

The Lenthall Concerts

Season 2017-18

**Paul Turner (piano)
The Bochmann Trio**

Wednesday, October 4th 2017

Burford School

WITNEY WINTER CONCERTS

Friday, October 13th 7.30pm

High Street Methodist Church Witney

Ruisi Quartet

Dina Duisen (piano)

Haydn: Quartet no.63 in B flat major (Sunrise)
op.76 no.4 Hoboken no. III:78

Britten: Three Divertimenti for string quartet

Dvorak: Piano Quintet no.2 in A op.81 no.2

The Ruisi Quartet, founded in 2012 by brothers Alessandro and Max, has quickly established a reputation as one of the leading British quartets of its generation. Dina Duisen, who was born into a family of musicians in Almaty, Kazakhstan, has won major prizes at many piano competitions and has participated in a number of international music festivals in Europe, the USA and Asia.

Tickets £12/£11 (under 18 £1)

**from Rapture in the Woolgate shopping centre;
Greenway Antiques, Corn Street; online; or at the door
Concessions apply for senior citizens and students**

www.witneymusicsociety.org.uk

THE LENTHALL CONCERTS

Artistic Director: Michael Bochmann

Coming next:

Wednesday, November 1st 2017

Royal College of Music String Band

The programme provisionally includes:

Symphony no.39 in E flat K543 **Mozart**

Concerto no.2 in B minor for Double Bass **Bottesini**

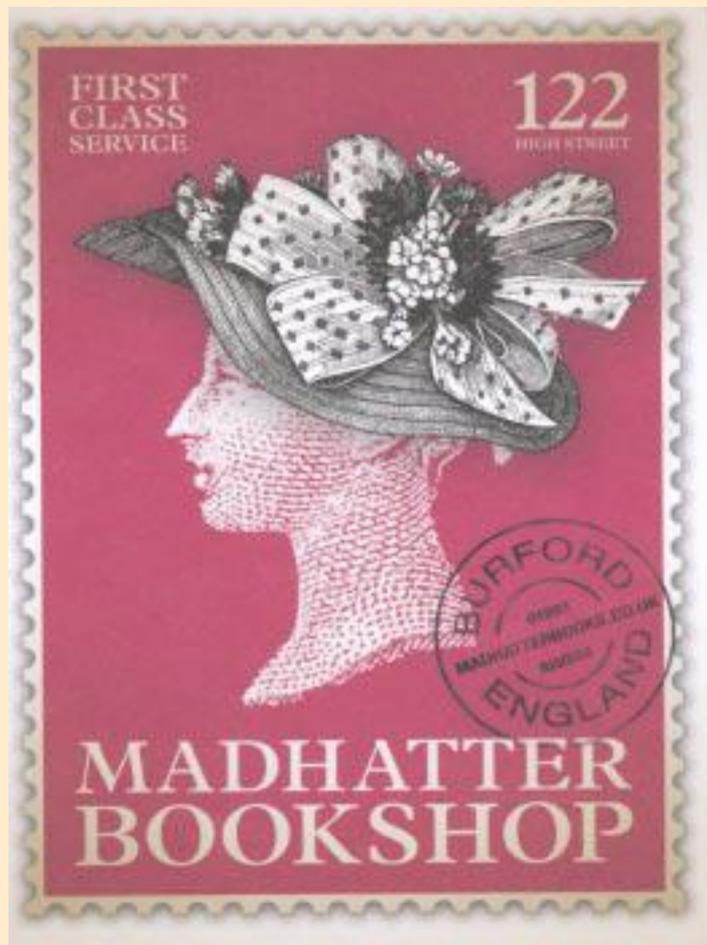
Serenade for Strings in C op.48 **Tchaikovsky**

The RCM are welcomed back after a two year break with a first performance for Lenthall of this Mozart Symphony

Tickets: £15 at the door; £13 in advance from:

— **The Lenthall Concerts** (01993 822279)

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



THE LENTHALL CONCERTS

Artistic Director: Michael Bochmann

President: Christopher Yapp

Chair: Ann Holland

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The concerts are presented
in partnership with



Programme

Piano Quartet in E flat K493

Wolfgang Amadeus Mozart

(1756-1791)

Allegro

Larghetto

Allegretto

In 1785 Mozart's publisher Franz Anton Hoffmeister commissioned Mozart to write three quartets for piano and strings with an eye on the flourishing amateur market, but when Mozart delivered the first one Hoffmeister, a composer himself, viewed its rather disappointing sales and concluded that it was too difficult for his customers and released Mozart from the remainder of the contract.. The composer, rather surprisingly for one who did not generally produce works speculatively, went on and wrote this second quartet. It was published a year later under a different imprint and shortly thereafter in England, the first of Mozart's works to be published here.

It is a piece which brims with ideas. The first movement is genial but restless, as Mozart throws out one melodic idea after another and seems to change key every other bar. There is a rocking figure in the bass of the piano which keeps returning like a mini-coda after each passage and which energises the whole ensemble. The integration of piano and string parts is masterly and one has to pinch oneself to remember that this was not the convention before Mozart - earlier composers had largely stuck to the pattern of solo-piano-decorated-with-string-obligati. The second movement is slow, pensive perhaps in the piano part, comfortably ensconced in the strings, and the finale is lighthearted rondo, with much easy dialogue between piano and strings. Everybody sounds as if they are having a good time, and if one is searching for a reason why Mozart wrote this unremunerative work it might be that he fancied both something to display his skills as a pianist and be fun to play. We are the richer for it

Serenade (String Trio) in D op.8

Ludwig van Beethoven
(1770-1827)

