



Tilford Bach Society

(CIO)

LitMus Trio



Graham Fawcett



Elizabeth Cooney



Siu Chui Li

Graham Fawcett, reader
Elizabeth Cooney, violin
Siu Chui Li, piano



8 June 2019
www.tilbach.org.uk

Programme

John Donne (1572-1631), from 'The Storme' (c.1597)

When John Donne wrote, in his poem 'The Bait', "There will the river whisp'ring run...", he was singing the praises of the river Wey beside the Surrey village of Pyrford where he and his young wife Ann spent the early years of his marriage. He would have been glad, then, not only for the water's whisper but that he was alive at all, having nearly drowned in the Atlantic five years earlier, his poem 'The Storme' proof that he didn't make it all up. 343 years later, Bartok survived an Atlantic crossing from Naples to New York and played his first Rhapsody on arrival.

Béla Bartók (1881-1945), Rhapsody No.1 (1928)

Sir Arthur Conan Doyle (1859-1930), The Hound of the Baskervilles

Ten years after first creating the character of Sherlock Holmes, Sir Arthur Conan Doyle and his wife moved to the Surrey village of Hindhead in 1896. J M Barrie and Virginia Woolf were among the visitors, and it was here that he wrote *The Hound of the Baskervilles*, which The Strand Magazine first published, in instalments, in 1901 and 1902. *Hound* is famously set on Dartmoor, although residents of Surrey might well claim that the author's imagination was nourished by five years of Hindhead moons and country weather. The moon rides high in the mind's eye of the Czech fairy tale writers who gave Dvorak the story of his opera *Rusalka*, exactly contemporary with Conan Doyle's masterpiece; and it is given a charismatic portrait too by Emily Dickinson.

Antonín Dvořák (1841-1904), 'Song to the Moon' (Rusalka, op.114) Emily Dickinson (1830-1886), 'The Moon Was But a Chin of Gold'

John Keats (1795-1821), 'Ode to a Nightingale' (1819)

The moon and the night are always with us here. John Keats wrote his 'Ode to a Nightingale', two hundred years ago last month. Keats, knowing Ode as the Ancient Greek for song, intends us to hear the human singer before we 'see' what he is singing at; even then, elusive as the nightingale itself, it has a fugitive, incorporeal presence on the line. John Field beat Keats to it by just two years with this Nocturne, written during the time he spent living in Russia.

Flora Thompson (1876-1947), from Lark Rise to Candleford (1945)

There is nothing like a furniture van or a travel-happy parent in your life to reinvigorate a sense of place. Admired to this day for her trilogy *Lark Rise to Candleford*, Thompson moved - from her childhood's Juniper Hill, the Oxfordshire hamlet which she translated into fiction in 1939 as Lark Rise - to work in a post office at Fringford (her future Candleford) near Bicester from age 14 to 20 before coming as a telegraph machine trainer aged 21 to Grayshott Post Office, where regular customers included locals Conan Doyle and G B Shaw. Mozart age 22 wrote his E minor sonata while in Paris, by which time his father had already taken him, from age 6, on the road out of his native Salzburg to perform in Munich, Vienna, Prague, Mannheim, Paris, London, Zurich, Bologna, Rome, and Milan.

W A Mozart (1756-1791), Sonata in E minor (1778)

Interval

Drinks are free but donations to costs are much appreciated

Antonio Bazzini (1818-1897), La Ronde des Lutins, op.25 (1852)

C S Lewis (1898-1963), from The Great Divorce (1945)

Long before (and long after) Shaw, in his play *In the Beginning* (1918) made his wise serpent in the Garden tell Eve, "you see things; and you say 'why?', but I dream things that never were; and I say 'why not?', writers and composers have vigorously gone the Why Not? route. Championed as a violinist by Paganini, Bazzini conjured this *scherzo fantastique* dance in which goblins egg a player's fingers on to weird and wonderful dexterity. C S Lewis's appetite for a life beyond what he called "the region of imagination merely" dates from a gratifyingly Surrey moment at the railway station in Leatherhead when he bought a book, *Phantastes*, by the Scottish minister and writer George MacDonald, and said that, in reading it, "a few hours later, I knew that I had crossed a great frontier". Lewis's gripping post-war prose dream vision of heaven and hell, and the great divorce between them, can have a similar effect.

R L Stevenson (1850-1894)

Songs of Travel XI – The Roadside Fire and IV – In Dreams (1896)

The Pacific drew Robert Louis Stevenson as it had the Beagle of Charles Darwin, whose *On the Origin of Species* Stevenson had devoured as an undergraduate in Edinburgh when it was still a recent new book. Stevenson's collection *Songs of Travel and Other Verses*, filled with the spirit of his own wayfaring life, came out in 1895, only months after his death in the place of his final years, Samoa, which, alongside memories of his native Scotland and of living beside Saranac Lake in New York State, inspires the landscape of these poems. These were Vaughan-Williams's debut as a song-writer, and he catches unerringly the poet's truth in each of these two poems that wayfaring has its ups and downs for the outer and the inner man. Charles Darwin was the composer's great-uncle, and thereby hangs a tale . . .

