



MARRYAT PLAYERS CHAMBER ORCHESTRA CONCERT

Thursday 11th April 2019
Conducted by Leandro Silvera
King's College School
Wimbledon



MARRYAT
PLAYERS

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GRANGE PARK OPERA

AT WEST HORSLEY PLACE, SURREY

A five-storey opera house
just half an hour from Wimbledon



JUNE–JULY 2019 THE 22ND SEASON

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AND **A STARRY NIGHT** WITH **JOYCE DiDONATO**

PROGRAMME



Antonio Vivaldi

Cello Concerto in G major

Allegro

Largo

Allegro

Soloist: Laura Lin

Felix Mendelssohn

String Sinfonia No. 10 in B minor

Adagio ~ Allegro ~ Più presto

Benjamin Britten

Simple Symphony Op. 4

Boisterous Bourrée

Playful Pizzicato

Sentimental Saraband

Frolicsome Finale

Astor Piazzolla

Libertango

Welcome to this evening's Spring concert with our young musicians aged from just nine to seventeen who have joined us from around twenty different schools. The orchestra has spent five productive days working with our conductor Leandro Silvera alongside our dedicated team of music students and young professionals. We are enormously grateful to Leandro and all of our mentors and coaches for the enthusiasm and inspiration they have brought to the course. This evening we are joined by one of our youngest soloists Laura Lin aged 11 who will perform Vivaldi's Cello Concerto in G major.

Pottery has become a regular part of our rehearsal week, thanks to Cherry Tewfik who has been teaching everyone how to use a potter's wheel during rehearsal breaks. Cherry's pots, as well as those made by the orchestra, will be displayed at the Friends' party after the concert this evening.

This year we are holding our first ever Jazz Workshop in collaboration with our double bass coach Ed Babar and his Blues and Roots Ensemble. A group of young musicians will spend this Sunday learning about the music of Charles Mingus, culminating in a performance which will include a set by Ed's ensemble.

Looking ahead to the summer, our fifth Chamber Music Festival will be held at 3 Marryat Road from Thursday 13th to Sunday 16th June. Full details and booking information can be found later in this programme and on our website.

This evening we are grateful to Nick Williams of Chromavision for filming and lighting. To order a DVD of tonight's concert, please contact nick@chromaww.com.

As always, we remain indebted to our very many Friends who loyally support the orchestra and to our Sponsors who have generously advertised in this evening's programme, as well as to our audience for their unstinting support. We are delighted to welcome you all here and hope you enjoy the evening.

Anita Lewisohn, Margaret Lewisohn and the Marryat Players team

THE ORCHESTRA

First Violins

Sophie Bull
Charlotte Defriez
Sophie Hinson*
Almida Lile
Yohan Rodas
Ismael Rodriguez Foronda
Nathan Sivanithy
Cameron Soo
Sam Staples*
Amy Tress*
Louis Whittell

Second Violins

Anne-Charlotte Campos-Cornell
Ethan Chan
Chloe Defriez
Ioana Forna*
Douglas Harrison*
Isabella Jordan
Jai Sarkar
Yasmin Sivanithy
Thomas Sprackling
Tudor Trita*

*section coach/mentor

Violas

Amy Clogston
Francesca Gilbert*
Benet Kola
Jenny Lewisohn*
Leo Norris
Rebecca Palmer
Tiffany Rodas

Cellos

James Bennett
Kieran Carter*
Caitlin Chan
Elena Edwards
Eleanor Hetherington
Laura Lin
Ella MacKinnon
Alice Nunn
Sergio Serra*
Desmond Zee

Double Bass

Ed Babar*
Tess Miles

LEANDRO SILVERA CONDUCTOR

Leandro was born in Argentina and moved to London in 2005. He is Head of Strings at Eton College, Head of Chamber Music at the Royal College of Music Junior Department and has performed as guest conductor for the National Children's Orchestra of Great Britain.

