

The Lenthall Concerts

Season 2017-18

Michael Bochmann (violin)

Urška Horvat (cello)

Deniz Gelenbe (piano)

Wednesday, March 21st 2018

Burford School

Spring Concert

Burford School

Monday 26 March 2018

7.00pm

Adults £6.50 Students £5.50

Online booking via Ticketsource

or email tickets@burford.oxon.sch.uk

 Institute of Music
Burford School

Burford Orchestra

Saturday March 25th 7.30pm

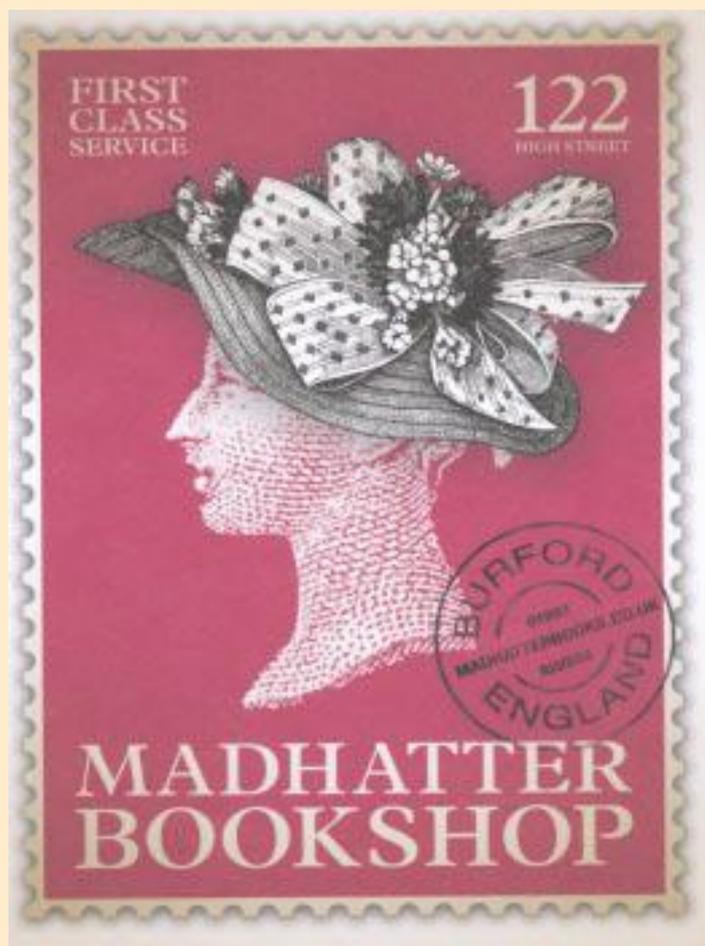
St Mary's Church

Church Green

Witney OX28 4AW

Burford Orchestra returns to Witney's historic St Mary's Church for the first time in over ten years with a delightful programme for a spring evening. The concert opens with the great German composer Johannes Brahms's brooding Tragic Overture before moving into France with Georges Bizet's ever-popular L'Arlésienne suites. The evening is rounded out with the first symphony by the little-known Russian composer Vasily Kalinnikov, a piece that - like its author - definitely deserves to be much more widely known.

£9 for adults £1 for under 16s
Contact telephone 01993 883490



THE LENTHALL CONCERTS

Artistic Director: Michael Bochmann

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The concerts are presented
in partnership with

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Programme

Piano Trio in G major

Claude Debussy
(1862-1918)

Andantino con moto allegro
Scherzo. Intermezzo. Moderato con allegro
Andante espressivo
Finale. Appassionato

In 1880, newly graduated from the Paris Conservatoire, Debussy was hired by the Russian millionairess Nadezhda von Meck on the strength of his pianistic and sight-reading skills. Von Meck was the longstanding patroness of Tchaikovsky, on the rather bizarre condition that they should never meet, but only correspond (quite passionately, on her part). She called Debussy "Bussy" and he taught several of her numerous children.

Debussy's duties also included making up a trio with two other musical members of the household and it was for this combination that he wrote the Trio in G. "My little Frenchman has finished his Trio" Madame von Meck wrote to Tchaikovsky from Florence. "I am sorry not to be able to send it to you for your criticism but he is leaving shortly and would not have the time to copy it out". A nod from Tchaikovsky might have helped to establish the piece: as it was it was not published for more than a hundred years.

