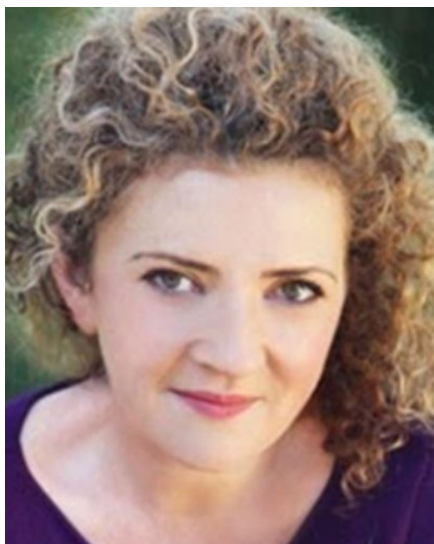




T B S



Elizabeth Cooney - violin



Daniel Hill - piano

We are most grateful to HSH Dr Donatus Prince of Hohenzollern for his financial support for our concerts this year.

Programme

Johann Sebastian Bach (1685 - 1750)

Sonata in F minor for Violin and Piano, BWV 1018

Largo; Allegro; Adagio; Vivace

Johann Sebastian Bach's Sonatas for Violin and Obbligato Harpsichord (re-arranged for piano) date variously between 1717 and 1723. In writing accompanied sonatas for the violin he preferred to provide a fully composed part for the harpsichord rather than allowing it an improvised continuo role as was the more usual practice of the time – thus the instruction obbligato. These sonatas, therefore, tend to fall into that very confused category known as 'trio sonatas' and, indeed, an important manuscript source does refer to them as 'trios'. The two melody parts are played by the violin and the right hand of the harpsichord, leaving the left hand to provide the bass continuo role, although, at times, it can be found interwoven with the contrapuntal fabric of the upper parts.

All the sonatas, except the last, adopt a four movement da chiesa pattern of slow-fast-slow-fast tempi, the Largo providing a very expressive opening to the F minor. This long movement has the harpsichord exploring in detail the contrapuntal and developmental possibilities of the theme, while the violin overlays its own flexible line. In binary form, the Allegro is quasi-fugal in character. As part of the rich texture of the Adagio the violin becomes involved in pulsating double-stopping while the harpsichord enjoys passages with bursts of short notes. The constantly moving final Vivace is based on an easily recognizable motif.

(Notes by John Dalton)

Ludwig van Beethoven (1770 - 1827)

Violin Sonata in D, Op. 12 No. 1

Allegro con brio; Tema con Variazioni: Andante con moto; Rondo: Allegro

The three sonatas of Beethoven's Opus 12 were published with the description "for harpsichord, or fortepiano, with a violin", suggesting the typical view of such works in early Classical times when the keyboard instrument was given the music of the greatest interest while the violin was a poor relation and could often be omitted altogether. While these earliest of Beethoven's violin sonatas, dating from 1797–8, owe much to Mozart, this description could not have been further from the truth, for the violin was given a prominent role throughout and the keyboard part, with its sforzandos, crescendos and diminuendos, would have been most inappropriate played on the harpsichord, an instrument which, anyway, was almost obsolete in Vienna by the end of the eighteenth century. At this time there were advances in the construction of the violin, with a lengthening of the neck, fingerboard and strings, and a raising of the bridge, with an increased tension of the strings, giving the instrument a greater range and volume of tone. Beethoven exploited these advances, displaying in the sonatas a correspondingly wide variety of textures as he explored every possible relationship between the two instruments. When the Opus 12 Sonatas were published in the early months of 1799 they were dedicated to the composer's teacher of Italian vocal composition Antonio Salieri.

The D major Sonata has a resolute unison opening, a statement of the tonic chord typical of contemporary conventions, but Beethoven puts his own stamp on the music with a swift step into F major as the development opens and the movement proceeds in what seems to be continuous motion. The Andante opens with a lyrical theme presented by the piano and then taken up by the violin. Four variations follow,

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19 November 2023

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..... the piano taking the lead in the first, with interjections from the violin, and then the rippling brilliance of the second leads to the tension of the third, in a minor key, and finally to the gentle conversing between the instruments in the last. In the 6/8 Rondo of the final Allegro the spirit of Mozart is very much alive as the music moves with gay abandon until both instruments take breath before summoning up a final burst of energy to take them to the last bar.
(Notes by John Dalton)

Ludwig van Beethoven (1770 - 1827)