He has conducted at St John's Smith Square, Cadogan Hall, St James' Piccadilly and the Amaryllis Fleming Concert Hall of the Royal College of Music. Recently he conducted an orchestra of 100 young musicians in a performance of Saint-Saëns Organ Symphony in Guildford Cathedral at a Gala Concert to celebrate the centenary of King's College School.

Leandro is the conductor of the Pro Corda Chamber Orchestra, an orchestra for gifted young musicians that meets every year in Leiston Abbey and performs in Aldeburgh, and regularly coaches the cello and string sections of the National Children's Orchestra and Stoneleigh Youth Orchestra.

Laura Lin

Soloist - Vivaldi Cello Concerto

Laura Ruo-An Lin was born in Taiwan in 2007. She started to play the cello at the age of four, entered the Yehudi Menuhin School at the age of eight and has been learning with Bartholomew LaFollette ever since. Laura enjoys reading, listening to orchestral music and operas, ballet, arts, sports and has a keen interest in sciences.



ANTONIO VIVALDI

1678-1741
CELLO CONCERTO IN G MAJOR

Allegro
Largo
Allegro

Born in Venice, Antonio Vivaldi received his earliest musical training from his father, a professional violinist at St Mark's. Later, he went on to train as a priest and was ordained in 1703, but turned his back on the ministry, possibly because of ill health. (He suffered all his life from what was probably asthma.) Soon after, he became the violin teacher at the Ospedale della Pietà in Venice, an orphanage for girls, which placed special emphasis on a musical education. Here Vivaldi remained, in between extensive travelling, for the next 40 years. The orphanage's emphasis on musical activities, as well as the very high standards of its soloists, choir and instrumentalists, inspired Vivaldi to write many of his greatest works.

Vivaldi was instrumental in developing the solo concerto and introducing it as a new form of music throughout Europe. In all he composed over 500 concertos of which 27 were for the cello – he wrote more cello concertos than any other composer and his compositions put greater virtuosic demands on the performer than ever before. High notes and rapid notes in succession meant the soloist needed great left-hand agility and assured bowing techniques.

Tonight's spirited concerto in G major consists of three movements. The work opens joyously with a beguiling, graceful yet showy allegro, full of fast scales and trills and with imaginative solo and ensemble writing.

The middle movement is a gentle, introspective adagio which has a lyrical vocal quality. It opens with a sombre introduction but brightens and becomes more animated with elegant exchanges between the orchestra and soloist.

The finale begins in a festive mood and is full of melodic and rhythmic ideas making it one of Vivaldi's most colourful and instantly appealing concerto finales.

Having composed over 500 concertos, 46 operas, 73 sonatas, chamber and sacred music, Vivaldi retired to Vienna at the end of his life. Like many other composers of the time, his life ended in financial difficulties and he died alone, impoverished and forgotten, and was buried in a pauper's grave.

FELIX MENDELSSOHN

1809-1847
STRING SINFONIA NO.10 IN B MINOR

Adagio ~ Allegro ~ Più presto

Felix Mendelssohn was born in Hamburg in 1809, the son of a philanthropic banker and the grandson of Jewish philosopher Moses Mendelssohn. Felix's prodigious musical talent was recognised and encouraged at an early age - his family home in Berlin was a gathering place for a cultured circle of intellectuals and musicians and a place where concerts were given regularly.

After starting piano lessons with his mother at the age of six, he gave his first public performance aged nine. By the time he was ten he was having composition and counterpoint lessons with the distinguished teacher Carl Friedrich Zelter who encouraged the young Mendelssohn to study Baroque and early Classical music, introducing him to the world of Johann Sebastian Bach. In his studies for Zelter, Mendelssohn composed tonight's String Symphony No.10 in B minor – one of twelve string symphonies that he wrote between the ages of just 12 and 14.

Mendelssohn had the advantage of hearing these string symphonies and other compositions being played by a private orchestra at his family home. He quickly developed musical techniques that would lead to his early masterpieces, the String Octet, written when he was just 16, and the Overture to A Midsummer Night's Dream a year later.

