

# **The Lenthall Concerts**

**Season 2016-17**

**Rivka Golani (viola)**

**Michael Bochmann (violin)**

**Deniz Gelenbe (piano)**

**Wednesday, September 28th 2016**

**Burford School**

## WITNEY WINTER CONCERTS

Friday, October 14th 7.30pm

Wood Green School, Woodstock Road,  
Witney

### Alke Quartet

Haydn String Quartet op.77 no.1  
Webern: Langsammer Satz  
Beethoven: String Quartet Op.59 no.1  
(Rasumovsky)

*The Alke Quartet was formed in 2011 from members of the Southbank Sinfonia. The quartet have been selected as Park lane Group Young Artists for 2015-16*

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Concessions apply for senior citizens and students

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

## THE LENTHALL CONCERTS

Artistic Director: Michael Bochmann

Coming next:

Wednesday, November 2nd 2016

### Klanglust directed by Bernd Müller

Cocerto Grosso op.8	Vivaldi
Concerto for viola and orchestra	Telemann
Cello concerto in C minor	Haydn
String Symphony no.10 in B minor	Mendelssohn
St. Paul's Suite	Holst
Andante Festivo	Sibelius

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# Programme

## Sonata for violin and piano in F K376

**Wolfgang Amadeus Mozart**  
(1756-1791)

*Allegro*  
*Andante*  
*Rondo Allegretto grazioso*

In 1781 Mozart was dismissed from the court of Archbishop Colloredo in Salzburg, and moved to Vienna to try his luck as a freelance. There he lodged with the Weber family and after a short infatuation with the eldest daughter of the house, Aloysia, fell in love with her sister, Constanze, and firmly expressed his intention to marry her, to the serious misgivings of his father, whom Mozart sought to reassure by describing Constanze thus: "She is not witty, but she has enough sound common sense to be able to fulfil her duties as a wife and mother".



*Constanze Weber,  
painted by her brother-in-law*

The five violin sonatas K376-K380 were among the first fruits of his independence, and certainly K 376 is a very sunny work, and one may fancy it as being by a young man more seriously in love than the letter to his father suggests. The opening moment skips along like a swain on his way to a rendezvous, and the second, all trills and little hesitations, calls up a picture of fluttering eyelashes (hers) and bashful glances (his). The finale is no less light-hearted, and although The Magic Flute was ten years away, there is something of the Papageno/Papagena chemistry in the interweaving of the two parts in the finale.

## Arpeggione Sonata in A minor

**Franz Schubert**  
(1797-1828)

*Allegro moderato*  
*Adagio*  
*Allegretto*

The arpeggione was something of a freak in the world of instrument making: a bowed string instrument with six strings and frets like a guitar. It was invented by an instrument-maker called Johann Stauffer in Vienna and made its brief appearance



*The arpeggione*

on the musical scene in 1824. Schubert wrote this sonata for it in the same year; since when nobody seems to have written anything at all of note for the instrument. The piece might have been written off as a curiosity, but it has proved to be remarkably durable, first in its translation to the cello, and later to other instruments: viola and double bass among them.

And no wonder, for it is a piece of great charm. The first movement alternates a yearning, song-like theme with passages of scurrying animation; both return in modified form throughout its thirteen minutes, at the end of which the thoughtful mood prevails. No such fluctuations in the *adagio*, where Schubert's gift for heartfelt melody is given full rein; but

this leads without pause into the finale, which reprises the sunshine-and-shadow mood (and some themes) of the first movement. It finishes with a bold flourish, followed by three quiet pizzicato notes on the viola and an even quieter broken chord on the piano: the tiniest of full stops.

*Interval*

Duo for Violin and Viola in G K423

**Wolfgang Amadeus Mozart**

( 1756-1791)

*Allegro*

*Adagio*

*Rondeau. Allegro*

Michael Haydn, Joseph's younger brother, was Kapellmeister at the court of Archbishop Colleredo in Salzburg for 43 years, including the period in which the young Mozart was also a court composer/musician, when his his extensive tours of Europe allowed. Mozart was an admirer of Haydn and there was enough rapport between them for him to finish a set of sonatas for violin and viola when the older composer was taken ill, even though by then the Archbishop had dismissed him and he had moved to Vienna. According to the writer John Burk,

the two extra "sonatas" were passed off as Haydn's own work, and the Archbishop couldn't spot the join.

The viola's traditional role as supporting artist is thoroughly belied in this work, which divides the sixteenths pretty evenly between the two instruments in the assertive first movement. The *adagio*, in C major, gives the lion's share of the melody to the violin, The finale is a breezy rondo, with the instruments sharing the fun equally.

### **Trio in E flat. K498 (Kegelstatt**

### **Wolfgang Amadeus Mozart**

*Andante*

*Menuetto*

*Rondeaux. Allegretto*

Kegelstatt in German means skittle alley, and its relevance to this work is somewhat conjectural. Mozart was certainly to be seen playing skittles round about the time he composed the trio, and another work, *Twelve Duos for French horns* was certainly autographed by him as having been composed in a skittle alley, but the nickname of this trio was coined by a publisher long after Mozart's death.

