

MARRYAT  
PLAYERS  
CHAMBER ORCHESTRA  
CONCERT

Friday 7th April 2017  
Conducted by Leandro Silvera  
King's College School  
Wimbledon

[www.marryatplayers.com](http://www.marryatplayers.com)



# GRANGE PARK OPERA

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# Programme

## **Johann Sebastian Bach**

1685—1750

Brandenburg Concerto No. 3 in G major

Allegro

Adagio

Allegro

## **Antonio Vivaldi**

1678—1741

La Follia Op. 1 No. 12 in D minor

## **Felix Mendelssohn**

1809—1847

String Symphony No. 6 in E flat major

Allegro

Menuetto - Trio I - Trio II

Prestissimo

## **Astor Piazzolla**

1921—1992

Winter from The Four Seasons of

Buenos Aires

Andante moderato

Fuga y Misterio

Welcome to this evening's Spring concert with our young musicians aged from 10 to 19 and coming to us from over 15 different schools.

We have been privileged to work with our conductor Leandro Silvera over the last five days at the orchestra's home in Marryat Road. Leandro first conducted the orchestra in 2014 and has returned regularly. We are also grateful to our team of music students and young professionals (some of whom were once young Marryat Players themselves) for their work as mentors and coaches to our current generation of young musicians.

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

Looking ahead to the summer, we are delighted to announce that our third Chamber Music Festival will be held at 3 Marryat Road from Friday 2nd to Sunday 4th June. Full details can be found later in this programme. The Friends of the Marryat Players have Priority Booking until 17th April when General Booking opens.

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 whose details are advertised in the programme.

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

Mona Alizadeh  
Harry Chang  
Charlotte Defriez  
Amber Emson  
Ismael Foronda  
Jimena Foronda  
Ioana Forna\*  
Iain Gibbs\*  
Jemima Jordan  
Remi Norris  
William Revill  
Nathan Sivanithy  
Tudor Trita\*

## Second Violins

Benjamin Aram  
Catherine Bennett  
Sassan Bhanji  
Anna Brown  
Sophie Bull  
Fiona Chow  
Sean Dunn\*  
Sophie Hamilton  
Sophie Hinson\*  
Leo Norris  
Yohan Rodas  
Amy Tress\*

*\*section coach/mentor*

## Violas

Amy Clogston  
Louisa Clogston  
Olga Devine  
Francesca Gilbert\*  
Catherine James  
Benet Kola  
Jenny Lewisohn\*  
Tiffany Rodas  
George Tobin

## Cellos

James Bennett  
Conrad Boyle  
Indigo Hicks\*  
William James  
Jack Lucas-Clements  
Maureen Koo  
Sergio Serra\*  
Gareth Siddle  
Emily Sprackling

## Double Bass

Katy Furmanski\*

## Leandro Silvera — Conductor

Leandro is Head of Strings at King's College School where he conducts the Symphony and Chamber Orchestras, which he has taken on concert tours to Tuscany and Andalusia. He is 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 highly 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.





# Soloists

## ***Tudor Trita — Violin***

Tudor Trita, aged 19, was born in Bucharest and started playing the violin at the age of three. At the age of six, he started studying with Zakhar Bron at the Köln Music Hochschule, Germany and at the Reina Sofia conservatoire in Madrid. He was awarded prizes at Valsesia Musica Junior International Competition and Kocian International Violin Competition. Tudor has performed with the National Theatre Orchestra of Mannheim, the National Radio Orchestra of Romania and the Philharmonia Orchestra of Madrid.

In 2010, he joined Chetham's School of Music, studying with Maciej Rakowski and Jan Repko. He is now in his first year studying mathematics at Imperial College whilst maintaining his musical studies. At Imperial he was appointed leader of the Imperial College Symphony Orchestra and has recently performed the Sibelius Violin Concerto in Cadogan Hall with this orchestra.