Of String Symphony No.10, only the first movement remains and the rest is thought to have been lost. There are three tempo designations in tonight's movement. The first is Adagio – the piece opens with a slow introduction before the mood lightens and the music pays homage to Haydn and Mozart. An Allegro follows and with it comes a sudden shift in tempo and mood. These rapid and busy passages were to become a trademark of Mendelssohn's style. With the Più Presto tempo marking at the end of the movement, the music rushes breathlessly to a close.

Mendelssohn left Berlin in the early 1830s in order to further his education abroad, spending time in Italy and also visiting England, Wales and Scotland. Upon his return to Germany, he took up a position as conductor of the Gewandhaus Orchestra in Leipzig, where he also founded the Conservatoire. He continued to live in Leipzig until his untimely death from a stroke in 1847.

BENJAMIN BRITTEN

1913-1976
SIMPLE SYMPHONY OP.4

Boisterous Bourrée
Playful Pizzicato
Sentimental Saraband
Frolicsome Finale

The Simple Symphony was written when Benjamin Britten was 20 years old and in his last year studying at the Royal College of Music in London. It is based on melodies that he had composed for the piano between the ages of 10 and 13 - remarkably each of the four movements has two themes written during his childhood. The completed symphony received its first performance in 1934 in Norwich, by an amateur orchestra conducted by Britten.

At the time that he composed the piece Britten wrote, "On the off-chance of making some money I am dishing up some very old stuff (written, some of it, over ten years ago) as a dear little school suite for strings." But the fact that this four movement work is often played by professional orchestras as well as amateurs indicates the work's great success. It is a combination of youth and sophistication, of innocence and charm.

The title is misleading because it is neither a symphony in the strict classical sense - more a suite of dances - nor is it simple. The movements are titled with playful alliteration. The work opens with the Boisterous Bourée - a lively dance with quick running steps. A Playful Pizzicato follows where the players pluck the strings at top speed instead of using a bow. The Sentimental Sarabande is another dance, but this time a slow and stately one, full of expression. The Frolicsome Finale brings the piece to a virtuosic close.

Britten had begun composing at the age of five. His father was a dentist who enjoyed music while his mother gave him his first piano lessons. Later he had composition lessons from Frank Bridge who profoundly influenced him. Britten had a particular flair for setting words to music. His operas, including Peter Grimes and The Turn of the Screw, are still the backbone of the twentieth century British repertory and have been performed around the world. He also wrote choral works including the War Requiem, song cycles, chamber music and orchestral works such as the Young Person's Guide to the Orchestra. Most of his works were written for specific performers, above all his lifelong companion and artistic partner, the tenor Peter Pears. The folk song arrangements he wrote for them to perform together brought universal acclaim. Six months before his death in 1976 he was awarded a life peerage - the first ever given to a musician.

ASTOR PIAZZOLLA

1921-1992
LIBERTANGO

Transcribed for string orchestra by Ros Stephen

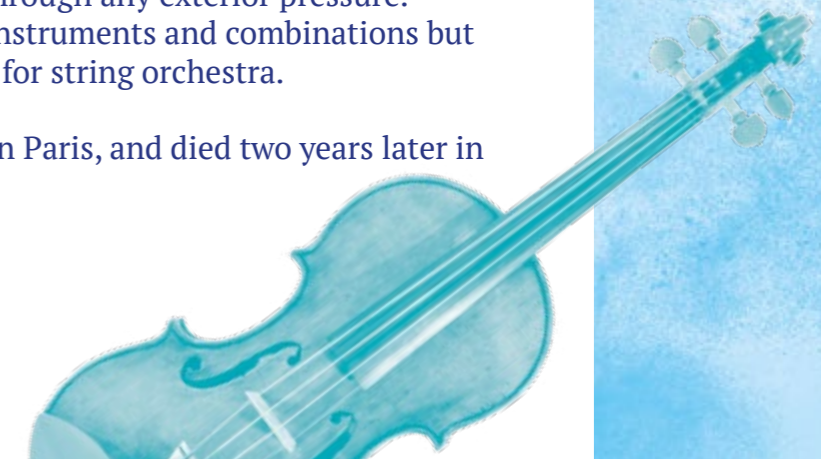
Born in Argentina, Piazzolla became a virtuoso bandoneon player as well as one of the world's foremost composers of tango music. His oeuvre revolutionized the traditional tango into a new style called tango nuevo, which incorporated elements from jazz and classical music.

