



**T B S**



**Students from**  
**Yehudi Menuhin**  
**School**

**30 April 2022**

**[www.tilbach.org.uk](http://www.tilbach.org.uk)**



## **Programme**

**Heitor Villa-Lobos (1887 - 1959)**

**Cinq Preludes**

**Kotone Ozaki - Guitar**

**Homenagem ao sertanejo brasileiro** - *Homage to the Brazilian countryman*

Subtitled "Melodia lírica" (Lyrical Melody), this prelude is in E minor, marked "Andantino espressivo". It follows a ternary form which consists of a slow, yearning A section in E minor. The B section is more upbeat and lively in the key of E major.

**Homenagem ao Malandro Carioca** - *Homage to Malandro Carioca*

Subtitled Capadocian Melody, this prelude is in E major, marked "Andantino". "Malandro Carioca" is a rascally character of the Rio de Janeiro Carnival. This prelude is in the musical genre of the choro, especially evident in the systematic rubato and harmonic structure of the first section, and in the rhythms and melody in parallel fifths for the central section.

**Homenagem a Bach** - *Homage to Bach*

In the key of A minor, marked "Andante", the distinctive sound quality of this prelude relies on the open strings of the guitar. The connection to Bach is found principally in the second main section, with its patterns of descending melodic sequences and clear tonal harmonies.

**Homenagem ao Indio Brasileiro** - *Homage to the Brazilian indian*

In the key of E minor, marked "Lento"

**Homenagem ao Vida Social** - *Homage to social life*

In the key of D major, marked "Poco animato", it is written in 6:4 time and evokes the waltzes danced by the upper classes of Rio de Janeiro in a bygone age.

**Heitor Villa-Lobos** was a Brazilian composer, conductor, cellist, and classical guitarist described as "the single most significant creative figure in 20th-century Brazilian art music". He has become the best-known South American composer of all time having written over 2000 works. His music was influenced by both Brazilian folk music and by the European classical tradition.

Villa-Lobos had very little formal training. He learnt music by observing the regular musical evenings arranged by his father. He learned to play cello, clarinet, and classical guitar. When his father died suddenly in 1899 he earned a living for his family by playing in cinema and theatre orchestras in Rio.

He absorbed the native Brazilian musical culture and gave up any idea of conventional training. He played with many local Brazilian street-music bands; he was also influenced by the cinema and for a time became a cellist in a Rio opera company.

As a result of meeting Arthur Rubinstein, he stayed in Paris in 1923-24 and 1927-30, and there he met influential residents including Pablo Picasso, Leopold Stokowski and Aaron Copland. Parisian concerts of his music made a strong impression. In the 1920s, Villa-Lobos also met the Spanish classical guitarist Andrés Segovia, who commissioned a guitar study.

The political situation forced Villa-Lobos to stay in Brazil where he arranged concerts around São Paulo, and composed patriotic and educational music. In 1932, he became director of the Superintendência de Educação Musical e Artística, and this role led him to compose mainly patriotic works. After 1945, he returned to Paris, and also made regular visits to the United States as well as travelling to Great Britain, and Israel.

He died in Rio in 1959 and his state funeral was the final major civic event in that city before the capital transferred to Brasília.

## Alexander Glazunov (1865-1936)

### String Quartet No 3 in G-major "Quartet Slav"

*Moderato; Interludium; Alla mazurka; allegro moderato*

Seoyul Kim Violin

Sarah Khan Violin

Zhengyuan Cui Viola

Joanne Bae Cello

This piece consists entirely of Slavic melodies. The opening movement, **Moderato**, begins in an almost elegiac mood. This is dissipated by the appearance of the more lively second theme with pizzicato chords. The main theme of the second movement, **Interludium**, introduced by the cello and then the first violin sounds like a the Russian Orthodox liturgy. Its chorale-like treatment creates the peaceful, sombre aura of a church service. The third movement, **Alla Mazurka** is a bright, dance-like and lively. At times all four voices are given a series of double-stops to play simultaneously. The effect is quite orchestral, but also very striking. The massive finale, **Allegro moderato** is clearly the quartet's centre of gravity

**Alexander Glazunov** was a Russian composer, music teacher, and conductor of the late Russian Romantic period. He was born in Saint Petersburg, where he later became director of the Conservatory between 1905 and 1928 and was instrumental in the reorganization of the institute into the Petrograd (later Leningrad) Conservatory. Following the Bolshevik Revolution, he continued as head of the Conservatory until 1930, though he had left the Soviet Union in 1928 and did not return. The best-known student under his tenure during the early Soviet years was Dmitri Shostakovich.

