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The Lenthall Concerts

Season 2009-2010

Michael Bochmann

(violin)

Michael Blackmore

(piano)

and members of the

Gloucestershire Youth Orchestra

Wednesday, December 2nd, 2009

WITNEY WINTER CONCERTS

Friday, January 8th 7.30pm

Wood Green School, Witney

Stephanie Corley (soprano)
Jennie-Helen Mosten (piano)

An eclectic mix of European songs and arias by the Philip & Dorothy Green Award Winner for Young Concert Artists 2008

The programme will include works by Mozart, Schubert, Wolf, Strauss, Poulenc, Howells, Gounod, Verdi and Lehar.

Tickets £9/£7.50 (Children/WOC students £1)
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Music in Adderbury Sundays at 4pm

6th December

St Mary's Church, Adderbury

**Adderbury Ensemble Chamber
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The Lenthall Concerts

Artistic Director: **Michael Bochmann**

Programme 2009-2010 season

Wednesday, January 13th 2010 7.30pm

Royal College of Music String Orchestra
directed by **Mark Messenger**
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

*The Lenthall Concerts are supported by
sponsorship from:*

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The Burford Singers



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The Cotswold Chamber Orchestra

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Soloists

Martene Grimson soprano

Richard Edgar-Wilson tenor Quentin Hayes bass

Conductor **Brian Kay**

7.30 pm Sunday 6 December 2009

Burford Parish Church

All tickets now reserved at £17.50, £15.00 and £10.00

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Public Rehearsal 2.30 pm Sunday 6 December

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Michael Bochman

Brought up in Turkey and England, **Michael Bochmann** comes from a family of professional musicians. At 16, he entered the Royal Academy of Music on a scholarship to study the violin with Frederick Grinke. While still a student, 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 received lessons at this time also from Sandor Vegh and Henryk Szeryng. Shortly after he made his first solo broadcasts for the BBC. He was appointed concertmaster of the English String and Symphony Orchestras 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 frequently visits Germany to perform and teach and in other spare moments promotes 10 chamber music series through his enterprise "Opus 2000". He 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

Members of the Gloucestershire Youth Orchestra

Charles Gurnham
Sophia Richards-Jacobson
Chloe Shipton
Robyn Wynn
Therese de Souza
Jonathan McNaught
Samantha Carroll
Alexis Hutchinson

Programme

Sonata for two violins in G minor op.2 no.8

George Frideric Handel
1685-1759

Allegro
Andante
Presto

The trio sonata was one of the most popular musical forms of the seventeenth and eighteenth centuries, especially for amateur musicians. It could be performed on a vast variety of instruments, although two strings and keyboard *basso continuo* is definitive of the form. Handel wrote a set of six trio sonatas and somewhere along the way two more became attributed to the set: the G minor is one of them. If its authenticity is in some doubt, the flexibility of the form is not, as this expansion to a small string group shows. Attribution is always difficult with Handel's chamber music, but to the ear, at least, this sounds like the real thing.

Sonata for violin and piano in E minor op.82

Edward Elgar
1857-1934

Allegro
Romance - Andante
Allegro, non troppo

Topographically, one tends to think of Elgar as belonging to the Malverns - folk out that way certainly do - but the last flowering of his genius happened in Sussex, after his wife Alice had found a cottage called Brinkwells, in the shadow of the South Downs. Here he could escape thoughts of the War, which had depressed him greatly, and here he composed the String Quartet, the Piano Quintet and the Violin Sonata. He seems to have worked on all three simultaneously, but the last was completed first, four days after the war ended. It was first performed at the Aeolian Hall in London in March 1919 by Elgar's close friend and leader of the LSO, W H Reed, with Landon Ronald at the piano.



Alice Elgar wrote in her diary "E is writing wonderful new music, different from anything else of his". Be that as it may, the first movement starts with some very pre-war-ish Elgar: almost Brahmsian, although the passion is then distilled into something altogether gentler, and these moods alternate throughout. The Romance, which Elgar called "a fantastic, curious movement with a very expressive middle section", is the music of a summer afternoon: the composer evoking the countryside in every bar. Although the finale is more animated, the elegiac Elgar is never far away. Perhaps this explains why the work initially did not resonate with the public—after all music, even English music, was on a cusp at the beginning of the twenties, and Elgar's music was maybe thought as un-cool as his trilby and his moustache. Eighty years later we can see this superb music in its proper perspective.

