



# MARRYAT PLAYERS CHAMBER ORCHESTRA CONCERT

Thursday 12th April 2018  
Conducted by Robert Max  
King's College School  
Wimbledon

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





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modelled on La Scala



JUNE-JULY 2018

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# Programme

## **Lennox Berkeley**

### **Serenade for Strings op. 12**

Vivace  
Andantino  
Allegro moderato  
Lento

## **Wolfgang Amadeus Mozart**

### **Divertimento in B-flat K137**

Andante  
Allegro di molto  
Allegro assai

## **Noah Max**

*'Amba' – world premiere*

## **Gordon Jacob**

### **Pro Corda Suite**

Adagio  
Allegretto  
Largo  
Allegro con brio

*Soloists: Anna Brown, Miriam Pancheva – violins*

*Louisa Clogston – viola*

*Ciára Whitnall – cello*

Welcome to this evening's Spring concert with our young musicians aged from ten to seventeen who have joined us from twenty different schools. The orchestra has spent five very productive days working with our conductor Robert Max alongside our team of music students and young professionals, some of whom were once young Marryat Players themselves. We are enormously grateful to Robert and all of our mentors and coaches for the endless enthusiasm and inspiration they have brought to the course.

We are especially delighted that one of our former young Marryat Players, Noah Max, has composed a piece 'Alba' for the orchestra to perform. Noah first played in the orchestra as a cellist at the age of fourteen.

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.

Looking ahead to the summer, our fourth Chamber Music Festival will be held at 3 Marryat Road from Thursday 14th to Sunday 17th 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 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

Anna Brown  
Charlotte Defriez  
Ioana Forna\*  
Ella Magee  
Miriam Pancheva  
Yohan Rodas  
Jimena Rodriguez Foronda  
Nathan Sivanithy  
Richard Smith\*  
Tudor Trita\*

## Second Violins

Catherine Bennett  
Katherine Berkes  
Sean Dunn\*  
Sophie Hinson\*  
Clare Kennington\*  
Benet Kola  
Amelie Lockard  
Alicia Morrow  
Thomas Sprackling

*\*section coach/mentor*

## Violas

Fiona Chow  
Amy Clogston  
Louisa Clogston  
Olga Devine  
Francesca Gilbert\*  
Jenny Lewisohn\*  
Tiffany Rodas

## Cellos

James Bennett  
Ryan Green  
Shimon Hurst  
Annabel Jagusch  
Cecelia Keiffer  
Ciára Whitnall  
Noah Max\*  
Sergio Serra\*

## Double Bass

Ed Babar\*  
Clara Jagusch  
Anna Kendall  
Daria Lalji



## Robert Max — Conductor

Robert Max first conducted the Marryat Players in 2002 and since then has selected music by a wide range of composers including Tippett, Stravinsky, Elgar, Arensky and Tchaikovsky for the orchestra to play. In 2009 they gave the premier of T. K. Murray's "Elegy" for piano and strings with soloist Piers Lane.

As Musical Director of the Oxford Symphony Orchestra, Robert has led performances of symphonies by Mahler, Bruckner, Liszt, Walton and Elgar as well as major orchestral pieces by Richard Strauss, Bloch, Balakirev and Rimsky-Korsakov. The distinguished soloists he has worked with include Natalie Clein, Jennifer Pike, Tom Poster, Tim Hugh, David Pyatt, Tamsin Waley-Cohen, Rachel Nicholls, Tim Crawford and Mathilde Milwidsky.



Robert has visited Romania many times to conduct the Arad and Oradea Filharmonic Orchestras and Choirs, was conductor of the Symphony Orchestra at Royal Holloway, University of London between 2001 and 2014 and has conducted the Covent Garden Chamber Orchestra on many occasions. He is the principal cellist of the London Chamber Orchestra and has been the cellist of the Barbican Piano Trio for thirty years, playing a beautiful cello made by Antonio Stradivarius in 1726 known as the "Comte de Saveuse".

Robert has performed at the Sangat music festival in Mumbai, coached and performed chamber music at Domaine Forget in Canada, is an Honorary Professor of the Rachmaninov Institute in Tambov, Russia and is President of the North London Festival of Music, Drama and Dance. He was recently appointed as conductor of the North London Symphony Orchestra, and is also artistic director of the Frinton Festival.