Marcia. Allegro - Adagio

Menuetto. Allegretto

Adagio - Scherzo. Allegro molto - Adagio - Allegro molto - Adagio

Allegretto alla Polacca

Andante quasi allegretto - Variation 1 - Variation 2 - Variation 3 - Allegro - Tempo 1

Marcia. Allegro

What's in a name? More specifically, what's in the word "Serenade? If one gathered together all the pieces with that keyword one would have a pretty mixed bag, from the nocturnal outpourings of the troubadors to the quite sophisticated pieces for instrumental ensemble written by Tchaikovsky, Elgar and others. Why Beethoven should have chosen it for this work is his own business - when it was rearranged for viola and piano six years after its composition in 1797 (by one Franz Xavier Heinz Klein, although Beethoven is known to have corrected the arrangement) it was published as Notturmo in D major, which perhaps harks back to the early manifestations of serenades without contributing too much to our understanding of Beethoven's intentions. It is a string trio of undoubtedly unusual form. Gone is the usual pattern of three movements (conventionally fast -slow-fast): instead we have six, of which the first four are composed of short passages, some of them repeated and one or two re-repeated in a longer sequence. There are pauses, as if we have come to the end of a mini-movement, and altogether Beethoven seems to be teasing us, as he was to do, rather more subtly, in later works. There is the feeling of a set of variations throughout, although we have to wait until near the end before we arrive at a set of more overt variations. Then there is a reprise of the march that started the whole work, or something like it, which one may think redefines the serenade once more.

Interval

Piano Quartet in A (movement)

Gustav Mahler
1860-1911

It is not surprising that Mahler's name has never before graced a Lenthall programme. This is the only piece of his chamber music (sans voice) that is extant. He wrote it during his first year at the Vienna Conservatory, where it had its first performance, on July 10, 1875, Mahler playing the piano part. One can detect the influence of Schumann and Brahms, unsurprisingly. We do not know if the urge to write other works for piano and strings - or at least to complete this one - deserted Mahler but on leaving the Conservatory he began his career as a conductor, and could compose only in the off-season. And no more chamber music: by 1888 he had composed his first symphony: by 1910 his last.



The young Gustav Mahler

Adagio & Rondo Concertante for piano quartet in F D487

Franz Schubert
1797-1828

For the composer of one of the greatest piano quintets ("The Trout") and some famous piano trios Schubert's disdain for the piano quartet seems surprising. But this is all we have, written when Schubert was 19 and still trying to realise his father's ambition of his becoming a schoolmaster. It was written at the request of Heinrich Grob, the brother of Therese, reliably reckoned to have been Schubert's first sweetheart. Indeed, he might have married her had not the Marriage Consent Law not forbidden marriages by men of his class if they could not prove their ability to support a family. She was a talented singer, and must have been the first performer, if not the dedicatee, of many of the songs that poured out of Schubert round about this time.

Why the composer didn't go the whole hog and start the piece with a full-blown *Allegro* we shall never know. The *Adagio* has all the qualities of a solemn introduction, but the expected transition to a faster section never comes. One has to wait until the Rondo, which is a shower of pianistic sparks with the strings very much in accompanying mode. Schubert, had he lived longer, might have given us not only piano quartets but piano concertos, one feels.

Programme notes by Christopher Yapp

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 are supported by

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To these and all our other supports, we extend our grateful thanks

Paul Turner

Pianist Paul Turner specialises in chamber music, having worked with eminent musicians throughout his career, such as Michael Collins, Nicholas Daniel, Caroline Dale, Elizabeth Watts, Sarah Markham, Madeleine Mitchell, Thomas Carroll, Sarah Walker, Alexander Baillie, Patricia Rozario, Jean Rigby, Julius Drake, Joy Farrall, Ruggero Raimondi, Jack Brymer, Jane Eaglen, Michael Whight, Barry Tuckwell, the Emperor, Coull, Bochmann and Heath String Quartets, and the Northern Saxophone Quartet.

He has performed at leading venues both at home and abroad; Wigmore Hall, the South Bank Centre and St. Johns Smith Square, Buenos Aires (Theatre de Colon with Maria Ewing), Amsterdam, Stuttgart, Berlin, Bremen, Valencia and Paris. Festival appearances include Cheltenham, (with Elizabeth Watts, broadcast 'live' by BBC Radio 3 and featured on Sky Arts), Arundel, Buxton, Chichester, Newbury, Norwich and Norfolk, Harrogate, Gower, Salisbury, Cambridge, Bournemouth, Warwick, Ryedale, Blair Atholl and London Opera.

Paul performed Mozart's Piano Concerto K.414 with the English Chamber Orchestra following successful concerts with the ECO Ensemble. In addition to his concert schedule, Paul organises several concert series, most notably at St. Johns Smith Square, London.

An honours graduate of the Royal Academy of Music, he won many prizes and awards culminating in the Queen's Commendation for Excellence and the Peter Pears Accompaniment Prize, adjudicated by Pears himself. Paul was elected an Associate of the Royal Academy of Music in 1996, a discretionary award given to past students in recognition of their contribution to the music profession.

His teachers included John Streets and Geoffrey Parsons and 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. He has gained invaluable advice from participating in masterclasses given by Elisabeth Schwarzkopf, Pierre Fournier, Arleen Auger, Margreet Honig, Robert Holl, the Songmakers Almanac, Rudolph Jansen, Ralph Gothoni and Martin Isepp, amongst others.

Recent new collaborations include Philip Dukes, Dale Trio, David Campbell, Clare McCaldin, Bochmann String Trio, Peter Furniss, Lynn Klock, former Royal Harpist Claire Jones and the Music Of Renown Ensemble (MORE). He has just returned from Massachusetts, where he was invited to give a recital with Sarah Markham for the New England Saxophone Symposium.





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