The trio does not sound much like the Debussy we have come to know. This is the sound world of those who influenced him at the Conservatoire: notably Massenet, the most popular teacher at the time. No fireworks, which has caused some critics to label, if not to dismiss, it as "salon music", but it is fresh and moves forward easily. There is a hint of chinoiserie about the scherzo, and if there is one movement where the "salon" tag should stick it is the andante. where those of

us raised on Albert Sandler/Max Jaffa and the Palm Court should feel quite comfortable. The finale is in an urgent 6/8, which raises the temperature but in the best possible taste. Debussy had fallen for one of Madame Meck's daughters and asked her to marry him. His suit was rejected out of hand. Perhaps then his ardour had cooled, both in and out of his music. He wrote no more piano trios.



**Tchaikovsky in Florence,
1880**

Piano Trio in D minor op.120

Gabriel Faure
(1845-1924)

The life of Gariel Fauré is the stuff of musical legend: born one of six children in a small town (Pamiers) not far from Carcassonne, into an anything but musical family, his natural talent was spotted by a blind old lady who heard him playing the harmonium in a convent chapel, and persuaded his father to send him, at the age of nine, to music school in Paris. This was the *École de Musique Classique et Religieuse*, founded by Louis Niedermayer, where Camille Saint Saens, who was to



Fauré in 1920

become Fauré's lifelong friend, was a teacher. On leaving he was appointed organist at the church of Saint-Sauveur in Rennes, a post from which he was dismissed at the age of 25 for appearing on Sunday morning still dressed for the previous evening's ball. He returned to Paris as organist in a succession of churches, helped by Saint-Saens, and devoted what time his duties allowed to composing. His songs and works for piano achieved modest success, but his reputation as a composer was not really established until he wrote his Requiem, in memory of his father, when he was 41. By the time he was in his early fifties he had been appointed professor of composition at the Conservatoire and at 60 he became the Director. Here he weathered the political storms of that most reactionary of institutions and became

known as an innovator and a kindly teacher, but his tenure was cut short by his going deaf, and he retired at the age of 75. Nevertheless, like Beethoven, he continued to compose in his final years, which produced some of his finest chamber works, including the Piano Trio, which was brought to the public by the Olympian trio of Jaques Thibaud, Pablo Casals and Alfred Cortot.

Faure originally conceived the piece for clarinet, cello and piano, in which form it is still sometimes played, but the clarinet option had disappeared by the time the work was published. The first movement has the violin and cello swirling round each other over a rocking rhythm on the piano. The *andantino* which follows has a sumptuous melody in which violin and cello are pitched close together. This is subsumed in its development but makes a glorious return later. Faure complained of fatigue while writing the trio but one would not believe him when it comes to the finale, which has much drama in the strings and lots of bubbling energy in the piano part.

Interval

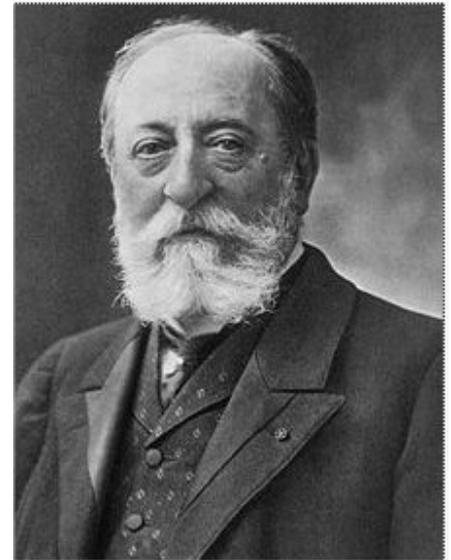
Piano Trio no.2 in E minor op.92

Camille Saint-Saens

(1835-1921)

