



**T B S**



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



**25 February 2023**  
**[www.tilbach.org.uk](http://www.tilbach.org.uk)**

## **Programme**

**Frédéric Chopin (1810 - 1849)**

**Barcarolle in F-sharp major Op 60**

*Sehyeok Son Piano*

**Sergei Prokofiev (1891 - 1953)**

**Piano Sonata No 3 in A minor Op 28**

*Sehyeok Son Piano*

**Vilmos Montág (1908-1991)**

**Double Bass Sonata in E minor**

*Allegro moderato; Andante; Allegro*

**Nathan Perry Double Bass**

**Tom Yang Piano**

**---- INTERVAL ----**

*Top up drinks are available at reception.  
The loos are through the door to the right side of the pulpit area.*

**Leo Brouwer (b. 1939)**

**Cuban Landscape with Rain**

**Kotone Ozaki Guitar**

**Jason Zheng Guitar**

**Simon Taniguchi Nivy Guitar**

**Henry Lin Guitar**

**Josef Haydn (1732 - 1809)**

**Piano Trio in G Major 'Gypsy Rondo'**

*Andante; Poco adagio, cantabile; Finale: Rondo all'Ongarese, Presto*

**Milla Stevenson Violin**

**Blanche Patricot Cello**

**Mia Li Piano**

**Pablo de Sarasate (1844-1908)**

**Fantasy on Gounod's 'Faust' Op 13**

**Kornii Sheldunov Violin**

**Miho Kawashima Piano**

## Vilmos Montag

Vilmos Montag was born on 16 February 1908 in Budapest, Hungary, and died in Sweden in 1991, having emigrated in 1957 following the Hungarian revolution or uprising a year earlier. He was awarded a Diploma in Violin at the Hochschule für Musik in Budapest. He graduated in conducting from the National Conservatoire, having also studied composition with L. Lajtha, and graduated with honours winning the Franz Liszt Award. At the age of 20 Montag joined the Budapest Opera Orchestra and the orchestra of the Philharmonic Society and at the age of about 50 moved to Sweden. As a composer Vilmos Montag wrote a number of works including piano music, chamber and orchestral works, alongside a Mass, but more importantly for double bassists he composed four works for the instrument.

His brother Lajos Montag (1906-1998) was the leading Hungarian bassist and teacher of his day, producing a multi-volume Method for the instrument as well as composing for double bass, and persuading and inspiring a wealth of Hungarian composers to do the same. All the double bass works by Vilmos Montag were probably written for his brother over a thirty year period.

The first movement (Allegro moderato) is dark and brooding with its romantic leanings in evidence from the first bar. The solo part begins in a relatively low tessitura announcing a darkly hued theme against a gently undulating accompaniment, before a more animated dialogue between the two instruments begins to build in intensity and drama. The music ebbs and flows but always within a lyrical and passionate framework, making excellent use of the entire range of the double bass and particularly its lyrical and sonorous qualities. The technical aspects of the movement suggest the help of a double bassist, creating a movement which could easily stand alone as a recital piece.

The slow movement (Andante) is the shortest of the three and has a melancholy allied to a yearning and passion which contrasts the fast outer movements beautifully. A simple and lyrical motive is introduced by the piano, with a counter-melody for the double bass, which recurs throughout to act as a unifying feature and is played individually by both instruments. A more contemporary episode interrupts the music, with dramatic outbursts from the piano and new music for double bass, with references to the original theme occasionally heard, before the lyrical music returns bringing the movement to a gentle and peaceful conclusion.

The third movement (Allegro) is fast-paced with a strong forward momentum, and is dramatic and passionate rather than happy or positive. The accompaniment is often sharply pointed and rhythmically confident, contrasting the solo line beautifully. The double bass is certainly the protagonist here, with the piano commenting on the musical material for much of the time, leading into a broad and dramatic coda of intense drama and power.

Vilmos Montag's Sonata in E minor is powerful and dramatic, tender and lyrical, but always with a dark, brooding and menacing undertone. The composer obviously understood the great solo potential of the double bass from his brother and produced a work which offers both musical and technical challenges in equal measure.

**TBS continues to operate with a retiring collection rather than fixed-price tickets.**

**Please give generously to support these concerts. For those who can afford it, we suggest a minimum of £15 per adult (under 25, and parents bringing dependent children - FREE).**

**If you are a tax payer please use the envelopes provided and fill in your name and, if you have not already done so, the Gift Aid Declaration so that we can maximise the tax that we reclaim.**

## Pablo de Sarasate

Pablo de Sarasate, was a Spanish violin virtuoso, composer and conductor of the Romantic period, born in Pamplona, the son of a local artillery bandmaster. Apparently, after seeing his father struggle with a passage for a long time, he picked up the violin and played it perfectly. He began studying the violin with his father at the age of five. His musical talent became evident early on and he appeared in his first public concert in A Coruña at the age of eight.

His performances caught the attention of a wealthy patron who paid for Sarasate to study in Madrid. Later, his parents decided to send him to the Paris Conservatoire at the age of twelve. Aboard the train to Paris, his mother, who accompanied him, died of a heart attack at the Spanish-French border, and Sarasate was found to be suffering from cholera. The Spanish consul in Bayonne took Sarasate to his home and nursed him back to health, then financed his trip to Paris. Sarasate entered a competition for the Premier Prix and won his first prize, the Conservatoire's highest honor.

Sarasate made his Paris debut as a concert violinist in 1860, and played in London the following year. Over the course of his career, he toured many parts of the world. His artistic pre-eminence was due principally to the purity of his tone, which was free from any tendency towards the sentimental or rhapsodic, and to that impressive facility of execution that made him a virtuoso.

Sarasate died in Biarritz in 1908. He bequeathed his Stradivarius violin to the Musée de la Musique. The Pablo Sarasate International Violin Competition is held in Pamplona.

### ***Future Farnham Concerts***

**Spire Church, South Street, Farnham, GU9 7QU**

7-30pm Saturday 11 March: **Giordano Buondonno (piano)**

3-00pm Sunday 16 April: **Renata Konycska (piano)**

7-30pm Saturday 29 April: **Mathilde Milwidsky (violin) and Annie Yim (piano)**

**Farnham Chamber Music Festival**

7-30pm Friday 12 May: **Korros Quartet**

7-30pm Saturday 13 May: **Piano Quintet including Elizabeth Cooney**

2-00pm Sunday 14 May: **Masterclasses**

7-30pm Saturday 20 May: **Castalian String Quartet with John Myerscough**

4-00pm Sunday 14 May: **Young Talent at Farnham Pottery**

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

### ***Future Conservatoire Concerts***

**Godalming Baptist Church**

See website for details

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