

THE LENTHALL CONCERTS
SEASON 2004-2005

Michael Bochmann

(violin)

David Watkins

(harp)

Wednesday, October 20th 2004

Quill Books

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The Evenlode:
an exploration of a
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by Gordon Otwell

Gordon Otwell describes fifteen walks along public rights of way in the Evenlode Valley. The itineraries are prefaced by a full description of the background of each location, forming a valuable book for both the armchair and active walker.

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Programme

Sonata in C for violin and harp

Antonio Vivaldi
(1678-1741)

Allegro non molto - Larghetto - Allegro

Originally a Trio for violin, flute and bass, this makes a very successful sonata for violin and harp, combining Vivaldi's extrovert and lively style with an intense and poetic melodic line in the slow movement.

Petite Suite for harp

David Watkins

Prelude - Nocturne - Fire Dance

This was one of David Watkins' first compositions and it won first prize in an international competition in the USA. The first two movements depict the River Seaine in its different moods, at morning and at night. The Fire Dance was inspired by the exciting folk music of Paraguay.

Sarabande and Gigue in D minor

Johann Sebastian Bach
(1685-1760)

Bach's writing for violin solo is a miracle of invention, including bass harmony and theme all in one line. By chords, suggestion and a deep knowledge of the instrument he sometimes gives the impression of a whole orchestra in one violin.

Fantasia for violin and harp op.124

Camille Saint-Saëns
(1835-1921)

Written in 1907 for Marianne and Clara Eissler, this work is composed in an extraordinarily characteristic way for both instruments. It is written in one sweep and includes a particularly telling Passacaglia initiated by the harp and elaborated to an extreme by the violin. It is well-known how well Saint-Saëns wrote for the violin, but his writing for the harp shows his great mastery of all instruments.

INTERVAL

Air on the G string

Johann Sebastian Bach

(from Suite in D)

This wonderful melody has been traditionally transcribed by violinists into a lower key so that its sonority really pierces the heart.

The Clergyman's Lamentation

Trad. arr. D.Watkins

This was first published in 1720 by O'Neil in Dublin and is attributed to the famous blind harpist composer Turloch O'Carolan (1670-1738).

Moll in the Wadd

Trad. arr. D.Watkins

Neil Gow collected Scottish and Irish melodies and published them in the late eighteenth century. This jig appears in his second edition, printed in 1810.

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Siembra (the Sowing Season)

Founded on a Peruvian folk song, this lovely arrangement seems to describe a peaceful pastoral landscape glimpsed from a high mountain.

The Foggy Foggy Dew

A young bachelor's excuse for making love to his "young maid": so he "hailed her into bed and covered up her head to keep her from the foggy, foggy dew"

Caprice no.24

At the age of 18, Paganini was frustrated at not having enough "difficult" music to play so he wrote his spectacular Caprices. Even today they are exceptionally demanding and seem almost contemporary in conception. No.24 is in Variation form and the theme has been used by many composers, notably Rachmaninov in his Rhapsody.

Voi che Sapete

(from *The Marriage of Figaro*)

This Aria describes Cherubino's conflicting emotions of excitement and fear as he falls in love with every woman he sees. His breathless excitement is captured in this instrumental arrangement.

Meditation

(from *Thaïs*)

In the opera *Thaïs*, a beautiful courtesan, wants to redeem herself and gain salvation. The meditation comes at this moment of longing for a change.

Sad Marguerite at the Spinning Wheel

Zabel was harpist to the last Tsar of Russia, played with the Imperial Ballet at St Petersburg and taught at the Conservatoire. He wrote many outstanding romantic pieces for his distinguished Russian patrons.

Scarborough Fair

Perhaps the most famous of all British folk songs. the narrator, who is selling herbs, asks the traveller to contact his sweetheart in Scarborough. She will win his heart if she completes various tasks for him.

Now is the Month of Maying

Although composed by Thomas Morley, this song has been accepted in the world of folk songs. It celebrates the coming of Spring with joyfulness on all levels, the regeneration of nature and the first stirrings of love.