Ralph Vaughan-Williams (1872-1958), Songs of Travel III and V Charles Darwin (1809-1892), from On The Origin of Species (1859)

Thomas Hardy (1840-1928), 'Beeny Cliff' (1913)

When Thomas Hardy and his bride of a few months Emma Gifford moved into their first home in Surbiton, as fresh as memories of their wedding would have been images of their courtship, and his bride's Artemis-like prowess on horseback, along the North Cornish coast. Hardy recaptured it all forty years later after Emma died. Love makes his memories return as she no longer can, a theme which also intensifies the poignancy of Schubert's song, from his late *Schwanengesang* cycle and transcribed here, the more poignant because we are to believe that this lover's beloved is still alive; to whom he strengthens his persuasive voice with echoes of the charms of whispering trees and, especially, of the 'silver cadence' of nightingales.

Franz Schubert (1797-1828), Ständchen D 957 (violin and piano)

Matthew Arnold (1822-1888), 'The Buried Life' (1852)

It may be one of the great ironies we fail so often to unravel that our sense of incompleteness is felt as a desire for something deeper in our lives, when that something is what we already have inside us: an inner life whose joys are lost on us because that life is deeper inside us than we have learned to reach, and because the surface things of life which matter less act as a barrier to what lies beneath and can nourish and guide us. Just how unfamiliar we may be with our buried life, and yet how ready and grateful to be put in touch with it, make Arnold's poem a revelation, news to us.

Sir Edward Elgar (1857-1934), Sonata in E min, op.82 (1918)

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Graham Fawcett

Graham studied Classics at Christ's Hospital, Horsham, where he was drawn to the teaching of verse composition from English poetry into Greek and Latin metres; so, his first real encounters with Shakespeare, Keats, Tennyson and others came in translating them. Graham talks about poetry to audiences in bookshops, art galleries, upstairs bars, restaurants and old houses in England, Italy, Spain and America, and gives annual illustrated lectures on literature and art in central London. He broadcast on literature and music on Radio 3 for 25 years and taught at The Poetry School from 1998 to 2015. He is under the impression that he lives and works like this, and always has, after being shown *Palgrave's Golden Treasury* by his father when he was eight, and, the same year, walking into the illustrations in a library book, W J Claxton's children's book *Half-Hours with Great Composers*.

Elizabeth Cooney

Elizabeth was raised in Cork, Ireland and is now living in Farnham with her husband Nick and daughter Sophia. She studied on scholarship at the Royal College of Music with Itzhak Rashkovsky where she subsequently became Junior Fellow and assistant to her professor. She is laureate of numerous international competitions Elizabeth is leader of the Farnham Sinfonia and is regularly invited to guest-lead orchestras, tours extensively with The English Chamber Orchestra and Aurora Orchestra (most recently playing Mozart's Jupiter Symphony by memory), and will perform with the latter this summer at the Royal Albert Hall at the BBC Proms presenting Berlioz's *Symphonie Fantastique* by memory. She is a keen chamber musician and enjoys collaborating with other artists presenting imaginative programmes such as those with the LitMus Ensemble. She enjoys cinema, swimming and reading.

Siu Chui Li

Siu Chui Li is in demand as a recitalist and collaborative pianist and has given chamber concerts throughout the British Isles, Europe and South East Asia. She has performed in major festivals in the UK, including Chichester Festival, West Cork Festival, the Isle of Man Festival, and in the Festival du Menton in France. Siu Chui has performed in notable venues such as the Wigmore Hall, the Royal Festival Hall and Purcell Room, the Royal Opera House, and De Montford Hall. Her collaborations with acclaimed artists include flautist Susan Milan, Timothy Jones (Principal Horn, LSO), British cellist Josephine Knight, and the Doric String Quartet amongst others. Recent performances include the Beethoven Triple Concerto with members of the Doric Quartet in Saffron Hall, chamber concerts in Cambridge and London and solo recitals in the UK. Siu Chui is Chair and co-director of Linton Music Series in Cambridge.

67th Tilford Bach Festival

Saturday 15 June

St Andrew's Church, Farnham, GU9 7PW
1-00pm

Lunchtime concert followed by light lunch
JS Bach solo cello BWV 1012 & violin BWV1003
Katherine Sharman & Adrian Butterfield
Tickets £10 on the door only

7-30pm

London Handel Players
Baroque Concert

Bach, Corelli, Handel, Marais, Telemann, Vivaldi
Tickets £15 (£14 members) in advance
£17-50 on the door

Sunday 16 June

Tilford Church, Farnham, GU10 2DD
7-00pm

JS Bach: Magnificat
JS Bach: Violin Concerto No 1 in A
GF Handel: The Choice of Hercules

Joanne Lunn & Anna Dennis (Sopranos)
Patrick Terry (Counter-tenor)
Laurence Kilsby (Tenor) William Thomas (Bass)

London Handel Orchestra
Pegasus Choir

Directed by Adrian Butterfield
Tickets £35 & £20