



Kettering Concerts

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The August concert *Dance and Romance Around the World* presented by the visiting violinist Maria Lindsay accompanied by Meriel Owen at the piano was very well received. Here are a few comments from audience members:

- Thank you so much for the positive predictions in your email, because I otherwise would not have attended this concert - not much of a fan of violin. But I'm so glad I came. Maria Lindsay was stunning and so well connected with Meriel Owen. Excellent programme too!
- We have been attending Kettering concerts for some years now and we both agreed that the last (August 23rd) concert was the BEST yet!!
We particularly liked the mix of some well known pieces together with lesser known.
- I loved last Sundays concert. Both musicians played beautifully. My parents were Hungarian so I really really enjoyed the skill with which Maria played. Fantastic. nearly got up and danced as I used belong to a Hungarian dance group when I lived in US.
- The music greatly exceeded my expectations. Had not appreciated how engaging violin and piano could be. Congratulations to Maria & Meriel.

And the musicians were happy too! Maria wrote: "What you and Annick are doing in Kettering is really wonderful and so successful! Congratulations! And thanks to your warm and appreciative audience." Meriel wrote: "Kettering Concerts are a wonderful contribution to our cultural life and you have assembled a wonderful community of music lovers. It's a real pleasure to have been able to play for your supporters."

This is what Keith Anderson wrote about it:

Dance and Romance Around the World

Hooray. The concert of 23 August was worth the wait. We enjoyed an assortment of duets for violin (Maria Lindsay) and piano (Meriel Owen) chosen to be well known and less well known. All were enjoyable.

Despite the word, "duet", above, the concert began with the popular Hungarian Rhapsody #5, by Brahms, played as a violin solo. It is unusual to hear this live, and even more unusual to hear it as a violin solo. Most recorded performances are not overtly

Hungarian but for this concert, Maria Lindsay was able to present a very Hungarian interpretation, and it was almost impossible not to see young lads and lasses dancing in their colourful costumes on a cool but not too cool rural evening.

The four romantic pieces were not overtly "Dvorak" but reminded us that he was well travelled and could compose in many styles. The violin and piano blended beautifully, hinting of romance more French than Bohemian.

For those of us who love the crashing and banging and violence of the symphonies that Shostakovich wrote, it is difficult to believe that he wrote the romance from Gadfly too. As a duet, it was so beautiful that many eyes became quite moist.

And more Shostakovich: Opus 5. That is significant. Youthful and amusing and not yet the angry young man or grumpy old man he became.

For variety, a local, well, nearly local: Elena Kats Chernin. Some composers have a style, and "Augusta's Garden Waltz" displayed another variation of the style that makes her so endearing. But, lest we be fooled, "Slicked Back Tango" presented the atmosphere of the dance halls most parents of the time preferred that their daughters didn't frequent.

Granados is another composer who has an unmistakable style. This arrangement by Fitz Kreisler of Spanish Dance #5 was simultaneously very Granados, very Spanish, and more than a little Kreisler. The performance by both performers blended all three styles skilfully, with just enough, but not too much of each.

Like many composers, Piazzolla lived through turbulent times, but used his music to depict spontaneous cheer and joy, as exemplified by both pieces performed at this concert. It might have been the way Meriel Owen played, but it seemed that even the piano was enjoying itself.

Although Spanish music is often associated with romance, the people of Transylvania also liked to enjoy a jolly good time and the six tunes by Bartok concentrated the fun into a delicious brew that inspired everyone to feel: "Whee".

And the concert kept getting better. The world famous piece, Hey Katie, by the world famous composer, Jenő Hubay, was full of tunes that were hardly tunes, but little rows of notes run wild, that invited thoughts of skipping and gambolling

through hedgerows.

To conclude, Maria Lindsay played a solo encore that would make a great demonstration piece for any audition - or to conclude any wonderful concert. Quite a lot of cups runneth over.

Thanks Keith!

Next: Piano, Viola and Double Bass

Do you remember "Permutations and Combinations" back in school? Well it's combinations that are relevant here. So what combinations are possible:

1. **Viola and Double Bass** will present Telemann's Canonic Sonata No 1, TWV 40: 118 which was composed for "two equal instruments". Whether Telemann would have regarded a viola and a double bass as "equal" is questionable. If size is a criterion you know the answer. Telemann's 3000 or so compositions do not include one specified for the double bass. The double bass certainly existed during Telemann's lifetime ((1681-1767) so why was it missed?

2. **Double Bass and Piano** were certainly specified in Zoltán Kodály's Seven epigrams for double bass and piano, which is included in this concert.

3. **Viola and Piano** will be playing "Sonata for Viola in F Major Op. 5 No 3 for Viola and Basso continuo (Piano)". [Yes, the viola does get double billing in the title.] The composer was Johann Baptist Wanhal (or was it Vanhal? - see below).

4. **The Trio** will work together playing Rachmaninoff's Trio élégiaque No.1 in G minor. I did not recognise the title, but by about the 3rd bar of listening I was surprised at how familiar it was with its many wonderful melodies. Almost certain to be the highlight of the concert.

The full programme of the concert is now [available on our website](#). The date for your diary: Sunday 20 September 2026 at 3pm. Tickets available [online](#).

What was that name?

I know from experience that a name can often be misrepresented: Davey → Davis, Davies, Davie, Daisy even "Day" in a recent VDB publication. So there are real problems when a Czech name like Jan Křtitel Vaňhal is anglicised. So versions like Wanhal (with the dot), Wanhall, Vanhal and Van Hall have appeared.

The irony with this name is that Wanhal himself apparently used the name Johann Baptist Wanhal and the form Jan Křtitel Vaňhal is a 20th century translation back to a Czech form (Bohemicized) that Wanhal probably never used.

The Remaining 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.

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, from the Tasmanian Conservatorium and Advanced students*. Not sure who will be playing yet, but suffice it to say that Shan has had some spectacular students.