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The Lenthall Concerts

Season 2009-2010

The Bochmann String Trio
Sarah Newbold
(flute)

Wednesday, March 17th, 2010

Watch this space!

**The 2010
Windrush Valley
Chamber Music Festival**

**This year's festival will be held on
Fri 11th, Sat 12th and Sun 13th June**

Burford Parish Church

**Tickets from Red Lion Bookshop
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further details:

www.windrushchambermusic.com

The Lenthall Concerts

Artistic Director: Michael Bochmann

The Annual General meeting of the Lenthall Concert Society will take place at 7.30 on Monday July 12th. All members and potential members are welcome.

The Lenthall Concerts are supported by sponsorship from:

***The Burford Garden Company
The Burford & District Society***

To these, and all our advertisers, the Lenthall Concert Society gives grateful thanks, as well as to the many members and other ticket buyers who support these concerts.

Cleveland Orchestra; in summer she was a member of the Casals Festival Orchestra. From 1977 to 1984 she was a non-contractual member of the Berlin Philharmonic Orchestra under Herbert von Karajan. From 2001 to 2009 she has been principal cellist with the Singapore Symphony Orchestra. She has also performed in numerous chamber music groups. She can be heard on the Denon recording label with the chamber group Philharmonia Ensemble Berlin.

She had faculty appointments at Oberlin Conservatory; the Cleveland Institute of Music; Hochschule der Künste, Berlin, and most recently the National University of Singapore's Conservatory of Music.

Sarah Newbold is a member of the Academy of St. Martin-in-the-Fields and the New London Orchestra and formerly of both Welsh National Opera and the London Philharmonic. As a freelance player she works with most of the orchestras in Great Britain and regularly with the Philharmonia and London Symphony Orchestra.

As a freelance flautist Sarah is able to work in a variety of musical styles ranging from opera, symphony and chamber orchestras, chamber music and recitals, to film sessions and some period instrument work.

Teaching plays an important part in Sarah's musical life, she has been a professor of flute at the Guildhall School of Music and Drama since 1989. In collaboration with Ian Clarke she redesigned the technical requirements for the woodwind at the Guildhall, this has led to invitations to present workshops at the "Reflective Conservatoire" conference at the Barbican, London and also the "Professional Development" Seminar in Helsinki, Finland.

Together with Zoe Smith, piano, she is director of the Llangenny Flute Summer School which, following the highly successful course last year, will become an annual event. Sarah is a regular coach for the National Youth Orchestra both for their open days and recently the main orchestra courses. She is sought after as an adjudicator and examiner, regularly gives masterclasses and recitals in Britain and more recently in Norway, Greece, Finland and Ireland. Sarah Newbold studied the flute with Atarah Ben Tovim and Alan Lockwood at Huddersfield Polytechnic and with Peter Lloyd at the Guildhall School of Music and Drama. She completed her studies at the National Centre for Orchestral Studies.



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Burford Singers

Sunday 28th March 2010
Burford Parish Church at 7.30 pm.

*Magnificat Rutter
Cantique de Jean Racine & Requiem
Faure*

Soloists: Mary Bevan (Soprano)
George Humphreys (Baritone)

The Cotswold Chamber Orchestra
Leader Kate Bailey.

Conductor Brian Kay

**Tickets from Red Lion Bookshop,
High Street Burford**

THE BOCHMANN STRING TRIO

Michael Bochmann, violin
Carol Allen, viola
Nella Hunkins, cello

Michael Bochmann was brought up in Turkey and England and has been well known in British musical life for several decades. He has performed in the USA, all over Europe and India. He was a prize-winner in the 1972 Carl Flesch International Violin Competition and in the Jacques Thibaud Competition in Paris. He also received lessons from Sandor Vegh and Henryk Szeryng.

For many years he was the leader of the Bochmann Quartet with whom he made many broadcasts and recordings. 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 Concerto in a tour of 18 concerts in the USA and Britain. His recording of "The Lark Ascending" by Vaughan Williams with the ESO for Nimbus Records has been broadcast many times on Radio 3 and Classic FM. He frequently visits Germany to perform and teach.

Carol Allen received her musical training at the Royal Academy of Music, London. She studied with Sidney Griller, Gwynne Edwards and Max Rostal and had master courses with Louis Persinger, Bruno Giuranna and Sandor Vegh. After having played in the BBC Scottish Symphony Orchestra, she joined the Pfeifer String Quartet Stuttgart, with which she toured all over Europe. She also gave solo concerts with piano and orchestras. During a 18-month stay in Princeton, NJ (USA), she was a member of the Princeton Chamber Orchestra and the Chanterelle Quartet. Later she was a member of the Dehler String Quartet of the Staatskapelle Weimar, Germany.

She received awards from the Royal Academy of Music, London and the String Quartet Competition Colmar (France), made numerous radio and tv recordings and recorded gramophone discs (Beethoven and Reger string quartets). Together with Ivan Sokolov she recorded a CD with works for viola and piano.

Nella Hunkins was born in New York. After early years studying with Leonard Rose, she went on to earn BM and MM degrees at Indiana University with Janos Starker, in addition to a Fulbright grant to study at the Paris Conservatory with André Navarra.