Robert greatly enjoys working with young musicians and as well as teaching at the Junior Academy for over twenty years, Robert coaches at MusicWorks chamber music courses.



# Lennox Berkeley

1903–1989

## *Serenade for Strings op. 12 (1939)*

Sir Lennox Berkeley was one of the most prominent British composers of his generation. His work encompasses everything from solo songs to opera and from solo piano pieces to concertos. Of partly French ancestry, he became the leading British pupil of Nadia Boulanger. Whilst living in Paris he came to know Ravel and Poulenc and in 1936 he met Britten who became a close friend and colleague. Of the many works Berkeley has written for orchestra, two stand out as being particularly popular: Divertimento and Serenade for Strings which was composed between September and November 1939 and perfectly demonstrates Berkeley's love and understanding for string writing.

The Serenade is in four movements, the first being a light-hearted 'Vivace' with a joyful tune for its first subject. The orchestra play around with this idea with long chromatic runs, always leading up to a restatement of the theme.

The 'Andantino' is a much more graceful affair with a plaintive melody that begins on the violins, is then taken into the bass and is finally given a more fervent treatment before being returned to the violins where it dies away to a natural conclusion.

The 'Allegro moderato' is the most boisterous and thematically varied movement of the four. A darting motif based on repeated notes gives way to a rousing theme which is soon swallowed up to allow the cellos their insistent message. This is followed by an extraordinary 'col legno' section (the top half of the orchestra using the wood of their bows and the bottom half with a pizzicato figure). Suddenly the violins begin a charming, dipping melody which is soon passed to the violas and the movement is rounded off by a return to the animated opening.

The final 'Lento' features a chorale-like tune developing to a powerful climax with the basses and cellos rising gradually up two octaves to a high A. As the movement mournfully fades away the violins can be heard slowly repeating their melody that opened the work, but now it is lacking in any joy and quietly recedes.

