



Farnham Chamber Music Festival



Peter Cigleris - Clarinet

Alexandra Lomeiko - Violin

Lyrít Milgram - Violin

Joseph Fisher - Viola

Cecila Bignall - Cello

Festival Director: Elizabeth Cooney

1 October 2020

www.tilbach.org.uk

Programme

Wolfgang Amadeus Mozart (1756-1791)

Clarinet Quintet in A, K.581

Allegro; Larghetto; Minuetto and Trios; Allegretto con Variazioni

In 1764, during his first visit to London, the eight-year-old Mozart heard the clarinet for the first time. The oboe was then the prima donna of the woodwind, but the clarinet was already evolving into a viable instrument, round and clear in tone and with challenging technical possibilities of key-range and colour that were to attract Mozart as a composer. The attraction became inspired enthusiasm when, a quarter of a century later, he formed a friendship with Anton Stadler, a brilliant performer on the clarinet and basset-horn, who subsequently joined the Vienna Court Orchestra. Two late masterpieces are the outcome of this association: the Clarinet Concerto in A, K.622, completed just before Mozart's death in 1791, and the Clarinet Quintet in A K 581, composed in September 1789 and first performed in December of that year with obvious success. Writing to a friend in the following April, Mozart said: "Tomorrow, Friday, Count Haidik has invited me to perform Stadler's Quintet". And that is its authenticated nickname.

The opening allegro is a fully integrated sonata-form movement, with no instrument particularly dominating the texture. It begins straight away with the first subject, a simple and gracious eight-bar theme played by the string quartet. At bar 7 in comes the contrasting voice of the clarinet with a decorative two-bar motif consisting of a rising arpeggio of quavers and a descending arpeggiated figure made up of semiquavers landing on the first chord of the quartet's repeat of the opening theme. The clarinet plays the same game again, but this time the first and second violins take up the clarinet's motif. The second subject, which appears at bar 50, is a lyrical melody given to the first violin over a pizzicato accompaniment. The clarinet then takes this up and begins to assume a more important role in the movement. The exposition ends at bar 100 and is repeated. The development and recapitulation are as beautiful as they are ingenious.

In the slow movement, in D major, the clarinet sings a yearning song above muted strings. As the movement progresses, the song develops into a wondrous dialogue between clarinet and first violin.

The tuneful, expressive minuet consists of two sections: first an eight-bar theme featuring all five instruments in block harmony and repeated, and second, featuring a clarinet solo, and also repeated. There are two trios: the first, in C minor, is for the strings alone; the second, back in the major mode, is notable for its light, cheery, dance-like solo for the clarinet (a waltz long before its time). This pattern makes the movement into a kind of rondo, with two returns for the minuet, one after each trio.

The finale opens with a simple, lively theme, played staccato on the strings and made up of 16 bars. The first four bars, which are repeated, are jaunty in character, bars 9-12 are more serene, and the remainder of the theme reverts to its chirpy nature. This simple tune is now subjected to a series of variations: the first a virtuoso solo for clarinet over strings, the second a syncopated version of the theme, mainly for strings with running triplets throughout and with clarinet interpolations, the third a sombre, sighing version, with desolate sobs from the viola, the last a summation of what has gone before, which contrasts lively recapitulations with an adagio and leading into a closing cheery coda.

--- INTERVAL ~10 minutes ---

To comply with regulations please do not leave your seats except

- to visit the loos via door to right of pulpit area or
- to go outside for some fresh air via door to left of pulpit area.

If you go outside please return by the main front entrance to maintain a one-way system.

There is also a loo at the front entrance to the left of the café hatch.



Johannes Brahms (1833-1897)

Clarinet Quintet in B Minor, Opus 115

Allegro; Adagio; Andantino; Con moto

In 1890 Brahms completed his String Quintet in G major, Op.111, and announced that this would be his final work as, at 57, he was giving up composing. Around this time many of his old friends died and, with a feeling of depression, he became obsessed with his own mortality. Fortunately he received a new stimulus and the decision was reversed. For in March 1891 Brahms visited Meiningen to hear one of the greatest orchestras of the day, under its new conductor Fritz Steinbach. He was immediately impressed by the playing of the orchestra's clarinetist Richard Mühlfeld and a firm friendship soon developed between the two men. It was Mühlfeld who provided the stimulus for Brahms to write his last four great chamber works: the Clarinet Trio, the two Clarinet Sonatas, and the Clarinet Quintet.

The clarinet quintet was written in 1891 at Brahms' summer retreat of Ischl in the Salzkammergut, and it was first performed in December of the same year at one of Brahms' friend Joseph Joachim's concerts in Berlin, when the critics declared it to be the finest work for clarinet since Mozart's. It is, indeed, a work of autumnal beauty, introspection and quiet melancholy. While Brahms created a feeling of rhapsodic freedom, he also ensured a unity of emotion, tonality and thematic content, and it is noticeable that the clarinet does not adopt a solo role, but more that of an equal.

The two violins open the first movement with a sensuously beautiful theme which contains the seeds upon which the whole work is built, including the second idea introduced by the clarinet.

The clarinet also opens the Adagio with a tender, dream-like melody which is Brahmsian romanticism at its zenith. A rhapsodic middle section, with echoes of his beloved gypsy music, precedes a return to the opening mood.

Again the clarinet introduces the Andantino with a broad melody, a faster, delicate Presto taking over to continue the movement with many references to the germinal theme.

