

THE LENTHALL CONCERTS
SEASON 2002-2003

Michael Bochmann
(violin)

Paul Turner
(piano)

Wednesday, January 15th 2003

WITNEY WINTER CONCERTS

Friday, February 14th 7.30pm
Wood Green School, Woodstock Road, Witney

Catherine Futchter (soprano)

accompanied by Paul Plummer

A programme of songs about Love for
Valentine's Day

Catherine Futchter is a former member of the National Youth Theatre and took a degree at Royal Holloway College in London. She was a finalist Thames Valley Young Musicians' Platform competition in 2001.

**Tickets £8 (concessions £6.50, schoolchildren £1).
Lenthall Members receive a further concession of
£1.00.**

MUSIC AT BUSCOT PARK

Sunday, February 2nd 3pm

Elizabeth Stutters

(clarinet)

accompanied by

Bess Ng

Tickets £6, £5 concessions,
50p under-18
from 01367 860588

Promoted by the Oxfordshire Youth Music Trust

Programme

Sonata in G minor

*Allegro vivo
Intermède: Fantastique et léger
Finale: Très animé*

Achille-Claude Debussy
(1862-1918)

After the string quartet of 1883 Debussy largely eschewed chamber music, but his interest was rekindled by a series of concerts of contemporary music promoted by his publishers, the Durand company, and he was commissioned by them to write six sonatas, each for a different combination of instruments. One, for cello and piano, and another, for flute, viola and harp, appeared in 1915, and a third, for violin and piano in 1917. The other three were never written.

Although by then terminally ill, Debussy himself played the piano part at the work's premiere in Paris. He described the work to a friend as "an example of what may be produced by a sick man in time of war." He had indeed been deeply depressed by the slaughter of World War I, but the sonata is nothrenody. In the three brief movements the Debussy trademarks are all there: the wide dynamic range, the fragments of dance, the harmonic texture and colours. The first movement might be one of the Preludes, rescored for violin and piano; the second has fantastical elements; the finale has a strong suggestion of Spain in its solo violin theme, which Debussy described as "chasing its own tail".

Nocturne in Db, Op.27 No.2 Frédéric Chopin

1810-1849

The nocturne, famously invented, or at least popularised, by the Irish composer John Field, was developed into a very personal genre by Chopin, who wrote 20. All of them are slow, gentle, not without their emotional highs and lows but with nothing like the fireworks of the *Ballades*, for instance. In conceiving these pieces he was greatly assisted by the 19th-century developments in piano construction. Previously piano hammers had been hard, giving the instrument a harpsichord-like tone, but the tendency now was to cover them with felt or soft



Chopin, drawn by George Sand

The Lenthall Concerts Coming Next

Wednesday February 12th 7.30pm

Tara Overend (soprano) accompanied by Anne Bolt
Tom Collingwood (cello) accompanied by Zinaiba Zubova

*Programme to include works by Purcell, Duparc, Wolf, Dominick Argento,
Bach, Bridge, David Fanshawe and André Previn*

Winners from the Thames Valley Young Musicians' Platform show their talents in a varied and stimulating programme.

leather, and the resulting, more mellifluous tone was exploited, first by Field and Hummel, and then by Chopin.

The pair of nocturnes, op.27, was written in 1836, during the time Chopin was in love with the 17-year-old Maria Wodzinsky. The affair foundered on Chopin's ill-health and the alarm this caused in Maria's parents. But in the autumn of the year Chopin met George Sand, and a new source of inspiration presented itself.

Svolgimento

Margaret Hubicki

(b 1915)

Svolgimento was written in London in 1940 for Margaret Hubicki's husband, Bodan, who was a brilliant and successful young violinist. It was to be the first movement of a sonata. But only this movement was completed before the tragic death of Bodan. He was killed by an allied bomb dropped on London by mistake just as he was to be called up for military service. Svolgimento is both passionate and dark, reflecting the turbulent times in which it was written.

Zigeunerweisen op.20

Pablo de Sarasate

1844-1908

The Spanish violinist Pablo de Sarasate enjoyed enormous success in his concert tours throughout all of Europe and much of North and South America. Concerti were written for him by Bruch, Saint-Saens, Lalo and Wieniawski; other works by Joachim and Dvorak. He was also a keen string quartet player, both in private and public, but it is as a solo virtuoso that he is best remembered. He wrote a number of pieces to show off his abilities, including the famous *Zigeunerweisen*, an indispensable item in the recitalist's armoury.



Sarasate by James McNeill Whistler

INTERVAL

(wine, fruit juice and Fairtrade coffee will be served in the lobby)

Sonata in A minor op.47 (Kreutzer)

Ludwig van BEETHOVEN

(1770 – 1827)

Adagio sostenuto - Presto

Andante con variazioni

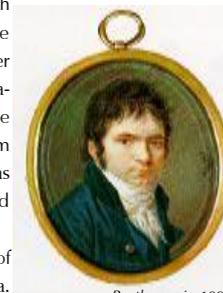
Presto

Beethoven wrote this sonata in 1803, at the end of his youthful period and at a time of great personal crisis. He had been told that his growing deafness was incurable, and was having to come to terms with this appalling fact. He had spent the summer of that year in the village of Heiligenstadt, just outside Vienna, and in the October he composed the paper known as the "Heiligenstadt Testament", found in his papers after his death, and expressing the his almost suicidal mood. But his music seems to have given him the spirit to carry on, for around this time he is recorded as saying "I am by no means satisfied with my works hitherto, and I intend to make a fresh start from to-day".