# Wolfgang Amadeus Mozart

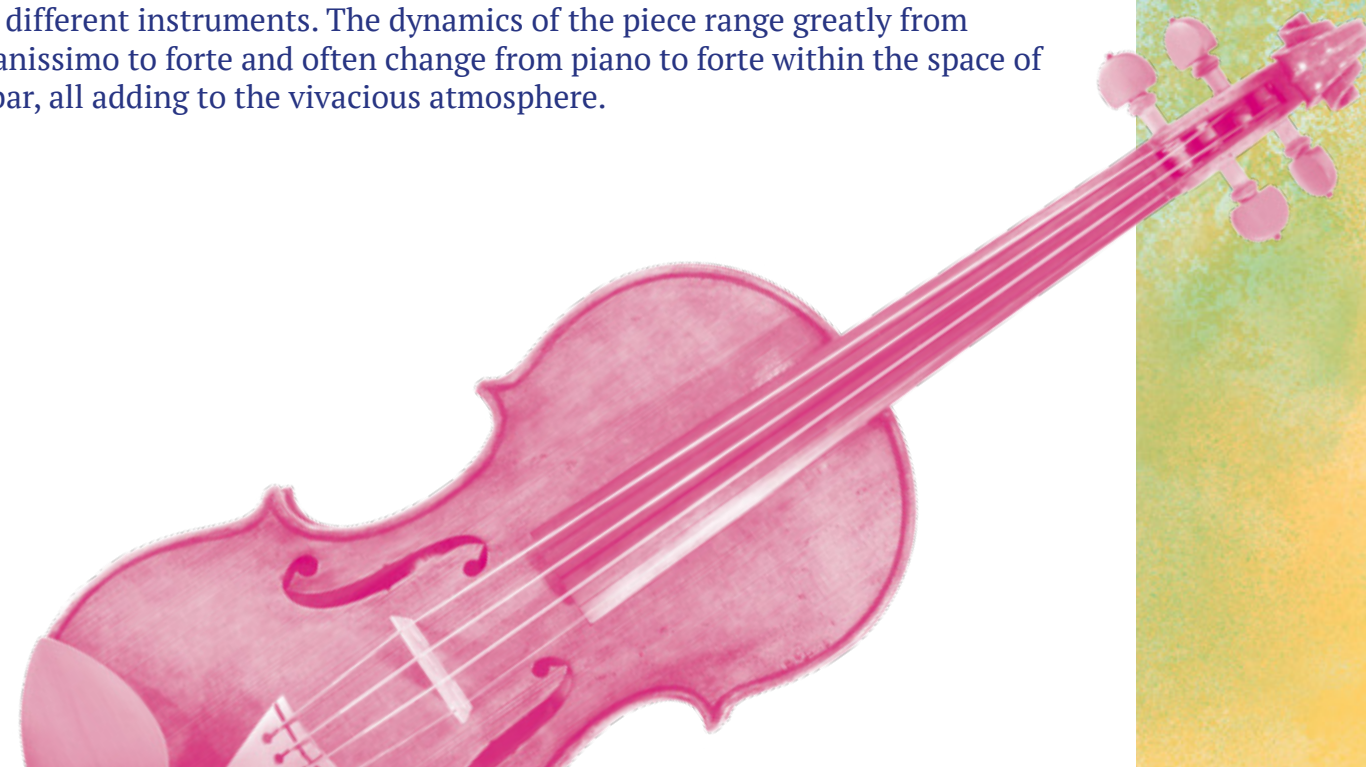
1756–1791

## *Divertimento in B-flat K137 (1772)*

Born in Salzburg in 1756, Wolfgang Amadeus Mozart composed a total of over 600 works during his 36 year life. Many of his compositions can be labelled "entertainment music" written for festive occasions in Salzburg such as name days, birthdays, weddings or other traditional celebrations. There are indications that a number of these works were meant to be played out-of-doors in a social setting whilst guests enjoyed a drink or a meal. Many of these easy-going works were labelled "Divertimento", others "Serenade", "Cassation" or "Notturmo".

In early 1772 at sixteen years of age, Mozart was appointed concertmaster for the orchestra of the Archbishop of Salzburg, meaning he stayed for long periods of time in his hometown. During this period, Mozart composed three sets of divertimenti of which the Divertimento in Bb is the second. It is unspecified whether the divertimenti should be performed by string quartet or by string orchestra, so this is left open to interpretation. This divertimento consists of three movements which do not follow the traditional form of fast, slow, fast. Instead, the piece opens with a slower andante movement, followed by two faster allegro movements.

The first movement is legato with an ornamented melody in the 1st violin part. The tempo is steady, however there are fast semiquaver passages in both violin parts which are often playing the same melody separated by an interval of a third. The tempo of the second movement is considerably faster which adds an element of exuberance. Consistent quaver accompaniment figures and semiquaver runs in the melody add to the air of excitement. The third movement has a very dance-like feel as it is written in 3/8 compound time – a time signature typical for dances. The melody is often sequential with short phrases being repeated on different degrees of the scale or by different instruments. The dynamics of the piece range greatly from pianissimo to forte and often change from piano to forte within the space of a bar, all adding to the vivacious atmosphere.





# Noah Max

b. 1998

***'Amba' (2018)***

Britten-Pears Young Artist 2018 Noah Max is 'the modern Renaissance Man' (William Bruce). He is 'a very musicianly conductor with natural technique' (John Wilson) and a composer shortlisted for the National Centre of Early Music's Composition Award 2017, whose works harness 'a beguiling sense of beauty' (Joseph Phibbs). Noah is a proactive chamber musician, prolific filmmaker and painter whose work was recently exhibited at the National Portrait Gallery.

