

THE LENTHALL CONCERTS
SEASON 2009-2010

The
Arman Trio

Wednesday, October 14th, 2009

THE LENTHALL CONCERTS

Artistic Director: Michael Bochmann

Programme 2009-2010 season

Wednesday, November 11th 2009 7.30pm

English String Orchestra
directed by Michael Bochmann

Divertimento in D K136	Mozart
Violin Concerto in E	J S Bach
Concerto in B minor for 4 violins	Vivaldi
Forbanton for cello and strings	Fridolfsen
Folk Medley for viola and strings	Roberts
Simple Symphony	Britten
Andante Cantabile	Tchaikovsky
Molly on the Shore	Grainger
Rumanian folk dances	Bartok

Wednesday, December 2nd 2009 7.30pm

Michael Bochmann (violin) and
Michael Blackmore (piano), plus
Members of the Gloucester Youth Orchestra

Sonata for two violins in C minor	Handel
Violin Sonata in E minor	Elgar
Poème	Chausson
Caprice no.17	Paganini/Busch
Melodie op.42	Tchaikovsky
Pieces for two violins and piano	Shostakovich
Caprice in A minor	Wieniawski

Wednesday, January 13th 2010 7.30pm

Royal College of Music String Orchestra
directed by Mark Messinger
Thomas Carroll (cello)

Metamorphosen	Richard Strauss
Cello Concerto	Schumann
Landscape with Birds	Colin Riley

Wednesday, February 10th 2010 7.30 pm

David Watkins (harp) and the
Cotswold Children's Chamber Choir
conductor Jacki Pattenden

Rig Veda	Holst
Wainamoinen Makes Music	Kodaly
Welsh Landscapes	Watkins
Swansongs	Chilcott
Somewhere over the Rainbow	Arlen
I will give my love an Apple	trad., arr. Phillips
Maria walks among the Thorn	Carter

Wednesday, March 17th 2010 7.30 pm

Bochmann Quartet

Quartet in A minor op.132	Beethoven
Quartet no.11	Shostakovich
Quartet op.103	Haydn/Drabkin

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WITNEY WINTER CONCERTS

Friday, November 13th 7.30pm

High Street Methodist Church, Witney

'Piano 4 Hands' Joseph Tong & Waka Hasegawa

Music for four hands (one piano) by
Mozart, Schubert, Mendelssohn, John
McCabe and Ravel

"exhilarating pianism" (The Independent)

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Burford and District Society

Wednesday 11th November at 12:30pm

Light lunch in Burford Methodist Church
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Fair speaking about his father's WW1
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October 18th at 3pm

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Richard Strauss

Till Eulenspiegel Einmal Anders

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Schubert	Octet

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Programme

Trio in E minor Hob. XV12

Allegro moderato
Andante
Rondo: Presto

In 1789 Haydn was coming to the end of his career as Kapellmeister to the court of Prince Nicolaus at Esterházy and was increasingly writing for the rapidly growing market for printed editions of his music. Four years earlier he had composed a set of three trios for the publisher Artaria, with whom he had a long-term contract, and now, being in what he discreetly termed "in circumstances in which I need some money", he offered "either three new quartets or three new piano sonatas accompanied by a violin and violincello". The publisher sent Haydn the advance he had requested and opted for the "piano sonatas". The E minor trio was one of the three that resulted.

There is an earnest, no-nonsense start to the first movement and this mood continues throughout. If the piano part takes the lead the strings are not overshadowed, and the movement shares out the elaborate development of both first and second subjects pretty fairly between all three instruments. The andante is a minuet-ish siciliano—not the most revealing of musical terms, as its meaning seems to have changed markedly over the centuries. Behind its 6/8 delicacy lies much of the seriousness of the first movement, although Haydn has by now shifted into E major. Only in the finale does the mood lighten, and we are in for an invigorating ride in the best Haydn rondo tradition, with scurrying theme in two manifestations at the start and finish, and a more passionate section sandwiched between them.

Piano Trio no.5 in D op.70 no.1

"Ghost"

Allegro vivace e con brio
Largo assai ed espressivo
Presto

1808, the year in which the two piano trios which have come to be known as the "Archuke" and the "Ghost" were composed, saw also the completion of symphonies nos 5 and 6, and the Choral Fantasia op.80. Beethoven's star stood very high, and he was courted by

Joseph Haydn
(1732-1809)



Haydn circa 1788

Ludwig van Beethoven
(1770-1827)

no less a patron than Jerome Bonaparte, whose uncle Napoleon had installed him as King of Westphalia. (Beethoven was able to use Jerome's offer to obtain an even more favourable one from three of his Viennese patrons, the Archduke Rudolph and the Princes Lobkowitz and Kinsky, in the following year.)