So began Beethoven's 'heroic' phase, and the summer of 1803 was to see the *Eroica* symphony and the *Waldstein* sonata. The *Kreutzer* sonata was written at about the same time, and in considerable haste, for the young British violinist George Polgreen Bridgetower, who was to play it at a concert in Vienna. The first movement was written in four days, and Bridgetower was forced to play the sonata practically at sight, which he seems to have carried off with considerable aplomb.

The friendship which had sprung up so quickly between Beethoven and Bridgetower withered away just as rapidly (allegedly over a girl). By the time the sonata was printed Bridgewater was not even considered as the dedicatee; that honour went to the French virtuoso Rodolphe Kreutzer.

It is a challenging piece, both for the performers and the listener: its prestos unrelenting, its harmonies dark. A newspaper review called it a "strange work", and although admitting it as evidence of "the artist's great genius", called it an act of "aesthetic or artistic terrorism". We are, we hope, made of sterner stuff than Rodolphe Kreutzer, who could never bring himself to play it. "Composition outrageusement inintelligible" was said to be his verdict.



Beethoven in 1803

Michael Bochmann

Michael Bochmann has been well known in British musical life for several decades both for his solo performances and for his work with the Bochmann String Quartet. He has performed in the USA, all over Europe and India. While still a student and a pupil of Frederick Grinke he was the winner of the British Prize in the 1972 Carl Flesch International Violin Competition and a year later, prizewinner in the Jacques Thibaud Competition in Paris. He also received lessons at this time from Sandor Vegh and Henry Szeryng. Shortly after this, he made his first solo broadcasts for the BBC. 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 Violin Concerto in a tour of eighteen concerts in the USA and Britain. He regularly performs all six solo Sonatas and Partitas by Bach and his recording of "The Lark Ascending" by Vaughan Williams with the ESO for Nimbus Records has been particularly well received and broadcast many times on Radio 3 and Classic FM. He frequently visits Germany to perform and teach and has just returned from a very successful solo concert visit to Berlin.

He has been invited to Italy in May to play a solo recital. He also directs the enterprise "OPUS 2000" which promotes concerts and sets up new concert series. He is a professor at Trinity College of Music in London and holds courses for young professional ensembles and soloists at his home in Gloucestershire.

"His great expertise lies not only in his chamber music but also in his long and effective experience in leading, coaching and bringing ensembles, small and large, to a high degree of perfection and expressiveness." Yehudi Menuhin.



Paul Turner

Paul Turner is rapidly proving to be one of the most versatile pianists of his generation, appearing at London's leading venues - Wigmore Hall, St. John's Smith Square, Blackheath, Fairfield Hall and the South Bank. His festival appearances have included Arundel, Buxton, Chichester, Newbury, Norwich and Norfolk, Harrogate, Salisbury, Cambridge, Bournemouth, Warwick and London Opera. He is increasingly in demand abroad and has given concerts in Amsterdam, Stuttgart, Berlin, Bremen, Valencia and Paris.

With Maria Ewing, Paul gave two acclaimed concerts in the Theatre de Colon, Buenos Aires. He was the artistic director and pianist for a major series of concerts at St. John's Smith Square, including performances by Sarah Walker, Alexander Baillie, Joji Hattori, Patricia Rozario, Jean Rigby, Jennifer Stinton, Caroline Dale and the Emperor String Quartet.

An honours graduate of the Royal Academy of Music, Paul won many prizes and awards culminating in the Queen's Commendation for Excellence and the Peter Pears Accompaniment Prize, adjudicated by Pears himself. 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. Paul studied with John Streets and Geoffrey Parsons, and has played in numerous masterclasses given by, amongst others, Elisabeth Schwarzkopf, Pierre Fournier, Arleen Auger, Margreet Honig, Robert Holl, the Songmakers Almanac, Rudolph Jansen, Ralph Gothoni and Martin Isepp. Paul was elected an Associate of the Royal Academy of Music in 1996.

His wide-ranging repertoire is typified by recent work. This has included: a critically acclaimed national tour, (and performances in Amsterdam and Stuttgart) of the three Schubert Song Cycles with baritone Nigel Cliffe; recitals with Caroline Dale, Patricia Rozario, Graeme Broadbent, and (in Holland and Belgium) Lena Lootens; performances of the Schumann Piano Quintet and Schubert's "Trout" Quintet with the Coull and Bochmann Quartets respectively; appearances with the saxophonist Sarah Markham at the Purcell Room, the British and World Saxophone Congresses, and live broadcasts on both Classic FM and BBC Radio 3.



"...most enthusiastic...lively accompanist..."

(Financial Times - Wigmore Hall)

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