During his lifetime, Piazzolla was mesmerised by Bach as well as by jazz. As a student he was so keen to follow the musical styles of Bartok, Stravinsky and Ravel that he gave up the bandoneon and tango altogether. It wasn't until his revered teacher in Paris, Nadia Boulanger, told him she "couldn't find Piazzolla" in his classical compositions that he even admitted to having written tangos. Once Nadia Boulanger had heard a few bars of one of his tangos she told him "that is the true Piazzolla" and he immediately returned to his bandoneon, combining both elements - the discipline of classical composition and the passion and improvisation of tango.

At first the new tango style met with resistance in Argentina, but Piazzolla's music gained popularity in Europe and North America, and was performed by world famous artists such as violinist Gidon Kremer, cellists Mstislav Rostropovich and Yo-Yo Ma, pianist Emanuel Ax as well as the Kronos Quartet. In the last ten years of his life Piazzolla's work also became increasingly recognised in his native country.

Tonight's Libertango is one of his most popular pieces. Recorded and published in 1974 in Milan, the title comes from merging "libertad" (Spanish for liberty) and "tango", symbolizing Piazzolla's break from classical tango to tango nuevo. In the composer's own words, "Libertango stands for the freedom which I allow for my musicians. Their limits are defined solely by the extent of their own capabilities and not through any exterior pressure." The piece has been arranged for various instruments and combinations but tonight we will hear it in an arrangement for string orchestra.

In 1990 Piazzolla suffered a heart attack in Paris, and died two years later in Buenos Aires.





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chamber music
FESTIVAL
 2019

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FESTIVAL

THURSDAY	FRIDAY	SATURDAY	SUNDAY
13 TH	14 TH	15 TH	16 TH
JUNE	JUNE	JUNE	JUNE

Join us in June for our fifth Chamber Music Festival comprising five exceptional concerts by a host of award-winning musicians. Music by a rich array of composers will be interspersed with drinks in the garden and the possibility of dining in one of Wimbledon Village's many excellent eateries a few minutes' walk away. In addition to the five concerts there will also be an afternoon lecture and a morning of masterclasses for three junior string ensembles.

3 MARRYAT ROAD
 WIMBLEDON VILLAGE
 LONDON SW19 5BB

Visit our website www.marryatplayers.com for ticket information
 or email info@marryatplayers.com

PROGRAMME

- 1 Thursday 13th June, 7.30pm
 Felix Mendelssohn String Quintet No.2 in B flat major, Op.87
 Franz Schubert Arpeggione Sonata in A minor, D.821
 Johannes Brahms String Sextet No.2 in G major, Op.36
- 2 Friday 14th June, 7.30pm
 Wolfgang Amadeus Mozart Piano Quartet in E flat major, K.493
 Zoltán Kodály Duo for violin and cello, Op.7
 Antonín Dvořák Piano Trio in F minor, Op.65 B.130
- 3 Saturday 15th June, 11.30am
 Education Programme: Open Masterclasses
- 4 Saturday 15th June, 4pm
 'Sound Stories' with lecturer Dr Katy Hamilton
 SUPPORTED BY *Music Talks* www.musictalks.org.uk Music Talks is a small, specialist organisation which presents lecture-recital series and one-off musical events.
- 5 Saturday 15th June, 8pm
 Joseph Haydn Piano Trio in G major 'Gypsy Rondo', Hob XV:25
 Erich Wolfgang Korngold Suite for two violins, cello and piano left hand, Op.23
 Judith Weir The Bagpiper's String Trio
 Antonín Dvořák String Sextet in A major, Op.48
- 6 Sunday 16th June, 4pm
 Igor Stravinsky Concert in D ('Basle') for String Orchestra
 Claude Debussy Sonata for flute, viola and harp, L.145 (L.137)
 Nikolai Rimsky-Korsakov String Quartet in F major, Op.12
 Maurice Ravel Introduction and Allegro for harp, flute, clarinet and string quartet
- 7 Sunday 16th June, 7.30pm
 Wolfgang Amadeus Mozart Divertimento in E flat major, K.563
 Arnold Schönberg Verklärte Nacht, Op.4 (Transfigured Night) for string orchestra