## ***Sophie Hinson — Violin***

Sophie Hinson, aged 19, accepted a violin scholarship to attend the Royal Academy of Music, under the tutelage of Mateja Marinkovic and voice with Catherine Benson. Previously Sophie attended Chetham's School of Music in Manchester, studying violin with Michael Gurevich and singing with Margaret MacDonald, where she was awarded the Ida Carroll bursary. Sophie was the recipient of a Gold Medal Award from the ABRSM for her Grade 8 singing mark in 2013, the highest in the UK. She has lead the RAM String Orchestra and is a member of various ensembles including the Odora Trio, mentored by Andrew West.

## ***Amber Emson — Violin***

Amber started playing the violin at the age of five. In 2009 she joined the Royal Academy of Music's Junior Department. She later spent two years at Chetham's School of Music in Manchester, where she won the school's Concerto Competition, resulting in a performance of Mendelssohn's Violin Concerto in E minor with Chetham's Sinfonia at Manchester Cathedral. She was also awarded the Catherine Perkins Chamber Music Prize. Since September 2016 Amber has been home schooled; she currently studies violin under the tutelage of Maciej Rakowski and enhances her music education at the Royal College of Music's Junior Department.

## ***Jack Lucas-Clements — Cello***

Jack is a student at King's College School, Wimbledon, where he is studying A level Maths, Further Maths, Economics and History. In addition to playing his cello in various Chamber String ensembles and the Symphony Orchestra, he sings in the Chamber Choir and enjoys playing hockey, cricket and sails an International 420 on the South Coast whenever he has the chance. Jack attends courses twice a year at ProCorda, the National School for Young Chamber Musicians, at Leiston Abbey in Suffolk and was invited to perform at the Millennium Centre in Cardiff with them.

# Johann Sebastian Bach

## ***Brandenburg Concerto No.3 in G major***

*Allegro*

*Andante*

*Allegro*

Johann Sebastian Bach's ground-breaking compositions in the early eighteenth century established him as one of the greatest and most influential composers of all time.

Bach was born into a large and distinguished family of professional musicians in Eisenach, Germany, on 21 March 1685. His father, Johann Ambrosius Bach, was a violinist, the town piper and court trumpeter; his uncles held positions as church organists, court chamber musicians and composers. When he was orphaned at the age of ten, he was taken into the care of his eldest brother Johann Christoph Bach, the organist at the Michaeliskirche in nearby Ohrdurf, who instructed him on the clavichord and exposed him to the works of the great composers of the day, such as Johann Pachelbel and Jean-Baptiste Lully.

After completing his formative education at the prestigious St. Michael's School in Lüneburg (not far from the northern seaport of Hamburg), Bach was installed in a series of positions as his reputation as an organist and keyboard player of great skill grew, until he was made court organist and concertmaster at the ducal court of Weimar between 1708 and 1717. The period in Weimar saw Bach's compositional style develop a great deal, and it was after moving from Weimar to the court of Prince Leopold of Anhalt-Köthen that he wrote the six Brandenburg Concertos.

The Brandenburg Concertos are concerti grossi, works in which a small group of soloists (concertino), rather than a single instrument, are pitted against the ensemble (ripieno). The Concerto No 3 in G major, written for three violins, three violas and three cellos (with a double bass and harpsichord), differs from the customary concerto grosso pattern in that there is no actual solo; the nine stringed instruments sometimes play as three solid units, and sometimes as nine individual voices, engaging in a variety of combinations. The fact that Bach did not write a slow movement – just two chords – remains a subject of debate amongst musicians; some argue that the chords simply serve as a link between the opening and closing Allegros, with an opportunity for improvisation around the chords; others insert a slow movement of one of Bach's works for solo violin. The third movement is less intricately constructed than the first, and joyfully runs along in uninterrupted semi-quavers from beginning to end.

*by Magdalena Petchey*





# Antonio Vivaldi

## *La Follia Op.1 No.12 in D minor*

During his life Vivaldi composed 46 operas, 500 concertos and a large amount of chamber and vocal music. He is widely recognized as one of the greatest Baroque composers. Vivaldi's father had taught him to play from a young age, but a career in music seemed very unlikely and at 15 years old his professional life started as a Priest. However, he was able to stay at home during his training and managed to continue his musical studies during his spare time.

