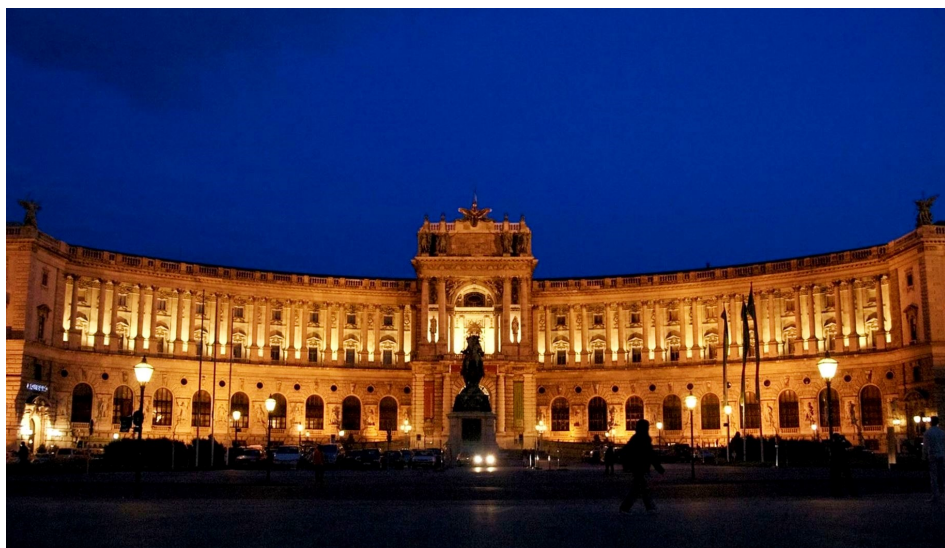




Farnham Chamber Music Festival



Vienna

22-30 October 2021



About the Festival

Welcome to the second Farnham Chamber Music Festival, with its programme of top quality chamber music and educational activities.

This year's Festival presents music linked to Vienna with pieces by Haydn, Schubert and Beethoven, whose 250th "birthday" was last year, but our celebrations have been postponed until now because of the various Covid-related restrictions.

We hope you will enjoy these concerts and tell your friends about them.

For information on future concerts please subscribe to our email list.

Elizabeth Cooney, Festival Director

Elizabeth, originally from Cork, Ireland is now based in Farnham with her family. She first came to London on scholarship to the Royal College of Music where she studied with Itzhak Rashkovsky and won numerous awards as well as international prizes including laureate of the Sion-Valais Competition for Violin, Switzerland. She is a very keen chamber musician - galvanised by the enthusiasm of live audiences in Farnham and is eager to share music within her local community and with talented young musicians through workshops and masterclasses.

She regularly plays with the dynamic Aurora Orchestra and has toured all over the world with them as well as annual appearances playing symphonies by memory at the BBC Proms at the Royal Albert Hall.

She also plays with the English Chamber Orchestra and has toured with them to the USA, Mexico, Siberia and will join a future tour to Turkey. Elizabeth is leader of the Farnham Sinfonia and Director of the Farnham Chamber Music Festival.

Retiring Collections

Entry to these concerts is free but there will be a retiring collection at each concert with a suggested minimum donation of £15-00 per adult from those who can afford it.

As each of these concerts costs between £1,000 and £2,000, larger donations are most welcome. Donations are not expected for children & students. Music lovers who are unable to make a donation are still most welcome. We want to make quality music accessible to all, especially to families with children who are our next-generation audiences.