Reflecting the earlier content, a theme with five variations forms the final movement. The variations continue the underlying tranquillity of mood, except that in the second the gypsy character of the Adagio again comes to the fore. Hints of each of the movements are to be found in the closing passages, in particular, a chilly denouement as the principal theme of the opening Allegro combines with that of the variations.

Programme notes provided by John Dalton, April 2010

Peter Cigleris

Peter loves performing and trying to communicate his love of the clarinet repertoire. He performs, researches, teaches and occasionally conducts.

He studied at the Birmingham Conservatoire where he was the recipient of the John Ireland Prize for chamber music as well as being supported by philanthropist Chris Swan via the Young Cygnets. He was awarded a place on the City of Birmingham Symphony Orchestra Training Scheme before studying at the Royal College of Music where he was awarded the Prix de Fossart and was invited to France to give a private recital with the Queen of Denmark in the audience. Peter also participated in masterclasses with Michael Collins and Anthony Pay.

Upon graduating Peter was awarded a place on the Jerwood Foundation Scholarship for Young Players in association with the Orchestra in the Age of Enlightenment and around the same time took part in the BBC docu-drama 'Eroica'. He has worked with various orchestras and for a time was principal clarinetist of the Symphony Orchestra of India, performing under Charles Dutoit, and Rafael Payare amongst others.

As a chamber musician and soloist Peter has worked with John Lenehan, Julian Lloyd Webber and the Tippett Quartet performing for various music clubs and festivals around the UK. His interest in English repertoire shines through his various recordings and has seen him premiere concertos and chamber music by Gipsy, Benjamin, Wishart, Spain-Dunk as well as contemporaries such as Lloyd Moore and Peter Seabourne. He loves discovering forgotten English composers.

His musical taste is classical, Beethoven, Brahms and most things English, but he also likes big band and Klezmer. Michael Collins is a constant inspiration and he enjoys watching conductors such as Leonard Bernstein and Bernard Haitink for their artistry and interpretation and violinist Alena Baeva for her energetic performances. Spare time is spent on local social history, following cricket and retro video games.

His dream is to discover the manuscript of Mozart's Clarinet Concerto so that he can be sure what the missing 'low notes' were meant to be!

New Zealander **Alexandra Lomeiko** moved to London at the age of 15 to study at the Purcell School of Music. Since then she has gone on to complete a BMus(Hons) at the Guildhall School of Music and Drama, a MMus and Artist Diploma at the Royal College of Music, won various international prizes and now sustains herself by performing extensively as a soloist, chamber and orchestral musician throughout the UK (and in pre-Covid times, also throughout Europe, Asia and South America). In her free time she loves baking, swimming, spending time with her cat, Miso, and supporting the All Blacks.

Canadian violinist **Lyril Milgram** graduated from her Master's degree with distinction in 2018 from the Guildhall School of Music and Drama in London studying under Professor Krycia Osostowicz. Since leaving, Lyril has pursued an active orchestral career performing with the London Symphony Orchestra, BBC Symphony, London Philharmonic Orchestra, the Philharmonia Orchestra, the Scottish Chamber Orchestra, the Hallé, the City of Birmingham Symphony Orchestra among many others. Lyril is also an active soloist and chamber musician and has played in all the major concert halls in London as well as others in Europe, Asia, North and South America. Previously, Lyril did her Bachelor degree at the Royal College of Music in London where she studied with Professors Radu Blidar and Itzhak Rashkovsky. In her spare time, Lyril enjoys travelling, reading, knitting and swimming in the sea and she also loves her cat Stinky and her dog Tzibale.

Somerset born, **Joseph Fisher** attended Wells Cathedral School and then completed his studies at the Royal Academy of Music and the Royal Northern College of Music respectively. After his studies he took up the position of Students' Union President at the Academy, where he was presented to Her Majesty the Queen to receive a Diamond Jubilee Award on behalf of the Royal Academy of Music. Now freelancing in London, he has appeared as principal viola with the Bournemouth Symphony Orchestra, Royal Liverpool Philharmonic and the Ulster Orchestra in Belfast. He also plays regularly with the Philharmonia Orchestra, the Royal Philharmonic Orchestra and the Britten Sinfonia. Joseph has appeared at Glastonbury Festival, recorded David Bowie tracks for BBC radio 2 and recently accompanied Rod Stewart at the Brit Awards. In his spare time enjoys a game of tennis or a riveting game of Fifa.

British cellist and composer **Cecilia Bignall** is in demand on the modern music scene. She has performed extensively across the UK and Europe in venues such as the Wigmore Hall and the International House of Music, Moscow, and at festivals across Europe and Asia. She has worked with jazz legends Chris Potter, Laura Jurd and Tim Garland, DJ/composer Gabriel Prokofiev and ensembles such as London Sinfonietta, the Ligeti Quartet and Riot Ensemble. Cecilia is cellist of award-winning Trio Derazey (formerly the Jorgensen Trio), exciting accordion-cello Duo Bayanello with virtuoso accordionist Iosif Purits, and cello-percussion duo 'Imprint' with jazz vibraphonist Ralph Wyld. She regularly performs her own works and collaborates with composers and artists of different genres to give premières and improvisations, and has been broadcast on BBC Radio and TV.

Future Festival Concerts

7-30pm Friday 2 October 2020

Farnham Spire Church, GU9 7QU

Mela Guitar Quartet

7-30pm Saturday 3 October 2020

Bury Court Barn, Bentley GU10 5LZ

Tippett String Quartet

7-30pm Saturday 10 October 2020m

Farnham Spire Church, GU9 7QU

Elizabeth Cooney, violin & John Mansfield, organ

Advance registration essential for all concerts!

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