Soon after his ordination Vivaldi abandoned the church completely and went in search of other employment opportunities. He was hired as maestro di violino at one of four orphanages for girls in Venice, the Conservatorio dell'Ospedale della Pietà, and he remained in this position for most of his life from 1703 to 1740. The Pietà focused on musical education for its pupils for whom Vivaldi composed a great wealth of music including famous works such as his Gloria.

Vivaldi took frequent leaves of absence from the Pietà, and to appease the governors provided them with two concertos each month, resulting in the massive total of 500 written by the end of his life in 1741.

Tonight's La Follia (or Folia) was composed in 1705 and is made up of a theme and 19 variations. The theme is a simple melody of sixteen bars in 3/4 time, sounding like an elegant sarabande. Nineteen short variations follow, each one experimenting with tempo, rhythm, texture, dynamics and articulation over a standard chord progression which never deviates from the opening key of D minor.

The theme of La Follia dates back to the late 15th century and has been used by many composers including Lully, Corelli, Scarlatti, Vivaldi, J.S. Bach and Handel. It is clearly Arcangelo Corelli who influenced Vivaldi in tonight's La Follia.

After the opening Adagio melody which forms the theme, the variations speed up to a brisk Allegro (Var.3) and go on to become increasingly virtuosic and ornamented until Var. 9 when the tempo slows to an atmospheric Adagio.

The pace resumes with energetic leaps and brightness (Var.10, Vivace) and then slows to a Larghetto (Var. 12) which is a foretaste of Vivaldi's Four Seasons with its misty atmospheric gondola song. A cheerful sunny Allegro in 9/8 time follows (Var.13). Virtuosity by the cellos is displayed at Var. 14 before the music slows to an Adagio in 12/8 time (Var.15) with the lilting dotted Sicilian rhythms evoking a pastoral mood.

The tempo returns to an Allegro in 3/4 time (Var. 16) and on to another virtuosic cello variation (Var. 17). From here the music gradually builds in momentum to the bustling and energetic finale. A final brief coda returns to the opening sarabande rhythm.

*Soloists: Sophie Hinson, Amber Emson — violins, Jack Lucas-Clements — cello*

# Felix Mendelssohn

## *String Symphony No.6 in E flat major*

*Allegro*  
*Menuetto - Trio I - Trio II*  
*Prestissimo*

Felix Mendelssohn was born in Hamburg, Germany, into a wealthy and cultured family and grew up mixing with the rich and famous of his day. Following his family's conversion from Judaism to Lutheranism they attached the second name of Bartholdy to their surname.

During his privileged childhood, Mendelssohn was given a rigorous private education beginning at 5 o'clock each morning, embracing languages, literature, drawing and painting, as well as music. He excelled in everything and even became friendly with the aged Goethe, who was 60 years his senior. In music he showed extraordinary precocity. Robert Schumann described him as 'Mozart of the nineteenth century; the most brilliant among musicians.'

Between the ages of 11 and 15 Mendelssohn wrote 13 string symphonies (including the one we will hear this evening which he wrote at the age of just 12), five concertos, four Singspiel and many other chamber works. Most of this music was written to be performed privately at the Mendelssohn family home in Berlin on alternate Sundays when Mendelssohn had a private orchestra at his disposal. These early works showed Mendelssohn's abundant inspiration, limitless enthusiasm and remarkable technique which was to be honed still further in his later years.

Tragically Mendelssohn died in 1847, aged only 38, and barely six months after his beloved sister Fanny had died from a stroke.

Tonight's String Symphony in E flat major was composed in 1821. It shows the influence of Bach, Haydn and Mozart but Mendelssohn's early writing was remarkably mature and assured. The work opens with an energetic Allegro, followed by a Menuetto movement with two contrasting trio sections, and ends with a Prestissimo finale, a lively race to the finish.





# Astor Piazzolla

## *Winter from The Four Seasons of Buenos Aires*

*Andante moderato*

Astor Piazzolla was born in March 1921 in a coastal village south of Buenos Aires, Argentina. As a child, his family emigrated to New York in order to make a living and settled in densely populated Little Italy, near to a very large Jewish community. The Jewish culture strongly influenced Piazzolla's music, for example the rhythmic pattern 3-3-2 that he heard in many popular Jewish songs was incorporated into many of his pieces. When he was eight years old Piazzolla was given a bandoneón (an instrument similar to an accordion) and became very involved in writing tangos and playing in bands throughout his teenage years.