Allegro non troppo
Allegretto
Andante con moto
Grazioso, poco allegro
Allegro

Saint Saens trained at the Paris Conservatoire and on graduation was appointed as organist in the church of Saint Merri: a post which generated a comfortable income from wedding and funeral fees and left enough time to pursue a career as a composer. He joined the Niedermayer School in 1861 and when Niedermayer died, in the same year, Saint Saens took over as professor of piano. His pupil, Gabriel Fauré, recalled in old age "After allowing the session to run over he would go to the piano and reveal to us those works of the masters from which the rigorous classical nature of our programme of study kept us at a distance and who, moreover, in those far-off years were scarcely known". This respect for French music of the past led him to collaborate in the founding of a society to promote new French music, but this enterprise was delayed by the outbreak of war, in which Saint Saens served, and the rise of the Communards, from whom Saint Saens had to flee to England. By the time he returned public sentiment had turned away from anything German, and French music was enjoying something of a renaissance, with opera particularly popular. Saint Saens wrote several operas, but none of them hit the bulls-eye, and with his comfortable income boosted by a handsome legacy his urge to compose seems to have waned in the closing years of the century, and he became thought of as old hat by many of the young composers - notably excepting Ravel, who thought he was a genius.



Saint Saens

From our perspective the genius theory seems the right one, and the second piano trio illustrates it handsomely. No matter if it sounds as if it might have been written fifty years earlier, it is crammed with invention and wit and the fun starts at the opening, when the first theme is introduced modestly by the strings over cascades of notes from the piano. The listener coming across it by chance might very well think he was hearing the climax of the finale rather than the exposition of a first movement. Things simmer down for a while, but the exhilarating histrionics are never far away. The *allegretto* starts playfully but develops into an *allegro* which makes sterner demands, again, on the pianist. The third movement features a wistful little melody tossed back and forth between violin and cello, who combine in the fourth in a dreamy waltz over some wider-awake mutterings from the piano. The finale works itself up into a fugual frenzy, then pauses for breath before the work finishes in much the same mood as it began.

Programme notes by Chistopher Yapp

The Artists

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.



Urška Horvat is a young Slovenian cellist. She finished Postgraduate Artist Diploma in 2016 with Distinction and Director's Prize for Excellence in Strings at Trinity Laban Conservatoire of Music and Dance with internationally renowned cellist David Cohen. She is the recipient of numerous awards and prizes from national and international competitions and has performed in Great Britain, Germany, Austria, Switzerland, Belgium, France, Slovenia, Croatia and Turkey, both as a soloist and in various chamber ensembles and orchestras. Urška has been invited as a soloist and a chamber musician to participate in various festivals, such as Borough New Music (London), Davos Festival (Switzerland), Les Sons Intensifs (Lessines, Belgium), Seeklang Hergiswil (Switzerland), Festival "Côté Cour, Côté Jardin" (Belgium), Virenze Concerts Series (Netherlands), Glasbena mladina Ljubljanska (Ljubljana, Slovenia) and Festival Lent (Maribor, Slovenia). In June 2016 she performed Dvorák's Cello Concerto with Trinity Laban Symphony Orchestra at Cadogan Hall. Afterwards she was invited to play the concerto again with London Euphonia Orchestra. She plays on the precious cello by J.B. Vuillaume dating from 1815.



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.

Deniz Gelenbe founded and directed the summer academies and chamber music festivals Semaines Musicales de Rouen and Semaines Musicales d'Orsay in France for eleven years.



Burford Singers

Spring Concert 2018

A Concert for Palm Sunday

Sunday 25th March at 7.30pm
in the Church of St. John the Baptist,
Burford

**Purcell: Funeral Sentences for
Queen Mary**
Stainer: Crucifixion

Tenor: Joshua Ellicott

Bass: Quentin Hayes

Organist: Robin Baggs

Conductor: Brian Kay

Our annual Palm Sunday concert
brings together Stainer's Crucifixion
and Purcell's deeply moving and
heartfelt tribute to his beloved Queen

THE LENTHALL CONCERTS

Artistic Director: Michael Bochmann

Annual General Meeting

The Annual General Meeting of the
Lenthall Concert Society will be held
at the School at 7.30pm on Monday,
July 9th 2017. We should be
delighted to welcome all members,
ex-members and prospective
members to enjoy a glass of wine and
a preview of the 2018/2019 season.

The date is provisional. Full details will be posted
on the Lenthall Concerts website
(www.lenthallconcerts.org.uk) in due course.

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.



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