Her first major orchestral appointment was in 1973, as associate principal cellist with the

Programme

Flute Quartet in D K285

Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Adagio

Rondo

In 1777 Mozart, having received his official release from the Archbishop of Salzburg's employ, set out with his mother for a tour which would eventually take them to Paris. The purpose of the tour was to find Mozart a post worthier of his talents than the one he had just left, and one of the hunting grounds was the important musical centre of Mannheim, on the Rhine. There Mozart hoped to obtain the patronage of the Elector, but the latter made it clear that there was no position for him. So Mozart spent his time in Mannheim teaching, falling in love, and writing a number of works for flute, including two or three quartets, commissioned by a Dutchman called Ferdinand de Jean (possibly Dejong) who worked for the East India Company, and is described in one of Mozart's letters to his father as "the Indian Dutchman. . .that true friend of mankind".

Two of the quartets are of two movements only, and comparatively slight. Also, their provenance has been a little suspect over the years, but with K285 we are on much firmer ground. The autograph of the work was signed by the composer "Quartetto di Wolfgang Amadeo Mozart, Mannheim 25 Dec. 1777". The de Jean commission, although it was generous and very welcome, seems to have foundered by the time the commissioner left for Paris in mid-February, for then we find Mozart complaining that he has not been paid in full but admitting some shortfall in the deliveries: "It is not surprising that I have not been able to finish them, for I never have a single quiet hour here. I can only compose at night, so that I can't get up early as well. . .Moreover, you know that I am quite powerless whenever I am obliged to write for an instrument which I cannot bear". Perhaps by then he was getting bored with the instrument, for certainly the D major quartet suggests no such disaffection.

The work is more substantial than the earlier quartet, having three movements. The solo flute dominates, though no more so than the first violin would in chamber music of the period, the three string instruments being fully involved in the development of ideas in both fast movements - especially in the witty rondo-finale, where the viola, particularly, is kept on its toes. In the adagio only is the flute given an extended solo line, over a gentle pizzicato accompaniment.

Serenade in C for String Trio op.10

Marcia
Romanza
Scherzo
Tema con variazioni
Rondo (Finale)

Although Dohnanyi's output as a composer was not large it was much more significant than his representation in Britain, largely confined to the *Variations on a Nursery Song*, might indicate. With it, and his reputation as pianist and conductor, and his impressive work as a music educator, he is now generally considered the leading figure in Hungarian music in the early part of the twentieth century.

Dohnanyi entered the Budapest Academy in 1894, studying piano and composition. Four years later his remarkable pianistic skills saw him making his debut in London under no less a conductor than Hans Richter. By 1900 he had established himself as the greatest Hungarian pianist since Liszt. Alongside his playing, his early compositions drew praise from the likes of Brahms, always quick to enjoy reflections of his own style in other composers music. The first of Dohnanyi's published works, the Piano Quintet, was much applauded, generally.

Although his works have less overt affinity with Hungarian folk music than much of Bartok and Kodaly they too show a drawing away from the heavy influence of late German romanticism. The Serenade was written in London and Vienna in 1902 and was his first mature work. The first movement is a march which has a surprisingly robust sound for the number of instruments employed, the viola sometimes droning away beneath the others. If there is a touch of the German romantics about it this is dispelled in the second movement, in which a decidedly Hungarian theme for the viola appears over a pizzicato accompaniment, and is later echoed by a variant for the violin. The scherzo is full of fizz, with capricious stops and starts at its beginning and end, and some rather Brahmsian nobility in the middle. The theme and variations (almost all of them slow and pensive) set us up for the finale, which eventually brings back the march theme, this time at a steady jog-trot, or perhaps scouts'-pace, until it runs out of breath and ends this delicious work with a final gasp.

Ernst von Dohnanyi (1877-1960)



Ernst von Dohnanyi

String Trio in C minor op.9 no.3

Adagio. Allegro con brio
Adagio, ma non tanto, e catabile
Scherzo: allegro
Presto

In October 1792 Beethoven left his home town of Bonn and journeyed to Vienna, where he was to spend the rest of his life. His purpose was to study with Haydn in the city that was pre-eminent in the musical world of Europe at that time, but he was to establish himself first as a performer, which he did with gusto. He would take part in what would later be known in jazz circles as 'cutting contests' after one of which an eminent but defeated contestant reported "He (Beethoven) is a devil. He will play me and all of us to death. And how he improvises!"

By the end of the century Beethoven seemed to have everything going for him: he was an established artist, with a generous patron, Prince Lichnowsky; he had, in spite of his rebellious instincts towards him, learned much from Haydn; and he had had a number of his best compositions published. Had his impending deafness not prevented it he might well have pursued performance at the expense of composition, and we should have been much the poorer for that. But the affliction had begun.

Amongst the works of Beethoven's 'Early Period' were five string trios, two of them divertimenti and three of more substantial form. He was never to write again in this form, but one can see, in op.9 at least, the qualities that would make him King of the string quartet in later years.

It is arguable that C minor was Beethoven's favourite key, and he certainly revels in its sonorities in the first movement, which bowls along very merrily, with plenty of the sort of moments that characterise the composer's later works. In fact it is difficult to think of this as an early work, so perfectly are the effects handled. The adagio is in C major, smilingly graceful with a more energetic middle section. We are back in C minor for the scherzo, full of rhythmic propulsion. The finale is no less sprightly, with a whirling figure that Beethoven has much fun with, and another joke in the self-effacing ending.