Op.70 was composed, like the sixth symphony, at Heiligenstadt, the village outside Vienna where Beethoven spent several summers. The *raison d'être* seems to have been Beethoven's friendship with the Hungarian Countess Erdody, and the two trios were dedicated to the Countess, an accomplished pianist. It's nickname derives partly from the rather spooky nature of the slow movement, and Beethoven's sketches for the movement, which share a page in his notebook with some ideas for an opera based on Macbeth. The name is certainly belied by the start of the piece, which is red-blooded from the first bar. The first theme is a headlong rush up stairs, and the second, which immediately follows, is a deft sideways movement into another key. There is fleet-footed development, and the movement ends with an echo of the initial bars.

For all its minor-key other-worldliness, the second movement has as its ghost one who is sad rather than menacing: more Canterbury than Banquo. Its simple theme is endlessly adapted, with alternating *pp* and *ff* passages. Lots of *tremolando*, but Beethoven never slides into melodrama. The finale is almost playful by contrast, with a sprightly theme and many a harmonic twist as strings and piano merrily hit the shuttlecock back and forth.

INTERVAL

Piano Trio in G minor op.3

Pas trop lent - Animé
Vite
Assez lent
Animé

Ernest Chausson was born into a prosperous Parisian family—his father had made a fortune as a contractor for the Haussman redevelopment of the city—and under pressure from his father initially studied law, qualifying as a barrister in 1877. But he had been much influenced in his formative years by his exposure in the salons to artistic influences, and within a year had enrolled in Massenet's composition classes at the Paris Conservatoire. Massenet was to be one of the key models for his initial compositions, as well as Franck, whose classes he also attended. Like most French composers at that time he was also fascinated by Wagner, and drank at the fountain at Bayreuth when Parsifal was premièred.

His tutors were impressed by Chausson, and he was entered for the Prix de Rome. When he failed to win this he decided to dispense with tuition and went his own way. The Piano Trio in G minor was an early manifestation of his independence. Thereafter he worked hard at a wide range of pieces, refuting any charges of amateurism which those envious of his



Countess Anna Marie Erdody

wealth might care to lay. He was a good friend of other composers, whom he helped materially and artistically, and many famous names of the period passed through his famous salon at 22 boulevard de Courcelles. He died at the age of 44 when he lost control of a bicycle on a hill in his estate and was instantly killed on impact with a brick wall.

The first performance of the trio in 1882 was totally ignored by the critics, and the piece dwelt in relative obscurity, certainly in Britain, for many years. This is grossly unfair, for it is a work of considerable substance: charming, certainly, as the traditional British view of French music has it, but with a lyrical gravitas unusual in the works of a composer so early in his career. The first movement introduces us to a theme which is to recur throughout the piece—which is indeed cyclic, in the manner beloved of Chausson's teacher, Franck. There is a second theme, but it is the first that is to predominate throughout the movement. After a cautious start, the second movement becomes a sort of Schubertian frolic, but if this movement looks backwards the succeeding largo is rooted in the world of Massenet, Fauré and those who came after. It uses the main first theme from the first movement, much slowed down and now in D minor. Its dreaminess is dispelled by the robust 3/4 at the start of the finale which, when it has finished with its new material, abruptly reintroduces the passionate theme of the first movement to give the piece a rousing climax.



Ernest Chausson

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The Arman Trio

Deziz Arman Gelenbe - piano

Constantin Bogdanas - violin

Dorel Fodoreanu - cello

Hailed by Le Point (Paris) as a “meeting at the summit,” the current members of the **Arman Trio** have performed regularly in Europe and in the USA since 1998. The Trio is a fusion of three successful careers. Their friendship and collaboration in various ensembles had already started in 1985 in Paris. Their “poetic, impassioned and incisive performances” have won them accolades from the press and standing ovations from audiences. Their style reflects the best chamber music traditions from Central Europe with elegant French panache.



Juilliard trained Turkish pianist **Deniz Arman Gelenbe**, described as “one of the best chamber musicians of our time” (Paris-Normandie) and a “romantic pianist” (Washington Times) has performed as soloist with orchestras worldwide including the Japan Philharmonic, Ensemble Orchestral de Paris, Slovak Chamber Orchestra, North Carolina Symphony and in numerous recitals including at the Salles Gaveau (Paris), Tonhalle (Zurich), Wigmore Hall (London), and The National Gallery of Art (Washington DC). She has recorded for Hungaroton, Albany and Arcobaleno.

Bucharest Conservatory graduate, violinist **Constantin Bogdanas** was a first prize winner at the Tibor Varga Competition while cellist **Dorel Fodoreanu**, also a graduate of Bucharest Conservatory won top honors at the Enesco Competition. Together they were awarded First Prize at the Paris Chamber Music competition in 1981 and the Charles Cross Award with the Athenaeum-Enesco Quartet of which they are both founding members.



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