, but a breezy open-air feeling overall. This is never breezier than in the fourth movement, when after a sober statement of the theme by the strings alone, six progressively ornate variations follow. The double bass even gets the tune in Variation 3, below a particularly flamboyant flight of fancy by the piano. The watery arpeggios reappear briefly in the finale, which also has a generous helping of melodic elements: Schubert as always generous with his tunes.

*Programme notes by Christopher Yapp*

## Maria Tarasewicz

Maria Tarasewicz was born in 1987 in Kiev (Ukraine). In 1999 her family emigrated to Warsaw (Poland) where she studied piano under Natalia Radecka and Natalia Rewakowicz. In 2007 Maria moved to Brussels (Belgium) where she studied in the Royal Conservatory of Music with Piet Kuijken and Eugene Moguilevsky. Currently she is a student of Boyan Vodenitcharov and has been working with other pianists such as Itamar Golan, Paul Gulda, Paul Badura Skoda, Håkon Austbø, Hagit Hassid-Kerbel, Krystyna Borucinska and Olga Roumchevych. She received chamber music lessons from Ivry Gitlis, Gavriel Lipkind, Maxim Vengerov, Dora Schwarzberg, Leonid Kerbel, Vladimir Perlin, Frank Hendrickx and José Vicente Torres. As a chamber musician she participated in numerous festivals. Maria is a laureate of several chamber and solo competitions in Ukraine, Poland and Switzerland.



## Leon Bosch

Leon Bosch has an honoured place among the select group of virtuoso double bass players worldwide. Concerto engagements in many parts of the world with the likes of conductors Pinchas Zukerman, Nicolas Kraemer, Nicolae Moldoveanu and Guido Johannes Rumstadt have been matched by collaborations with a long line of leading chamber music groups - among them the Lindsay, Belcea and Brodsky string quartets, the Academy of St Martin in the Fields Chamber Ensemble, the Moscow Virtuosi and the Zukerman Chamber Players. Partnerships with solo performers have embraced such pianists as Peter Donohoe, Vladimir Ovchinikov, Mikhail Rudy and Maria João Pires.



Leon Bosch has a growing discography of concerto and recital recordings. This will shortly include two albums devoted to the music of the great Giovanni Bottesini and two featuring music by British composers. Then will follow everything from a disc of Russian music and another of compositions by Domenico Dragonetti, to the complete works for solo double bass by Dittersdorf, Menotti's concerto and recordings of a string of neglected concertos for the instrument.

# The Bochmann Trio

**Michael Bochmann MBE**, 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. 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.

**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. 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.

## THE LENTHALL CONCERTS

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