Festival Programme

Director: Elizabeth Cooney

All concerts are at

Spire Church (URC), South Street, Farnham, GU9 7QU

7-30 pm Friday 22 October 2021

String Trio

Schubert, Dohnányi and Beethoven

7-30 pm Saturday 23 October 2021

Alexander Sitkovetsky (violin)

Wu Qian (piano)

Schubert, Klouda and Beethoven

2-15 to 6-00 pm Sunday 24 October 2021

Masterclasses for Talented Young String Players

7-30 pm Saturday 30 October 2021

Carducci String Quartet

Haydn, Glass and Beethoven

7-30pm Friday 23 October



Elizabeth Cooney String Trio

Elizabeth Cooney, Violin; Daisy Spiers, Viola

Benedict Rogerson, Cello

Daisy Spiers, Viola

Daisy Spiers began her musical education at Chetham's School of Music. She graduated from the Royal College of Music and went on to win a fellowship at the Royal Academy of Music with the prize-winning Wilhelm Quartet. Daisy holds the position of principal viola in Glyndebourne Tour Opera and is a member of the English Chamber Orchestra. She regularly appears as guest principal with BBC Philharmonic and Britten Sinfonia. As well as European solo recitals Daisy enjoys show-casing English viola works and has performed internationally as a chamber musician.

Her other great passion is painting and her first exhibition has led to commissions throughout the UK and Europe. Daisy is currently exhibiting a new series of large, abstract artworks which can be seen online at daisyspiers.com.

Benedict Rogerson, Cello

Benedict Rogerson is a member of the BBC Concert Orchestra and the London Mozart Players.

He spent the Noughties seeing the world with the Irish Chamber Orchestra giving concerts with artists including Maxim Vengerov, Steven Isserlis and Anthony Marwood, in venues ranging from Carnegie Hall in New York to the Forbidden Palace in Beijing, and the Community Centre on Inis Boffin off the West Coast of Ireland.

His life with the BBCCO involves an eclectic range of music-making, from classical and pop concerts to recording music for TV, film, radio and CD. Earth Wind and Fire, Kylie Minogue, and Dame Edna Everidge are amongst the artists they have worked with recently, and the orchestra is resident for Radio 2's flagship show "Friday Night is Music Night".

Programme

Franz Schubert (1797-1828)

Allegro for String Trio in B flat major, D.471

Schubert wrote this piece while still a teenager and musical amateur, employed as a teacher in his father's school. His father was a keen cellist and had given Franz lessons in both the violin and viola. It is likely that he wrote his string trios for performance at home. They hark back to the musical world of the eighteenth century and show the influence of Haydn rather than Beethoven. Though they do not have the depth and intensity of some of his mature contributions to the chamber music repertoire, they are charming and tuneful pieces. The Allegro is in the classical 'sonata' form in which contrasting themes are stated, developed and recapitulated.

Ernst von Dohnányi (1877-1960)

Serenade in C major for Violin, Viola and Cello, Op.10

Marcia (allegro); Romanza (adagio non troppo, quasi andante); Scherzo (vivace)

Tema con variazione (andante con moto); Rondo (allegro vivace)

Erno von Dohnányi was born in Pozsony (now Bratislava), and died in New York. A pianist, composer, and conductor, he was, next to Liszt, the most versatile Hungarian musician, whose influence reached generations in all spheres of musical life. As a composer he soon discarded the strong early influences of Schumann and Brahms in favour of the expression of his individual Romanticism – often realised, however, within an 18th-century framework. This piece shows that Dohnányi was not only an inveterate comedian, but an artist with a genuine gift for operatic and dramatic writing.

The opening march soon proves both dramatic and witty. The second movement (in F major) ends on the dominant with an unconventional effect. The third starts in D minor, in dramatic contrast to what has gone before; it is a scherzo in fugal style, in which a trio-like theme is eventually combined with the opening theme in a double fugue; it ends in D major. The beautiful theme and variations in G minor comprise the most serious and romantic part of the work. The prosaically witty rondo-finale is in a mocking vein and ends indignantly with the trio of the opening march.

----Interval----

Ludwig van Beethoven (1770-1827)

String Trio in E flat major, Op.3

*Allegro con brio; Andante; Menuetto (allegretto); Adagio;
Menuetto (moderato); Finale (allegro)*

Beethoven's first string trio was completed in the early 1790s. Beethoven modelled it on Mozart's great Divertimento for string trio, also in E flat.

