



Kettering Concerts

KetteringConcerts.au

The Paris Chamber Music Society a great success

Setting up the Kettering Hall's platforms for 7 musicians including a pianist was always going to be a challenge, but the team setting up the Hall for the concert thought they had a solution. Then the string quartet arrived for a rehearsal and immediately said "that's not going to work" so a new arrangement was arrived at. Then as other musicians arrived, we repeatedly heard "that's not going to work". After numerous games of "musical platforms" we finally had a stage that satisfied all.

When Yoram Levy first told us the combination of musicians planned, we thought it a bit strange, but in the end we all agreed that Saint Saëns knew best!

This is what Peter Donnelly wrote about it:

La Trompète

This enterprising event was curated by Yoram Levy, Principal Trumpet for many years with the Tasmanian Symphony Orchestra and currently Head of Brass, and Trumpet Studies at the Australian National Academy of Music (ANAM). It brought together a group of seven fine musicians sourced both locally and from interstate; this was the largest ensemble to perform at this concert series.

Georges Enescu composed his Légende in C for trumpet and piano in 1906. It explores a variety of moods and Yoram Levy's playing was characterful and clean, with care taken with the balance of the trumpet against the piano accompaniment in this intimate venue; a mute is employed only in the reflective closing section. A newcomer to Tasmanians, pianist Berta Brozgul, here as elsewhere in the concert, made a big impression with her superb accuracy and variety of expression.

Tasmanian composer and tuba player Tim Jones' Symphony No. 1 (The River) was written over 2024/25. This scoring of the brief 4th movement Winter Solstice for septet gives a tantalising glimpse of the whole work, depicting the varying moods of Hobart's Derwent River. Violinists Christopher Nicolas and Margaret Connolly, violist Damien Holloway, cellist Gwyn Roberts, and double bassist Adrian Whitehall joined Levy and Brozgul in a well prepared and expressive rendition of this new symphony.

The great Debussy String Quartet in G minor, Op.

10 (L.91), originally premièred in 1893, was always going to be a challenge for players not used to performing together and with limited rehearsal time. They wisely opted to concentrate on polishing two movements only, though the resulting performances of Nos. 3 and 1 were very successful – finely balanced and nuanced – making this listener regret that we didn't experience the whole of this exquisite quartet.

Saint-Saëns' Septet in E-flat major, Op.65 for trumpet, two violins, viola, cello, double bass and piano was the big work here; it is a fine example of the composer's craftsmanship, blending Romantic and Baroque elements with attractively melodic ideas. The players produced fresh, committed results in this highly enjoyable piece. Pianist Berta Brozgul provided a generous, exciting and colourful encore – Allegro de Concierto in C major, Op. 46 (1903/4) by Enrique Granados.

Peter Donnelly

Thanks Peter!

From Argentina with Love

Our next concert involves only two musicians, and what a wonderful combination. Andrew Blanch first played his guitar in Kettering in March 2019 in what everyone agreed was a spectacular demonstration of dexterity and musicality. He has since cemented his reputation, and for this concert will be joined for part of the concert by his mezzo-soprano Argentine partner María Eugenia Nieva.

So, you might think just two musicians would not present us with any problems, but their programme, which will be a treat to hear, involves many short works and many composers such that preparation of our usual printed programme notes proved impossible.

The printed programme will include notes on each of the composers involved in the concert. All are Argentines, so some are not well known here. The songs María Eugenia will perform are all from Argentina and in Spanish. While the titles are translated in the printed programme, we could not include the Spanish lyrics and English translations. So you will find a QR code in the programme that takes you to a list of lyrics and translations, so if you want to follow those during the concert, bring your phone or tablet.

There is an interesting [interview of Andrew and María Eudenia](#) which includes a discussion about the similar concert they toured in the USA.

Of course not all the composers whose works we will hear on Sunday are unknown, notably Astor Piazzolla. One of the two works programmed is *Invierno Porteño* which is usually translated as "Winter in Buenos Aires". "Invierno" meaning "Winter" is easy. You might well ask "how does the rest work? - Buenos Aires does not appear in the Spanish title." The Spanish "Porteño" means "from the port" or "port city person", which in Argentina largely means Buenos Aires. The port city was significantly populated by immigrants, leading to a slang or dialect unique to the region, that dialect also referred to as Porteño.

The work is now known in many forms, but it was written for Piazzolla's own quintet - bandoneón, violin, piano, double bass and guitar. You can see and hear Piazzolla playing it [here](#). You can hear it for [piano solo](#) or for [guitar solo](#) as Andrew will play. It also makes up one of the movements of the orchestral work "The Four Seasons of Buenos Aires" which the TSO performed a while back, and is also [available as a video here](#).

Worth coming for we think.

Sunday 17 May 2026 at 3pm. Tickets are available at <https://www.trybooking.com/DLVVF> or by cash at the door. Full details including bios on [our website](#).

Where has Alexey gone?

When Alexey Yemtsov did not play in our April concert as planned, many asked "what happened"? The answer is simple, Alexey moved to Orange NSW, where he is now [head of piano](#) at the Orange Regional Conservatorium where there appears to be at least 9 piano teachers. It is worth looking at the Conservatorium website, particularly in relation to its [new building](#) scheduled for completion later this year. I found it particularly interesting to see what a state can do when it does not put all its eggs in one basket stadium. (NSW appears to have 17 regional conservatoria.)

Goodies needed for afternoon tea

A few people who used to regularly provide snacks for the post-concert afternoon tea have moved away, and in one sad case the wonderful person who used to make the sandwiches had a bad fall and is now immobile. So if you can, please contribute to the food on offer. The teas have always provided an important opportunity for audience and musicians to meet, and is one of the reasons the musicians like to play in Kettering.

The other 2026 Kettering Concerts

As always, bear in mind that many factors can cause plans to be changed, so be sure to check our website and emails for confirmations of the concerts listed below.

August 23: "Dance and Romance Around the World". *Maria Lindsay (violin)*. Maria has an impressive history of playing in various orchestras, and chamber groups in Australia and overseas, but is also an accomplished soloist. You can see an example [here](#). This will be Maria's first appearance in Kettering.

September 20: Piano, Viola and Bass trio. *Jennifer Marten-Smith (piano), William Newbery (viola) and Stuart Thomson (bass)*. Jennifer, William and Stuart have all played many times in Kettering, but this is the first time they will be performing as a trio. Seem like an unusual instrument combo? Try this for [a fun example](#).

October 11: Cello and Da Gamba Duo - *Martin Penicka (cello) and Brett Rutherford (viola da gamba)*. Another new combination between two who have played many times in Kettering.

November 15: Piano recital - *Shan Deng and Advanced students*. Not sure who will be playing yet, but suffice it to say that Shan has had some spectacular students.

Donations to Kettering Concerts Inc.

Sometimes when we have 4 or more performers at one of our concerts, or if we do not attract a large audience, we are not able to adequately reward our musicians. If that happens we may be able to take money from our donations account, provided it isn't empty!

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