Andrés Sás

(1900-1967)

Trad. arr. D. Watkins

Nicolo Paganini

(1782-1840)

Wolfgang Amadeus Mozart

(1756-1791)

Jules Massenet

(1842-1912)

Albert Zabel

(1835-1910)

Trad. arr. D. Watkins

Thomas Morley

(1557-1603)

Intermezzo

(from *Cavaliere Rusticana*)

The intermezzo is played in the middle of this full-blooded and passionate opera.

Summer is i-cumen in

Dating from the thirteenth century, this song celebrates the coming of summer. Everything is in abundance and the buck farts from having eaten too much grass. This arrangement depicts a drunken revelry in the village (with bagpipes!). The cuckoo has the last word.

Trad. arr. D. Watkins

MB/DW

David Watkins

While still at school, David was a member of the National Youth Orchestra and a finalist in the Daily Mirror Competition for young instrumentalists. After studying at the Royal Academy of Music, a French Government Scholarship enabled him to continue his studies in Paris. Returning to London, Solti chose him to play with the Orchestra of the Royal Opera House, Covent Garden. It was a 'Golden Age' which included performances by Callas, Sutherland, Schwarzkopf, Fonteyn and Nureyev. He then became a founder member of the new Welsh National Opera Company under the direction of James Lockhart and, after a short time with the Royal Philharmonic, joined the London Philharmonic under the batons of Boult, Solti, Haitink and Tennstedt.

His solo concerts have taken him all over the world, performing many of the compositions that have been written especially for him. He has also performed as soloist with the London Philharmonic, BBC Philharmonic, Danish Radio Symphony Orchestra. and appeared as soloist with the London Sinfonietta at the London 'Proms' with Sir Simon Rattle conducting.



THE LENTHALL CONCERTS

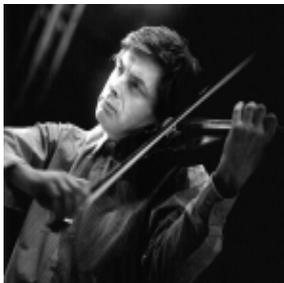
Artistic Director: Michael Bochmann

The Lenthall Concert Society was formally constituted in 1997. Annual membership entitles one to entry to all concerts in the season, plus the opportunity to have a say in the running of the Society.

The venue for the concerts is generously given by Burford School and Community College. Financial support for the 2004-5 season is being given by the Burford Garden Company, the Burford and District Society and the Oxfordshire Youth Music Trust. In addition, some members have donated sums over and above their subscriptions. To all our donors, sponsors and advertisers the Society extends its thanks.

Michael Bochmann

Michael Bochmann, who comes from a family of professional musicians, entered the Royal Academy of Music at 16 on a scholarship to study with Frederick Grinke. He later continued with Sandor Vegh and Henryk Schering. While still a student, he was the winner of the British Prize in the 1972 Carl Flesch International Violin Competition and a year later, prize-winner in the Jacques Thibaud Competition in Paris. Solo broadcasts and extensive tours followed, including a successful tour of the USA and Canada, partnering



Yehudi Menuhin in Bach's *Double Violin Concerto*. He has appeared as soloist in many venues: among others the Royal Festival Hall, Queen Elizabeth Hall, Symphony Hall Birmingham and Bridgewater Hall Manchester. He founded the Bochmann String Quartet, which made over 50 BBC broadcasts and television appearances. They have recorded on Pickwick, Redcliffe, Disque d'Or and Metier labels. The Quartet have performed world-wide and in London, at the Wigmore Hall and British Museum, where they gave the first ever public concert. He is also currently concertmaster of the English String and Symphony Orchestras, who have recorded extensively for Nimbus. His recording of *the Lark Ascending* by Vaughan Williams with the ESO has been broadcast many times on Radio 3 and Classic FM.

He frequently visits Germany to perform and teach and for the past five years has directed the Klanglust Kammerorchester in Furth.

The Lenthall Concerts: coming next

Wednesday, November 17th
7.30pm

The Sacconi Quartet

Quartet in G K387 Mozart
Quartet no.1 op.7 Bartok
Quartet in C op.59 no.3
(Rasumovsky) Beethoven

Tickets £8.50 advance from stewards or
01993 860588; £3 students; 50p under-
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WITNEY WINTER CONCERTS

Friday, November 12th 7.30pm
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(baritone)

JOHN REID

(piano)

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