Beethoven followed Mozart not only in having six movements but also in making the outer movements fast, the second and fourth movements slow and the third and fifth minuets. There are many other similarities of detail between the two pieces, for instance in thematic material. The Finale, like Mozart's, is a Rondo. But, for all its debt to Mozart, this trio is more than an early essay in composition. Beethoven was already developing his own musical style, especially in the first three movements.

7-30pm Saturday 23 October



Alexander Sitkovetsky (violin)

Wu Qian (piano)

Alexander Sitkovetsky was born in Moscow into a family of musicians.

His concerto debut came at the age of eight, and in the same year he moved to the UK to study at the Menuhin School. Lord Menuhin was his inspiration throughout his school years and they performed together on several occasions.

He is also much in demand as a director and has directed and performed as a soloist regularly with orchestras in many countries. He is regularly invited as guest soloist with orchestras touring the UK.

Alexander was awarded 1st prize at the Trio di Trieste Duo Competition alongside pianist Wu Qian. He is an alumnus of the prestigious 'Chamber Music Society Two' programme at the Lincoln Center, and in 2016 received the Lincoln Center Emerging Artist Award.

Alexander is a founding member of the Sitkovetsky Piano Trio, with whom he has won various prizes including the Mecklenburg-Vorpommern Kammermusik Prize. The trio has performed all over the UK and Europe including Alte Oper Frankfurt, Concertgebouw Amsterdam and Wigmore Hall, and they toured Asia recently.

Wu Qian was born in Shanghai, where she received her early training before being invited to study at the Yehudi Menuhin School. At fifteen she performed Mozart's E flat Major concerto (K449) in the Queen Elizabeth Hall and again at the Menuhin Festival in Switzerland. She made her debut recital at the South Bank Purcell Room in 2000 and has since played there again on several occasions, including a recital for BBC Radio 3.

Qian has given recitals throughout Europe including the Steinway Halls of Hamburg where her performance was broadcast throughout Asia. Other international engagements have included appearances at the Steinway Hall in New York.

Qian regularly appears in many articles and radio and television programmes including being interviewed on BBC 4 and BBC World. She is Musical Director of the Investec International Music Festival, which takes place each year in the Surrey Hills.

Programme

Franz Schubert (1797-1828)

Fantasy in C major for Violin and Piano

The autograph of the Fantasie in C, D 605a, has disappeared, and it was not until 1969 that the work was discovered in a manuscript copy. It was found with other manuscripts that had formerly belonged to the Hüttenbrenner brothers, who were among Schubert's closest friends.

It is thought that this Fantasie was composed sometime during 1817 - 1818. Although not equal in stature to the later examples in this form – the Wanderer and F minor Fantasies – it bears a similar tautness of construction, relating each of the sections to the opening and returning at the conclusion to the music with which it began.

Natalie Klouda



UK premiere piece for Violin and Piano

Natalie Klouda is a British violinist and composer. Her early training was at the Yehudi Menuhin School where she was greatly influenced by Yehudi Menuhin. A project to write compositions for his 80th Birthday engaged her passion for both chamber music performance and composition.

As a composer, Natalie's most recent CD release was of her piano trio, 'Fantasy Triptych'. Commissioned and performed by the Monte Piano Trio for the Genuin Label in 2017, it has been aired on radio in Finland, Germany, Switzerland and in the USA. Trio Isimsiz toured the UK and Germany with this work throughout Autumn 2018 and it was also performed by the Kungsbacka Trio at Kings Place for BBC Radio 3 in March 2019. 'A work with a future, no doubt,' said Helen Wallace, BBC Music Magazine.

Other recent commissions have included her Solo Cello Suite originally written for baroque cello and inspired by Indian Classical music and J.S Bach and also a Piano Quintet dedicated to Alma Rosé commissioned by the Brunidbár Arts Festival, the premiere of which has had to be postponed to 2022 due to the Covid-19 Pandemic.

