

Farnham Sinfonia



Conductor - Matthew Taylor
Soloist - Michael Collins (Clarinet)
Leader - Elizabeth Cooney

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www.tilbach.org.uk



Programme

John McCabe (1939 -2015)

Red Leaves

Slow; Fast; Slow

Red Leaves was commissioned by the European Community Chamber Orchestra and first performed at the 1991 Istanbul Music Festival. As the composer stated, "the idea of the piece occurred several years before the opportunity of writing it arose - it was during a journey in New England in the autumn where the leaf colours were especially beautiful. Both the harmonic colouring and the descending string phrase heard after the brief introduction derive from the experience. The piece is thus a miniature tone poem. The wind instruments except for a few solos are treated in pairs throughout.

John McCabe, CBE was a composer and pianist, born in Liverpool and brought up in a house full of music. He once said "My mother was a very good amateur violinist and there were records and printed music everywhere. I thought that if all these guys - Beethoven, Brahms, Schubert - can do it, then so can I!" He created works in many different forms, including symphonies, ballets, and solo works for the piano. He served as principal of the London College of Music from 1983 to 1990. Guy Rickards described him as "one of Britain's finest composers in the past half-century" and "a pianist of formidable gifts and wide-ranging sympathies".

Wolfgang Amadeus Mozart (1756 - 1791)

Clarinet Concerto in A Major, K.622

Allegro, Adagio, Rondo

The Clarinet Concerto is one of Mozart's very last compositions and displays his many skills. It is surely the best concerto yet written for any wind instrument. It was written initially in 1791, the last year of Mozart's life, as a Concerto in C major for basset horn, a lower-pitched member of the clarinet family and was performed initially on this instrument. It was rewritten after Mozart's death for the standard clarinet.

Alfred Einstein wrote of its "greatness and transcendent beauty". This beauty lies partly in the way Mozart so fully displays, in the most musically possible way, what the clarinet can do: there are fluid runs, quickly executed arpeggios, humorous gurglings in the lower register and a lyrical melodic line that is by turns cheerful, melancholy and sensuous. The textures are highly transparent and often resemble chamber rather than orchestral music.

The spacious, elegant nature of the first movement is worth noting. The slow movement must be one of the greatest melodies ever conceived for clarinet and one of Mozart's noblest themes. The third movement is a spirited Rondo, always led by the clarinet. It is remarkable to consider when Mozart was so ill and nearing the end of his life that he finished this Concerto with such buoyant music.

INTERVAL

Drinks are free but donations to costs are much appreciated.

Two toilets are located through the open wooden arch by the piano to the left of the stage area and then the door in the left wall. There are also toilets in the church offices beyond the entrance gates (3 mins walk)- please ask reception for directions.

We are delighted to see children enjoying live music. Please will parents sit with their children in the main part of the church, not the balcony, and take them out quietly if they find the concert too long.

Joseph Haydn (1732 - 1809)

Symphony no 85 "La Reine"

Adagio — Vivace; Romance: Allegretto; Menuetto: Allegretto; Finale: Presto

Symphony No 85 is one of a group of six symphonies, known as the Paris Symphonies, commissioned by the Chevalier de Saint-Georges, music director of the orchestra the Concert de la Loge Olympique. It was first performed in January 1786 by the Olympique in the Salle des Gardes du Corps of the Tuileries, conducted by Saint-Georges. The musicians wore splendid 'sky-blue' dress coats with elaborate lace ruffles, and swords at their sides." They performed in a large theater with boxes in tiers. The performances were patronized by royalty, including Queen Marie Antoinette, who particularly enjoyed the Symphony No. 85, giving rise to its nickname "La Reine".

Parisians had long been familiar with Haydn's symphonies, which were being printed in Paris as early as 1764. The finest musicians in Paris performed in the premieres of the symphonies, and received them with "rapture". The works were very popular with public and press, and were soon published in London and Vienna. The *Mercure de France* particularly praised Haydn's ability to write monothematic" sonata expositions: "this vast genius, who in each one of his pieces knows how to draw developments so rich and varied from a unique theme".

Farnham Sinfonia

First Violins

Elizabeth Cooney (leader)
Julia Wilson
Juliet Taylor
Shuna Dickens
Gill Austin

Second Violins

Sarah Wormell-Evans
Jane Gomm
Stella di Virgilio
Mira Marton

Violas

Ursula John
Raisa Zapryanova
Leonie Anderson

Cellos

Judith Fleet
Julia Morneweg
Jayne Spencer

Bass

Ketan Curtis

Flutes

Susan Milan
Ami Lodge

Oboes

Karla Powell
Marjorie Carrington

Bassoons

Jonathan Price
Lindsay Dubery

Horns

Alexei Watkins
Fabian Van De Geest

Matthew Taylor

Matthew Taylor is a composer and conductor who lives in Farnham. He studied composition with Robin Holloway at Cambridge University and later at the Guildhall and the Royal Academy. He later studied with Leonard Bernstein and received special encouragement from Robert Simpson who became a crucial influence.

Exposure to Beethoven symphonies at a very young age provided the initial stimulus for Matthews' desire to compose, which was soon followed by a lifelong fascination with the music of Schumann. Matthew is particularly fond of the music of Sibelius and Nielsen.

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 is Music Director of the LSE Orchestra and Junior Academy Sinfonietta and teaches at the Yehudi Menuhin School.

Michael Collins (Clarinet)

We are delighted and privileged to welcome Michael Collins, who lives in Farnham, as our clarinet soloist. He is one of the most complete musicians of his generation. With a continuing, distinguished career as a soloist, and in recent years also as a conductor, being the Principal Conductor of the City of London Sinfonia from 2010-2018 and guest conductor of many leading orchestras.

Michael Collins has been committed to expanding the repertoire of the clarinet and has given premières of works such as Elliott Carter's Clarinet Concerto - for which he won a Gramophone award. He was chosen as the Royal Philharmonic Society's Instrumentalist of the Year in 2007.

Michael performs regularly with the Borodin, Heath and Belcea Quartets, and leading names such as András Schiff, Martha Argerich and Stephen Hough. During the 2019-20 season he will be an Artist in Residence at the Wigmore Hall.

Michael is one of the world's most recorded clarinetists with 19 discs for Chandos alone and in 2017 he received a Grammy for his disc 'Shakespeare Songs'. He was awarded an MBE in 2015. He plays on Yamaha clarinets.

Next Farnham Sinfonia Concert

Saturday 28 March 2020

St Andrew's Church, Farnham

Haydn's Cello Concerto No1; Soloist Laura van der Heijden

Future Farnham Concert Dates

26 October St Andrew's Church: **City Bach Collective**
22 November, Farnham Methodist Church: **Ensemble Mirage**

Future Conservatoire Concert Dates @Godalming Baptist Church

19 October: Allitsen Piano Trio
9 November: En Canto Vocal Duo with Fado Duo and Piano
30 November: Ensemble Renard (Wind Quintet)

11 January: **Baroque Festival**
www.conservatoireconcerts.org.uk



www.farnhamsinfonia.org.uk