Calling all young string players!

There are still a few spaces available in the Marryat Players Chamber Music Festival's stimulating **Education Programme**. This is a wonderful opportunity to get teeth stuck into chamber masterpieces (not to mention our famous Marryat brownies!) under the guidance of professional musicians. The rehearsals culminate in a supportive 'work in progress' masterclass, open to parents and the public, on the morning of **Saturday 15th June**.

For further information, email jennylewisohnviola@gmail.com.

We welcome FRIENDS

We would like to invite you to become a Friend of the Marryat Players and in this way help to support this much-valued educational and non-profit making music organisation for young musicians.

Since October 2000 the Marryat Players have held nearly fifty courses of orchestral music and this year will present their fifth Chamber Music Festival and first jazz workshop. By becoming a Friend you will help to secure the future of the Marryat Players.

For £25 per annum per family Friends of the Marryat Players

- enjoy reserved free seats at each performance in the Great Hall at King's College School
- meet the Players after the concerts over a glass of wine
- have priority booking and ticket discounts for the Chamber Music Festival at 3 Marryat Road
- are gratefully acknowledged in the programmes

To join the Friends please return the slip below to:
Margaret Lewisohn, 3 Marryat Road, Wimbledon SW19 5BB

Payment can be made online to: MARRYAT PLAYERS
Sort Code: 20-96-89, Account Number: 40350907

Alternatively, please enclose a cheque payable to
'Marryat Players' and send with the attached form.

Name and title _____
(as it should appear in the programme)

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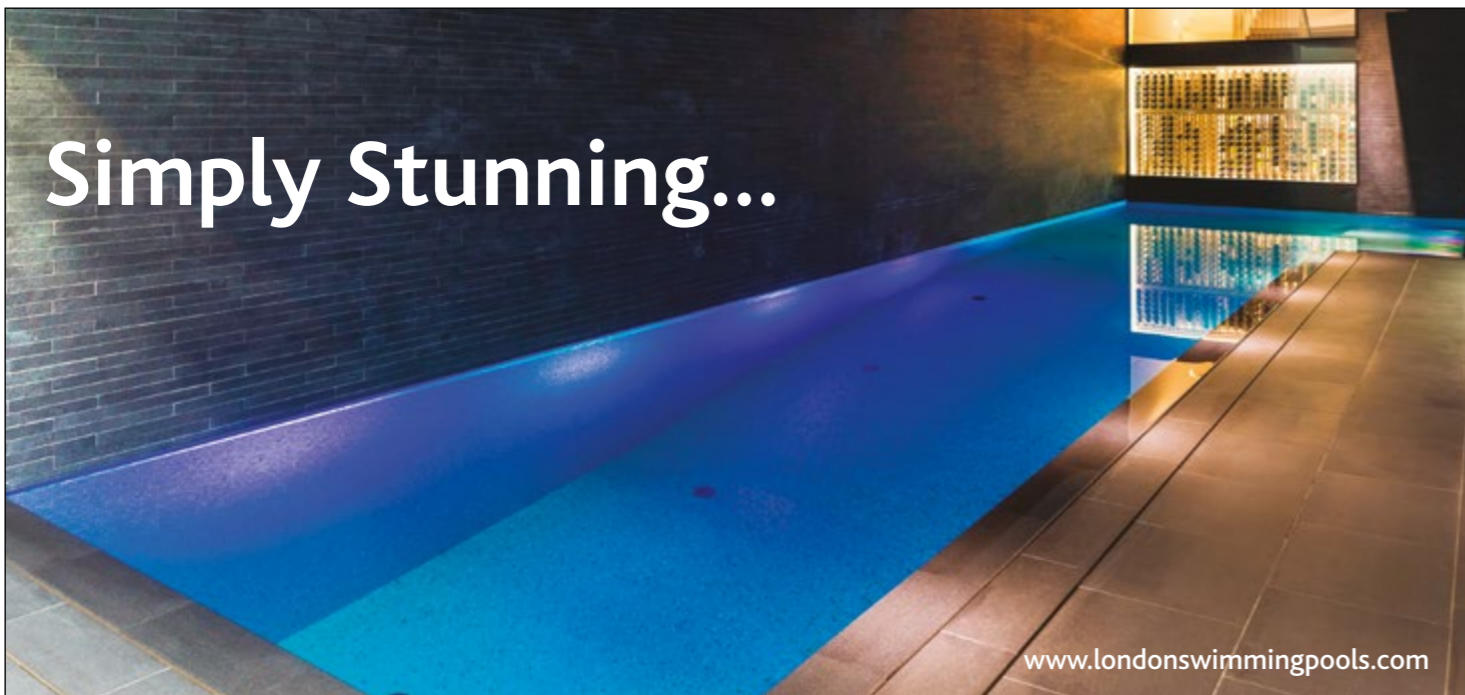