Natalie has been Co-Artistic Director/Founder of the Highgate International Chamber Music Festival since the first edition in 2012.

----Interval----

Ludwig van Beethoven (1770-1827)

Sonata no.7 in C minor, Op.30 for Violin and Piano

Allegro con brio; Adagio cantabile; Allegro; Allegro

The C minor Sonata is the second of a group of three dating from 1801–2. The famous Heiligenstadt Testament, in which Beethoven poured out his soul to the world and to God, in a state of despair brought about by his deafness, also dates from 1802. He painted a vivid picture of the personal and social life he was forced to lead at this time when he was writing the Second Symphony, the Op. 31 Piano Sonata, and these Op. 30 Violin Sonatas.

A contrast from anything that had gone before in the earlier sonatas is presented by the tempestuous C minor key, one in which Beethoven invariably involved violent struggle. And so it is in the opening Allegro, with its militaristic first theme and its agitated accompaniment, and the staccato second subject. Indeed a writer describing this sonata early in the last century likened it to a musical version of an attack by a regiment, with a well aligned march by the grenadiers, the charge against the enemy and a song of victory. The urgent nature of the music required Beethoven to omit the customary repeat mark in the first movement, the development continuing with strong, sombre energy and passion.

The Adagio Cantabile, gently shared between the two instruments, provides a break from the storm, but, towards the end there are dramatic interruptions with rapid scales, typical of Beethoven's slow movements.

C major is the chosen key for the Scherzo, a piquant movement with a more melodic and amusing canonic trio section. It was Beethoven's intention to remove this short movement but, fortunately, he was persuaded otherwise.

The rondo finale makes a return to the explosive, warlike character with what has been likened to beating drums and trumpet calls. A final Presto brings the sonata to a worthy conclusion.

Conservatoire Concerts in Godalming

Saturday 6 November

Portuguese Countertenor and Fado Duo

Chamber Music Festival

Friday 26 November

String Trios by Beethoven, Mozart, Schubert and Dohnanyi

Saturday 27 November

String Quartet and Mendelssohn Octet

Annual Baroque Day

Saturday 15 January, 2022

conservatoireconcerts.org.uk

2-15pm Sunday 24 October

Masterclasses for Talented Young String Players

Taught by violinist Elizabeth Cooney, Director of FCMF

Piano – Suzanne Cacciottolo

Talented local young musicians from Farnham School of Music and Drama and Surrey Youth Orchestra will play individually and together for masterclasses in a workshop environment for a live audience.

Natalie Fletcher, Violin - Farnham Music and Drama

Hannah Dudley, Violin - Farnham Music and Drama

Amy Powell, Cello - Surrey County Youth Orchestra

Heather Pirie, Violin - Surrey County Youth Orchestra

There will be short intervals and the masterclasses will finish by 6pm. Refreshments will be available.

7-30pm Saturday 30 October



Carducci String Quartet

Matthew Denton - Violin; Michelle Fleming - Violin

Eoin Schmidt-Martin - Viola; Emma Denton - Cello

An internationally renowned Anglo-Irish string quartet based in the UK, the versatile and award-winning Carducci String Quartet has performed everything from brand new quartets, classic works by Haydn, complete Shostakovich cycles, and even partnered with folk-rock icon Ian Anderson of Jethro Tull. Founded in 1997, the ensemble has won numerous international competitions, including Concert Artists Guild International Competition USA 2007 and First Prize at Finland's Kuhmo International Chamber Music Competition 2004. In 2016, they took home a Royal Philharmonic Society Award for their performances of cycles of the complete Shostakovich Quartets. This Shostakovich15 project was accompanied by recordings of his quartets acclaimed by Gramophone Magazine for their "...athletic, upfront performances, clear in texture, forthright in tone and bold in articulation." The quartet has also recorded on their own label, Carducci Classics, as well as Signum Classics, and their Naxos recordings of Philip Glass Quartets have had over six million plays on Spotify.