Glazunov toured Europe and the United States in 1928, and settled in Paris by 1929. Because he claimed that the reason for his continued absence from Russia was "ill health", he remained a respected composer in the Soviet Union, unlike Stravinsky and Rachmaninoff. Glazunov reconciled nationalism and cosmopolitanism in Russian music. While he was the successor to Balakirev's nationalism, he tended more towards Borodin's epic grandeur while absorbing Rimsky-Korsakov's orchestral virtuosity, Tchaikovsky's lyricism and Taneyev's contrapuntal skill.

----- INTERVAL -----

*We will come round to top up drinks.*

*The loos are through the door to the right side of the pulpit area.*

## Edvard Grieg (1843-1907)

### String Quartet in G minor – Opus 27

*Un poco andante - Allegro molto ed agitato; Romanze: Andantino;*

*Intermezzo: Allegro molto marcato - Più vivo e scherzando; Finale: Lento - Presto*

Benedetta Fiechter Violin

Dora Oliva Devoghel Violin

Isla Forbes Viola

Emma van Schadewijk Cello

The first movement, in sonata form, opens with a motto theme taken from his song, Spillemaend ("Fiddlers"), which in different guises appears in each movement and at the end of the work. In the major mode it also provides the second subject of this movement. The Romance begins with one ....

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...of Grieg's most ravishing tunes, given to 'cello and viola antiphonally, and making three appearances with agitato sections in between. The Intermezzo is in scherzo form, the Trio being a Norwegian dance. The quartet ends with a lively and exciting dance movement in 6/8 time.

Grieg wrote the quartet in 1877–78, while living at a farm in Hardanger, and was dissatisfied with himself and anxious to come to terms with the larger musical forms. The result was a work, unconventional certainly, but thoroughly effective according to its own terms and always true to Grieg's musical ethos. He wrote to a friend "I have recently finished a string quartet which I still haven't heard. It is in G minor and is not intended to bring trivialities to market. It strives towards breadth, soaring flight and above all resonance for the instruments for which it is written."

**Edvard Hagerup Grieg** was a Norwegian composer and pianist. Widely considered one of the main Romantic era composers, his use and development of Norwegian folk music in his own compositions brought the music of Norway to international consciousness, and helped to develop its national identity.

Grieg was born in Bergen, Norway. His father was the British Vice-Consul in Bergen, and his mother a music teacher and daughter of solicitor and politician Edvard Hagerup. The family name, originally spelled Greig, comes from the Scottish Clan Gregor. His great-grandfather, Alexander Greig from Aberdeenshire, settled in Norway about 1770 and established business interests in Bergen. Grieg's first cousin, twice removed, was Canadian pianist Glenn Gould, whose mother was a Grieg.

Grieg learned piano from the age of six and persuaded his parents to send him to the Leipzig Conservatory. When 17 he survived pleurisy and tuberculosis, which left his health permanently impaired. He pursued a career as pianist, conductor and composer and performed for Queen Victoria at Windsor in 1897. In 1903 he made some of the first 78-rpm gramophone recordings of his piano music.

His most famous composition was the incidental music for Henrik Ibsen's play Peer Gynt.

## Farnham Chamber Music Festival

7-30pm Friday 13 May: **Vida Guitar Quartet**

7-30pm Saturday 14 May: **Piano Quartet**

2-00pm Sunday 15 May: **Masterclasses**

7-30pm Saturday 21 May: **Albion String Quartet**

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

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1-00pm Saturday 21 May: **"Young Talent in Recital"**

Farnham Pottery, Wrecclesham GU10 4SL  
(tickets £15-00 online)

**www.tilbach.org.uk**

## Future Conservatoire Concerts

**7-00pm Saturday 28 May**  
Godalming Baptist Church

**String Sextet**

See website for details

**www.conservatoireconcerts.org.uk**