Piazzolla was not only fascinated with jazz during his life, but also with older composers, most significantly Bach. In his twenties, Piazzolla was so keen to imitate the styles and techniques of composers such as Ravel, Stravinsky and Bartók that he completely stopped writing tangos. It was not until his teacher at the time, Nadia Boulanger, listened to a section of one of his tangos and told him 'this is the true Piazzolla' that he returned to writing tangos, however this time incorporating ideas from the European classical tradition.

The 'Cuatro Estaciones Porteñas' or 'The Four Seasons of Buenos Aires' are a set of four tango compositions written between 1965 and 1970. They pay homage to the tango music of Buenos Aires but also the music of Vivaldi. 'Winter' was the final of the four to be composed in 1970. Originally composed for Piazzolla's quintet of violin, piano, electric guitar, double bass and bandoneón, tonight's performance is an arrangement for solo violin and string orchestra by the Russian composer Leonid Desyatnikov. He had been commissioned by the violinist Gidon Kremer to arrange the works for solo violin and string orchestra in 1999.

In each of the four seasons Desyatnikov expanded the references to Vivaldi by ingeniously weaving in several quotations from the original Four Seasons. But Desyatnikov also took into account that the seasons are inverted between northern and southern hemispheres, thus quotes from Vivaldi's Summer are woven into Piazzolla's intensely emotional Winter tango. Whereas in Vivaldi's Seasons the listener hears violent summer storms, singing birds and barking dogs, in Piazzolla's Seasons the weather, or rather the atmosphere is always the same - thick air, highly charged with sensuality and emotion, from utmost tenderness to violent passion.

*Soloist: Tudor Trita, violin*

# Astor Piazzolla

## *Fuga y Misterio*

Fuga y Misterio was composed in 1968 for Piazzolla's tango opera 'María de Buenos Aires'. The work begins with a fugue which soon evolves into a tango.

The opera's surreal plot revolves around a prostitute on the streets of Buenos Aires and includes members of the underworld, a goblin character, marionettes and a black mass. By the second half of the opera, María has died but remains as a shadow haunting the city.

The Fuga y Misterio provides the music for the fifth scene in the opera. Many arrangements exist but tonight's is for string orchestra. The fuga (or fugue) begins in the first violins and is imitated by the rest of the orchestra. The counterpoint is clearly influenced by Bach but Piazzolla soon transforms the fugue into a tango. The music changes again to a slower and more sensual Misterio section. But the mystery only lasts for a short time before the irrepressible tango bursts forth and the music dances to a close.

*Programme notes by Louisa Clogston*





# marryat players

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## *chamber music*

# FESTIVAL

at 3 Marryat Road, Wimbledon Village

Friday 2nd to Sunday 4th June

### Friday 2nd June, 7.30pm

Alessandro Ruisi, Amy Tress *violins*  
Benjamin Marquise Gilmore, Tetsuumi Nagata *violas*  
Matthijs Broersma *cello*  
Festival Chamber Orchestra *directed by* Benjamin Marquise Gilmore  
Soloists Clémence de Forceville *violin* Jenny Lewisohn *viola*

<b>Antonín Dvořák</b>	<b>String Quintet in E flat major, Op.97</b>
<b>W A Mozart</b>	<b>Sinfonia Concertante for violin, viola and orchestra in E flat major, K.364</b>
<b>Franz Schubert</b>	<b>Symphony No.5 in B flat major, D.485</b>

*Drinks party for the Friends of the Marryat Players after the concert*

### Saturday 3rd June, 4pm

Dr Katy Hamilton *lecturer*

#### **Among friends and special guests: chamber music from 1870 to 1945**

Long before public concerts became a regular feature of musical life, the chamber, or domestic space, was a crucial place in which friends and colleagues could meet, talk and perform. Even after the ‘public chamber recital’ was established, composers often had particular personal reasons for writing music for small ensembles and specific players. Dr Katy Hamilton explores the people and circumstances that inspired the creation of works by Messiaen, Schubert, Dvořák and Brahms featured in this year’s festival.