The piece was written, and first played, for the combination of clarinet, viola and piano (by the eminent clarinettist Anton Stadler, Mozart himself on viola and Franziska, the daughter of a flautist friend who must have been a more than competent player, on piano). However the clarinet was a relatively new instrument at the time and the trio was first published in the more conventional, and therefore presumably more saleable, form of violin, viola and piano. Mozart also cast the work in an unconventional, scheme, starting with an andante which exploits the "turn" or *grupetto* comprehensively. The *menuetto* moves the key to B flat. It is less dainty than some minuets, with a strong forward motion in its song-like melody, but the *trio* has a wistful four-note phrase that Mozart doles out to each instrument in turn. The finale is a succession of rondos, the first returning three times amongst the others; and there is more rounding-off in the coda.



***Programme notes by Christopher Yapp***

## Rivka Golani

*Born in Tel Aviv, Rivka Golani trained at the Rubin Music Academy in Tel Aviv under the celebrated violist and composer Professor Oedoen Partos. A citizen of Israel, Canada, and Great Britain, she currently resides in London, UK. One of today's leading violists, Rivka's contributions to the advancement of viola technique have given her a place in the history of the instrument and have been a source of inspiration to many players and composers. More than 250 pieces have been written for her, including 52 concertos - with several more in the pipeline. She has performed as a soloist throughout the world with orchestras that include the Boston Symphony, Royal Concertgebouw, BBC Symphony, BBC Philharmonic, Hong Kong Symphony, Singapore Symphony, Royal Philharmonic, Rotterdam Philharmonic, Israel Philharmonic, Tokyo Metropolitan, Montreal Symphony, Toronto Symphony, and countless others.*



## Michael Bochmann

*Brought up in Turkey and England, Michael Bochmann has been well known 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. A year later, he was a prizewinner in the Jacques Thibaud Competition in Paris. At only 19, he made his first solo broadcasts for the BBC. During his time as a student at the Royal Academy of Music in London he was a pupil of the famous teacher Frederick Grinke. Later he received lessons from Sándor Végh and Henryk Szeryng. In February 1990 Michael partnered Sir Yehudi Menuhin in the Bach Double Violin Concerto in a most successful tour of 16 concerts throughout the USA and Canada. Michael is very active as a teacher and is a professor of violin and chamber music at Trinity Laban Conservatoire of Music and Dance in London. He is Artistic Director of the Water City Arts Programme. He also gives private lessons, master classes and residential courses at his home in Gloucestershire.*



## Deniz Gelenbe

*Pianist Deniz Arman Gelenbe has been acclaimed as one of the best chamber musicians of our time in France. Critics have been unanimous in hailing her prodigious technique, compelling artistic personality and poetic interpretation. Her extensive solo and chamber repertoire ranges from Bach to contemporary composers. From her base both in Paris and recently London, she pursues an international performing career. She has performed several times at the Salle Gaveau in Paris, the Tonhalle in Zurich, Wigmore Hall, St John's Smith Square and Blackheath Halls in London, Carnegie Weill Hall in New York, National Gallery of Art in Washington D.C., the Albi Festival in France, the Istanbul International Festival, the Ankara Festival, the Dartington International Summer School the Ripon Music Festival in the UK, the Ljubjana Festival in Slovenia, and at the Moulin d'Ande in France. A dedicated chamber musician and teacher, she has performed with the Talich, Alexander, Haydn, Enesco, Ciompi and Borromeo Quartets and performs regularly in piano duo concerts with Charles Webb. She has also played recitals and in chamber music performances in Japan, Italy, Israel, Belgium, Germany, USA, France and the Netherlands.*



# Burford Institute of Music

*The Lenthall season is presented in conjunction with the Burford Institute of Music. The Institute offers a programme of opportunities to those who are interested in, or have a talent for, music. The aim of the Institute is to share our expertise and enthusiasm with others across the North Cotswold Area and to provide students with outstanding musical opportunities. The Institute provides a central venue for primary pupils in the area to come together each week to attend music lessons after school and then play together as an ensemble. This initiative, established in conjunction with the Oxfordshire Music Service, enables any child to have a go at an instrument that interests them at an early age and also gives them the opportunity to share the enjoyment of playing music with others right from the start.*

## THE LENTHALL CONCERTS

**Artistic Director: Michael Bochmann**

**Secretary: Penny Barraclough**

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**Concert Administrator: Christina Scherer**

**Chair: Ann Holland**

**Publicity: Nicola Hillman**

**Vice-Chairman: vacant**

**Member: Penelope Leaf**

**Treasurer: Nigel Barraclough**

## A Message from the Lenthall Concerts Chair

Having played and listened to music throughout my life , I was delighted to be invited to join the Lenthall Concerts team. As a teacher for many years,I have always encouraged music in school.

In my last post twenty years ago I bought a grand piano so that we could host a renowned Russian pianist . Without music we cannot be truly human.

Ann Holland

*Ann Holland is the newly appointed Chair of the Lenthall Concerts Society. She was Principal of the Cotswold School in Bourton on the Water from 1995 to 2011 and now sits on the Cotswolds Conservation Board. Her musical interests include singing with the Stour Singers and Church Choir, and playing keyboard with the Pavillionnaires Jazz Group.*



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