Violin Sonata in F, Op. 24 ("Spring Sonata")

Allegro; Adagio molto espressivo; Scherzo (allegro molto); Rondo

This, the fifth of ten sonatas Beethoven wrote for the violin, was completed in 1801. This is the first of Beethoven's sonatas to have four movements, the addition being the third one. The composer's sketches reveal that this was originally a much slower minuet and it was only later changed to a short, fast and witty scherzo. Though the word scherzo in music has the wider meaning of a playful piece, its literal meaning in Italian is 'joke' and it seems as if Beethoven intended this literal meaning. In making the two instruments play out of step with one another at the beginning of this movement, Beethoven may have intended a kind of practical joke. But the joke, if it is one, is not spoilt by over-repetition and the instruments are soon expected to synchronise in some fast running passages.

Its bright and cheerful tone and its tunefulness have made this one of the most popular violin sonatas in the repertoire. Its nickname of 'the Spring Sonata' was acquired later and was not suggested by the composer. But perhaps Beethoven's choice of what Dennis Matthews called "the open-air key of F major" - the same key as he used for his 'Pastoral' Symphony - may be significant. And it is possible that he intended the hint of a bird calling that some listeners detect in the slow movement, which has affinities with the 'Pastoral' sonata that belongs to the same period of composition. But such an accessible work needs no name to make it popular.
(Notes by Stuart Brown)

Elizabeth Cooney

Elizabeth Cooney was introduced to the violin through the Suzuki method in her native Cork. She was selected to represent Ireland at the age of 15 to perform at the 10th European Broadcasting Union's Concert in Sweden as soloist with Musica Vitae Orchestra with conductor Paavo Jarvi.

Elizabeth studied with Adrian Petcu at the Cork School of Music and having won all the major prizes in Ireland, studied at the Royal College of Music, London on scholarship with Itzhak Rashkovsky. She won many awards including the Seymour Whinyates Prize for Strings, the Ian Stoutzker Award for Violin, recitals at the Wigmore Hall and the RFH from the Martin Musical Fund and the Worshipful Company of Musicians as well as the Musicians Benevolent Fund. Elizabeth was selected as a Phoebe Benham and Mills Williams Junior Fellow at the Royal College of Music over two years where she also assisted Professor Rashkovsky. She was laureate of international competitions including the Sion-Valais International Competition for Violin in Switzerland, and has performed as soloist at Weill Hall at Carnegie, New York, recorded Mozart's Concerto No.1 with the Ulster Orchestra for BBC Radio 3 and has toured Ireland numerous times as soloist with the National Symphony Orchestra of Ireland performing concerti by Dvorak, Sibelius and Tchaikovsky.

Elizabeth frequently performs internationally as principal first violinist and has toured to Australia, Mexico and all over Europe with the ECO and the dynamic Aurora Orchestra with whom she will play a BBC Prom this year at the Royal Albert Hall – Stravinsky's Rite of Spring by memory. She now lives in Farnham with her family and when not playing the violin enjoys swimming, yoga, cinema, reading and walking in the beautiful countryside on the doorstep.

Daniel Hill

Cornish-born **Daniel Hill** studied at Wells Cathedral School and the Royal College of Music, London, where his piano teachers were John Byrne and John Barstow. He graduated with First Class Honours and a Postgraduate Distinction, and has since established himself as a versatile musician, at home on the concert platform as solo recitalist or chamber musician.

He has performed worldwide at venues including Wigmore Hall and the Southbank Centre and has broadcast many times on BBC television, BBC Radio 3, Classic FM and Radio France. He has appeared as soloist in Concertos by Tchaikovsky, Rachmaninov and Constant Lambert.

In addition to his performing career, Daniel holds teaching positions at the Royal College of Music Junior Department and Charterhouse School.

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7-30pm Tuesday 19 December: Baroque Christmas Concert



SOPRANO - SARA BURNIE
SOPRANO - ALYSON PATERSON
OBOE - SYLVIA ELLISON
TRUMPET - NICK BUDD
ORGAN/PIANO - CATHERINE OLVER

3-00pm Sunday 7 January: Dinara Klinton – piano

3-00pm Sunday 14 January: Sofia Sacco – Piano – Bach & Shostakovich

7-30pm Saturday 3 February: Ben Schoeman & Tessa Uys – Beethoven 9th Symphony for piano four hands

3-00pm Sunday 11 February: Ariel Lanyi – piano

3-00pm Sunday 25 February: Renata Konycska- piano

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