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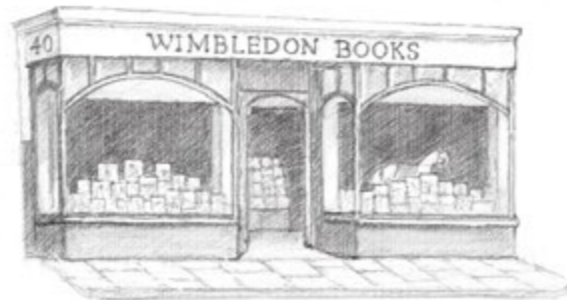
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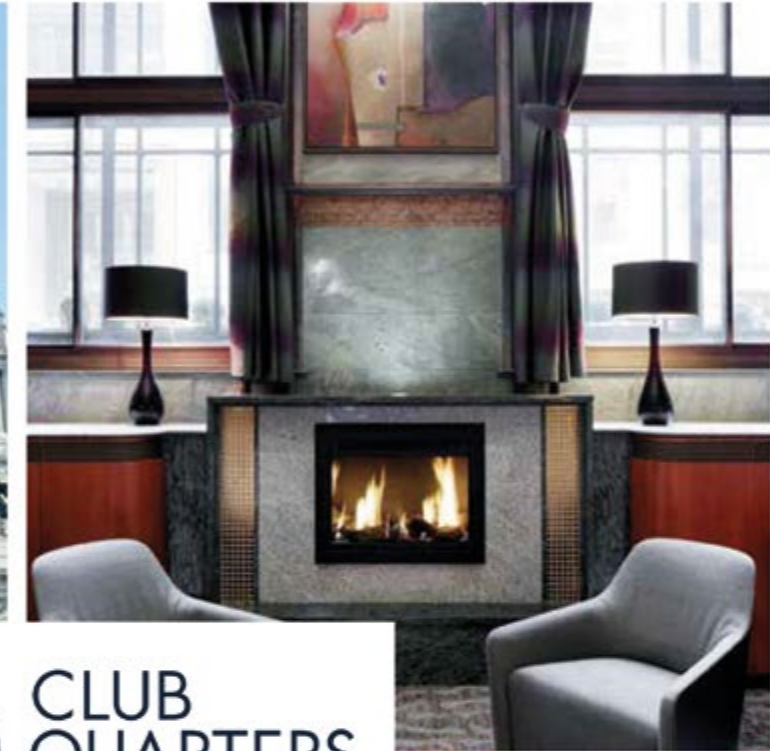
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