Supported by MusicTalks — [www.musictalks.org.uk](http://www.musictalks.org.uk)

*Long supper interval from 5.15pm*

### Saturday 3rd June, 8pm

Benjamin Marquise Gilmore, Alexander Sitkovetsky *violins*  
Jenny Lewisohn *viola*  
Bartholomew LaFollette *cello*  
Matthew Hunt *clarinet*  
Caroline Palmer *piano*

<b>Johannes Brahms</b>	<b>Clarinet Quintet in B minor, Op.115</b>
<b>Olivier Messiaen</b>	<b>Quartet for the End of Time</b>

### Sunday 4th June, 11:30am - 1pm

#### Education Programme

Amy Tress, Alessandro Ruisi, Katherine Tinker *tutors*

Beginning with private rehearsals at Marryat Road before and during the festival, three young string quartets will then have a public masterclass from 11.30am to 1pm.

*Admission to listen to the masterclass is free.*

### Sunday 4th June, 4pm

Benjamin Marquise Gilmore, Tetsuumi Nagata *violins*  
Jenny Lewisohn, Tetsuumi Nagata *violas*  
Matthijs Broersma, Bartholomew LaFollette *cellos*  
Enno Senft *double bass*  
Caroline Palmer *piano*

<b>Jean-Baptiste Barrière</b>	<b>Sonata No.4 for Two Cellos in G major</b>
<b>Antonín Dvořák</b>	<b>Terzetto in C major, Op.74</b>
<b>Franz Schubert</b>	<b>Piano Quintet in A major, D.667 ‘The Trout’</b>

*Long supper interval from 5.15pm*

### Sunday 4th June, 7.30pm

Benjamin Marquise Gilmore, Alessandro Ruisi, Amy Tress *violins*  
Jenny Lewisohn, Tetsuumi Nagata *violas*  
Matthijs Broersma, Bartholomew LaFollette *cellos*  
Enno Senft *double bass*  
Gamal Khamis *piano*

<b>Sergei Rachmaninoff</b>	<b>Trio Élégiacque No.1 in G minor, Op.post.</b>
<b>Gabriel Fauré</b>	<b>Piano Quartet No.2 in G minor, Op.45</b>
<b>Antonín Dvořák</b>	<b>String Quintet No.2 in G major, Op.77</b>

We are pleased to offer the Friends of the Marryat Players ticket discounts as well as Priority Booking until Monday 17th April when General Booking will open. Friends are also invited to a drinks party to meet the artists after the concert on the opening night.

All audience members will receive a complimentary festival programme and a glass of wine in the interval of the evening concerts.

#### **Ticket Prices**

Evening concerts: Friends £16, full ticket price £18, student concessions £8  
Afternoon concert/lecture: Friends £12, full ticket price £14, student concessions £6  
Festival Pass for all four concerts and the lecture: Friends £60, full ticket price £70, student concession £30.

[www.marryatplayers.com](http://www.marryatplayers.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 third chamber music festival. 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 their names printed in the programme
- ☐ Have priority booking and ticket discounts for the Chamber Music Festival at 3 Marryat Road

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  
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Alternatively, please enclose a cheque payable to  
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(as it should appear in the programme)

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The Marryat Players are indebted to their Friends and would like to thank them for their invaluable support throughout the year.

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(End Time 8.40pm)

**St Mary's Church Wimbledon, SW19 7BP**

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J.S.Bach

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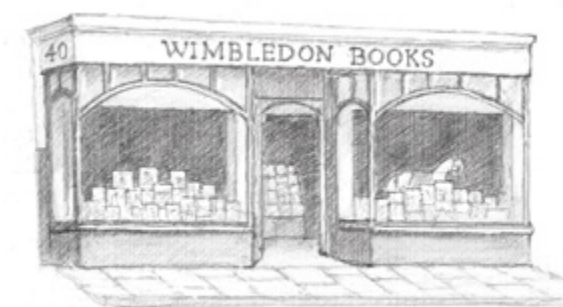
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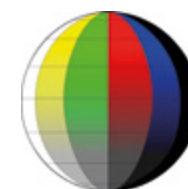
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