Poème op.25

Ernest Chausson
1855-1899

Chausson wrote Poème as a piece for solo violin and orchestra in 1896, three years before his tragically early death. Two years earlier he had become very taken with the Symbolist poets, and discovered the novels of Turgenev, Dostoyevsky and Tolstoy, which combined with his native pessimism to produce a period in which his music was sombre and introspective. Poème was based on a Turgenev story, "Le chant d'Amour Triomphant", which tells of a young man thwarted in love, who goes to India and brings back a magic violin with which to enchant his beloved. Chausson wrote it at the request of the violinist Ysaye, who gave the first performance in Nancy. The piece is in five sections, marked *Lento e misterioso*, *Animato*, *Poco lento*, *Allegro* and *Tempo 1*.

Interval

Caprice no.17

Nicolo Paganini/Adolph Busch
1782-1840

Probably no name is more synonymous in the public mind with violin virtuosity than Paganini's. His prodigious technique revolutionised violin playing in the early nineteenth century, and his reputation as an insatiable womaniser and gambler further enhanced his aura. After stints as a freelance and, later, court musician in Tuscany he embarked on a solo career and found fame in his native land and eventually across the whole of Europe.

Nowhere were his gifts more conspicuous than in the 24 Caprices which he composed probably when in the service of Napoleon's sister, Elisa Baciocchi. Though he wrote them as showcases for his own extraordinary talents there is in them the sense of a challenge thrown out to those who came after him, and this has been taken up by every generation of violin virtuosos since. No.17 is famous for its lightning-fast runs, alternating with emphatic double-stopped chords.



Paganini

Melodie op.42 ("Souvenir d'un lieu cher")

Piotr Tchaikovsky
1840-1893

In 1878 Tchaikovsky was working on his violin concerto in Clarens, Switzerland. When he had written the slow movement he found it too slight, and recycled it as the first of three movements of a piece for violin and piano (the only one he wrote for this combination). The finished work had three movements, entitled Meditation, Scherzo and Mélodie, of which this is the last. Tchaikovsky also called it "chant sans paroles".

The "lieu cher" was presumably Brailovo, the country estate of the composer's benefactress, Nadezhda von Meck, where the work was completed, as the dedication is to 'B'. The piece is Tchaikovsky at his most tuneful and must have graced many a Palm Court in the days when those excellent establishments flourished.

Pieces for two violins and piano op.97d

Dmitry Shostakovich
1905-1875

Praeludium
Gavotte
Waltz

Shostakovich's music has been recycled as much as any composer's of the twentieth century. Unhappily for the compiler of programme notes, the various reworkings of these three pieces have covered their tracks pretty comprehensively. The best guess that we can make is that they were arranged in 1955 by one K Fortunatov from (1) Part of the suite derived from Shostakovich's music for the film "The Gadfly" (1955), (2) Music to the play "The Human Comedy" after Balzac (1933-4), and (3) Music for the film "The Return of Maxim" (1936-7). But the evidence is circumstantial, and K.Fortunatov is not available for consultation.

In this manifestation the violin parts have been expanded to accommodate our welcome guests from the Gloucestershire Youth Orchestra.

Caprice in A minor

Henryk Wieniawski
1835-1880



Wieniawski

Wieniawski was born in Lublin, then part of "Russian Poland" to a Jewish family, although his father, like Mendelssohn's, had converted to Christianity. His talent was precocious, and he entered the Paris Conservatoire at the age of eight. After graduation and further study he embarked on a series of recital tours, often accompanied by his younger brother Józef at the piano. He was invited by Anton Rubenstein to come to St Petersburg and spent 12 years there before returning to the road, where his ill-health overtook him.

His musical legacy includes two concertos which are part of the standard repertory and a modest number of shorter works, among them a set of *études-caprices* under the title "L'ecole Moderne", from which this caprice is taken.

CY