



# Tilford Bach Society



**Alexandra Lomeiko (violin)**

**Ugne Tiskute (viola)**



**Tatiana Chernyshova (cello)**

## Goldberg Ensemble

**Introductory Talk**  
**Matthew Taylor**



**Sponsored by Countess of Munster Musical Trust**

**26 February 2016**

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## Programme

**Introductory Talk**  
**Matthew Taylor**

**"JS Bach and Transcriptions of his Music"**

**Interval**

**JS Bach (1685-1750)**  
**Goldberg Variations**

**Transcribed for String Trio by Dimitry Sitkovetsky**

The original work which Bach entitled "Clavier Übung bestehend in einer Aria mit verschiedenen Veraenderungen vors Clavicimbal mit 2 Manualen. Denen Liebhabern zur Gemüths-Ergetzung verfertigt von Johann Sebastian Bach" (Keyboard practice consisting of an aria with diverse alterations for harpsichord with double manuals, completed by Johann Sebastian Bach for the spiritual solace of music lovers) is considered to be one of the most important examples of variation form. First published in 1741, the Variations (listed as BWV 988) have become named after Johann Gottlieb Goldberg, who was known to have played for Count Kaiserling formerly Russian Ambassador at the court of the Elector of Saxony, although his association with the work is unclear. Bach specified a two-manual harpsichord for the original work which consists of an aria and a set of 30 variations. Although the variations include an elaborate, almost mathematical, set of canons of increasing intervals, which might suggest dry and dull listening, these, and the accompanying dances and toccatas, are a delight on the ear, tuneful and full of interest.

The piece starts with an aria, a sarabande in 3/4 time with a heavily ornamented melody. The variations are built on a plan of simplicity: the aria is followed by thirty variations, and the marking aria da capo at the end indicates the reprise of the aria. Every third variation is a canon at an increasing interval; thus Variation 3 is a canon at the unison, Variation 6 is a canon at the second, and so forth. The exception to this is the final variation (30) which is titled Quodlibet, and is a more extensive piece involving variations in an almost extempore style on popular tunes. In between the canons are movements of various types including toccatas, baroque dances and arias.

Originally written for the double manual harpsichord, a relative rarity on the concert platform, the piece is now often performed on the piano although with greater difficulty on the single keyboard. However, it has been arranged and adapted for many other instruments, including the two guitar version played at last month's concert by Sean Shibe & Petra Polackova. One of the most popular and successful adaptations has been the string trio version of Dmitri Sitkovetsky. It was composed in 1984 following the release of the Glenn Gould recording of the Variations in 1981, and was popularised through the virtuosity of Sitkovetsky and his friends who have played it all over the world. He followed it with a very successful string orchestra version, then in 2009 recast his adaptation for string trio with a shorter version. The Goldberg Ensemble will today play the 1984 version.

### **Dimitry Sitkovetsky**

Dmitry Sitkovetsky was born in Baku, Azerbaijan in 1954, to violinist Julian Sitkovetsky and pianist Bella Davidovich. His father died in 1958, and the family moved to Moscow where Dmitry entered the prestigious Moscow Conservatory. In 1977, aged twenty-two, he decided to leave the Soviet Union. In order to do this, he registered himself as mentally ill. Fortunately his plan worked and Dmitry arrived in New York City on September 11, 1977, where he immediately began studying at the Juilliard School.

He has built up a successful career as a violinist, conductor, arranger, chamber musician and festival director. In 1996, he was appointed principal conductor and artistic advisor of the Ulster Orchestra for five years, and from 2002-2005 held the position of principal guest conductor of the Russian State Orchestra. In 2003, he was appointed music director of the Greensboro Symphony Orchestra, a position he holds to this day. Since 1987 he and his wife have lived in London.

### **Future Concerts**

**Saturday 19 March: 7-30pm: St Andrews Church, GU9 7PW**

**Stephen Lacey – Organ recital**

**Bach, Dvorak, Elgar, Satie, Walton etc**

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**Saturday 26 March: 7-30pm: Farnham Methodist Church, GU9 7RN**

**MAIASTRA Concert: Mozart and Mendelssohn 2-Violas Quintets**

**(FREE entry: Retiring collection for Maiastra)**

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**Saturday 16 April 7-30pm: St Andrews Church, GU9 7PW**

**Guildhall Ensemble: Baroque evening**

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**Saturday 14 May: 7-30pm; St Andrews Church, GU9 7PW**

**Pegasus Chamber Choir: Monteverdi Vespers**

### **Tilford Bach Festival**

10 June: JS Bach - Art of the Fugue, London Handel Players

11 June: JS Bach - Cantatas 9 & 132 + instrumental pieces

**12 June: JS Bach - Mass in B Minor**

### **Alexandra Lomeiko (violin)**

Alexandra was born in 1991 into a family of musicians. She began violin lessons at the age of five in Christchurch, New Zealand. In 2006 she was awarded a full scholarship to study at the Purcell School of Music. In 2013 she founded the Silk Street Sinfonia. She is currently a postgraduate student at the Royal College of Music. Alexandra plays on a violin made by Carlo Tononi, Cremona 1687, kindly loaned by the Royal College of Music.

### **Ugne Tiskute (viola)**

Ugne was born in Lithuania and began her studies at the age of six on the violin inspired by her mother; by the age of sixteen she got fascinated by the deep, rich sound of viola which convinced her to pursue and discover all the secrets of this mysterious and often underestimated instrument. In 2009, she moved to London winning a scholarship at the Royal Academy of Music. She is currently a member of the Royal Academy of Music Soloists Ensemble. She plays a Salomon viola made in 1780, kindly loaned by the Royal Academy of Music.

### **Tatiana Chernyshova (cello)**

Tatiana began cello and piano lessons at the age of six and in 2004, went to study at the Moscow Special Music School. In 2010, she moved to the UK to study at the Royal Northern College of Music before completing her Master of Arts at the Royal Academy of Music. As a member of Stella Quartet, Tatiana made her Wigmore Hall debut in July 2013, and in 2015 the Stella Quartet were appointed Wigmore Hall Learning Fellows at the Royal Academy of Music. Last year she was a member of the South Bank Sinfonia scheme.

Tatiana has played for TBS several times as a member of the Reinhart Trio and led the formation of the Goldberg Ensemble to perform this concert for TBS.

### **Matthew Taylor**

Matthew Taylor is a composer and conductor who lives in Farnham. He studied composition with Robin Holloway at Queens' College, Cambridge University and later at Guildhall School of Music and Drama and at the Royal Academy of Music. He later continued his composition training with Robert Simpson and Sir Malcolm Arnold. As a conductor he trained with Robin Page, Vilem Tausky and with Leonard Bernstein at the Schleswig-Holstein Musik festival.

He has appeared as Guest Conductor with the English Chamber Orchestra, Bournemouth Symphony Orchestra, and the City of London Sinfonia. His compositions have been performed by the BBC Symphony Orchestra. He has been Artistic Director of the Malvern Festival, Composer in Residence at the Blackheath Halls, Artistic Director of the Royal Tunbridge Wells International Music Festival and Artistic Director of the St Petersburg British Music Festival.

### **TBS Secretary**

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