

THE LENTHALL CONCERTS  
SEASON 2005-2006

**Michael Bochmann  
&  
Michael Blackmore**

**Wednesday, December 7th 2005**

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## Tangleton by Gordon Otewell



Two children come to live on the outskirts of a Cotswold village and begin to enjoy the pleasures of country living. But why does the village seem so sad and unloved? And what is the secret of the Hall, that makes it so forbidding? Plenty of action for 8-11s as the two young incomes find out.

ISBN 0 9526031 8 7, paperback  
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## The Lenthall Concerts: coming next

Wednesday, January 11th 2006  
7.30pm

### The Royal College of Music String Band and Cello Ensemble

Programme to include:

Quartet no.8 (arr. for string orchestra)  
Shostakovich  
Two pieces for from Henry V      Walton  
Ghost Ranch for 8 cellos      Peter Lieuwen

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## WITNEY WINTER CONCERTS

Friday, December 9th 7.30pm

Witney High Street Methodist Church

### Chisato Kusunoki (piano)

Two Preludes and Fugues      Bach  
Sonata no.1 op.74      Glazunov  
Fantasie in C major op.17.      Schumann

*Chisato is a graduate of University College, Oxford where she gained the prestigious Gibbs Prize, followed by a scholarship to the Royal Academy of Music. She was a runner-up in the 2004 Thames Valley Young Musicians' Platform*

Tickets £8.50/£7 (Children/WOC students £1)  
from Music Stand, High Street;  
C Greenway (Antiques), Corn Street; or at the door  
Lenthall Members receive a further concession of £1.00.

## Programme

### Duo in A op.162 D574

*Allegro moderato*  
*Scherzo e Trio: Presto*  
*Andantino*  
*Allegro vivace*

Franz Schubert  
(1797-1828)

In June 1816 the 19 year-old Schubert was able to write in his diary "To-day for the first time I composed for money. Namely, a cantata for the name-day of Professor Watteroth, to words by Dräxler." The cantata was entitled *Prometheus*, and was followed three months later by another *piece d'occasion* with the even more resounding title of *Expressions of Gratitude on the part of the Institute of Teachers' Widows at Vienna to the Founder and Principal of the same*. Not what his father would have thought of as a proper job, and Schubert's career plans were hazy, to say the least, but music was pouring out of him, and among the countless songs of that year were three violin sonatas. Another followed the year after.

The first three were described as sonatas "for piano with the accompaniment of the violin", although when they were printed after Schubert's death it was with the title "sonatas", by which the publisher hoped to attract the custom of amateur violinists of modest ability. The A major sonata is rather more advanced, and is variously described as "duo", "sonata" and "duo-sonata". Whatever the label, the two instruments share the load equally both in exposition and development, the whole piece sounding like mature Schubert - if one can use that word of a composer who died at 31.

The first movement is Schubert at his most melodically generous, serving up song-like tunes sometimes two at a time. The *scherzo* comes next instead of in the traditional slot 3, presumably to separate it from the scherzo-like finale. It goes at the gallop, interrupted by a gently rocking trio. The minuet-ish *andantino* has some interesting shifts of both key and dynamics, and the joyous finale has the two players swapping tunes like jugglers throwing indian clubs at each other.



Schubert in 1826

## Sonata in A

*Allegro ben moderato*  
*Allegro*  
*Recitativo. Fantasia*  
*Allegretto poco mosso*

Cesar Franck  
(1822-1890)

It has taken 72 Lenthall concerts for César Franck to make it into the programme, and his entry is long overdue, for his chamber music, though not prolific, is full of interest. Of German stock, born in Belgium but trained in and sustained by Paris, he took (necessarily) French citizenship when appointed as Professor of Organ at the Conservatoire in 1871. His music is perhaps similarly polyglot: in it one can hear a mixture of the Germanic and French traditions, but his voice is distinctive.

The sonata for violin and piano was written in 1886, during the astonishing burst of creativity that marked the last 15 years of his life, all the more remarkable for his having to confine most of his composing to the summer holidays. It was dedicated as a wedding present to the famous violinist Eugène

Ysaÿe, who played it many times thereafter, all over Europe and the United States, and never tired of telling audiences that he played it *con amore* because of the circumstances of its provenance.

The work has a quality which one is tempted to call organic. The first movement starts reflectively and maintains that mood to the end. Unlike Schubert, so profligate with his melodies, Franck works the main theme throughout, and is not finished with it when the movement is over, as it makes more or less fleeting reappearances in the other movements: in the tempestuous second, and in the yearning *fantasia* which follows the quietly conjunctive *recitativo* of the third. It even returns near the end of the finale, where the movement's own principal subject, which has had its own extensive development, is suddenly jostled aside by the original theme, before it reasserts itself for the passionate conclusion. That the two themes are manifestly the same one in different guises gives the piece a marvellously unified quality, although to this day there are critics whom it exasperates.

INTERVAL

(the performers will introduce these pieces)

### Scherzo in C minor

Johannes Brahms  
(1833-1897)

### Allegro

Joseph-Hector Fiocco  
(1703-1741)

### Chanson de Matin Chanson de Nuit

Edward Elgar  
(1857-1934)

### Rondino

Ludwig von Beethoven arr. Kreisler  
(1770-1827)

### Holvegs Song

Edvard Grieg  
(1843-1907)

### Caprice in A minor

Henryk Wieniawski  
(1835-1880)



Wieniawski

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## 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. Brought up in Turkey and England, he comes from a family of professional musicians. 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 Henryk 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 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.



## Michael Blackmore

Michael Blackmore studied at the Guildhall School of Music and Drama with James Gibb and later in Hanover with Hans Leygraf. He has played recitals in Europe and in most of the major halls in England as soloist, lieder accompanist and chamber music player. Although his extensive repertoire embraces the Viennese classics, Romantics and early 20th century, he gave the UK premiere of 'Through a glass' by the young Italian composer Massimo di Gesu at Warwick University in November 2002.

For a number of years he taught at the Guildhall School of Music and Drama, teaching a number of fine musicians, the most notable being Thomas Ades



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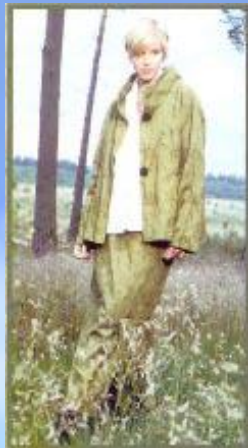
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