Education work is an important element of the Carducci Quartet's work, earning them a place on the Royal Philharmonic Society Award shortlist for their family concert 'Getting the Quartet Bug!'. The Carducci Music Trust was set up to support their work in schools and with young musicians. They are also The Carne Trust Ensemble in Residence at Trinity Laban Conservatoire of Music and Dance, London, and perform a number of school concerts each year supported by the CAVATINA Chamber Music Trust.

Programme

Franz Josef Haydn (1732-1809)

String Quartet in E flat major, Op.33, No.2 'Joke'

Allegro moderato: cantabile; Scherzo: Allegro; Largo sostenuto; Finale: Presto

The Op. 33 works are "the lightest of all Haydn's mature comedies". And comedies they certainly are. The first movement of No. 2 is mainly based on its first three notes in a dazzling display of ingenuity. The idea carries over to the scherzo, a quick minuet reminiscent of something by Mozart. The largo sostenuto is a rondo with a syncopated alternating section to the solemn opening theme which is introduced in two-part harmony, a favourite ploy of Haydn's. The Finale, also a rondo, is one of his liveliest and cheekiest "kittens". It contains the famous Joke. To those not yet in the know, the clue is 'Wait for it'. It was these Op. 33 compositions that inspired Mozart's first mature quartets – the six dedicated to Joseph Haydn. And no two musical geniuses had more profound respect and affection for each other.

Philip Glass (1937-)

String Quartet No.3 'Mishima'

Philip Glass is an American composer and pianist. He is widely regarded as one of the most influential composers of the late 20th century. Glass's work has been associated with minimalism, being built up from repetitive phrases and shifting layers.

The String Quartet no.3 in six parts was composed in 1985 for the film by Paul Schrader 'Mishima: A Life in Four Chapters' about the self-styled Samurai, Yukio Mishima. The music is often wistful, carefree and full of joy. Although composed for full orchestra, Glass quickly realised that it could be adapted for string quartet and this version is performed in concert halls around the world.

----Interval----

Ludwig van Beethoven (1770-1827)

String Quartet Op.59, No.2 'Razumovsky'

Allegro; Molto adagio; Scherzo - allegro; Presto

The three quartets of Beethoven's Op. 59 were commissioned in 1805 by their dedicatee Count Andreas Rasumovsky, the Russian ambassador to Austria, who was closely connected, partly by marriage, to the Beethoven circle. A great music lover he was also an accomplished violinist. In scale the Rasumovsky set represents an enormous advance on the previous quartets of Op. 18, dating from six years earlier. Unity was achieved by the use of Russian folksongs

The Second opens dramatically with two vital chords but falls away quietly to herald the serene slow movement with its chorale-like opening, the idea for which, it is said, Beethoven conceived while contemplating a starry sky. Here it is marked to be played "with much feeling". The Allegretto scherzo is based almost entirely on the rhythmic figure of the first bar. The Russian element of the quartet, the same tune used later by Mussorgsky in the first act of his opera Boris Godounov, comes in the trio section of this third movement, while a tonal conflict ensues in the concluding Presto, finally resolved in E minor.

Future Concerts

Spire Church, Farnham, GU9 7QU

Saturday 13 November 2021

Mithras Trio
(BBC New Generation Artists)

Haydn, Faure & Schubert

Friday 3 December 2021

Elizabethan Christmas Concert – Eisenach Ensemble

Saturday 18 December 2021

Choir

Saturday 22 January 2022

Mathilde Milwidsky (violin) and **Gamal Khamis** (piano)

Saturday 26 February 2022

Piano Trio: Yuri Zhislin, Natalia Lomeiko & Alexander Karpeyev

Medtner, Bruch & Brahms

www.tilbach.org.uk