Noah commented on his work: *"Amba is an emotional puzzle-box, a concoction of grief and hope, confusion and clarity. The piece is named after my uncle's dog whose name was chosen to match the bright, honey-like glow of her fur. Amba warmed the hearts of all those she encountered and facilitated a positive transition for my uncle. The writing of this work marks a similar journey in my own life, waving a fond farewell to Amba – and with her, my childhood."*



# Gordon Jacob

1895–1984

***Pro Corda Suite (1976-7)***

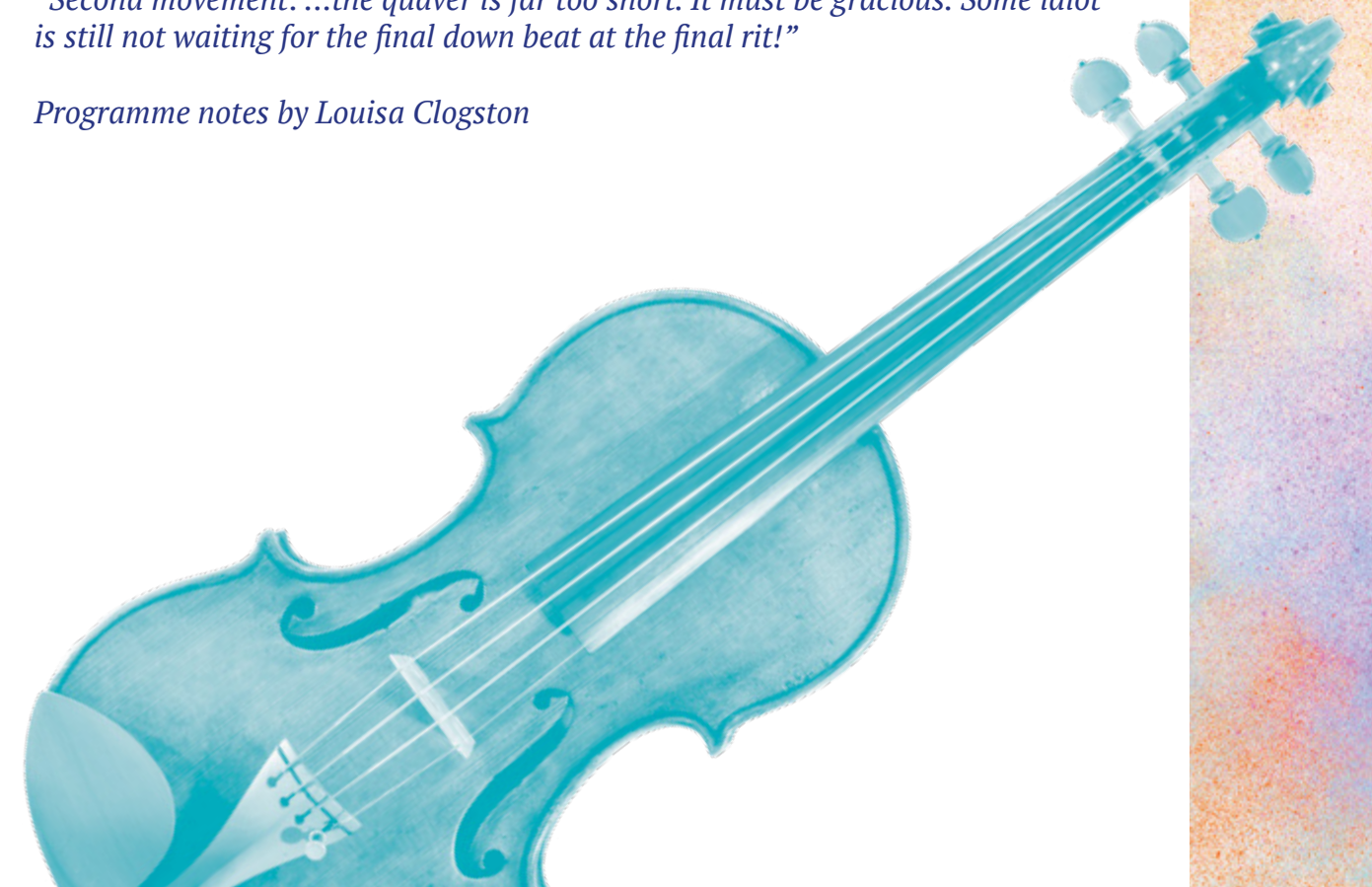
British composer Gordon Jacob was one of the most musically conservative of his generation of composers. Though he studied with Vaughan Williams and Stanford at the Royal College of Music, Jacob preferred to use the Baroque and Classical compositional models in contrast to the Romanticism of his contemporaries, and stuck to this aesthetic even in the face of the trends toward atonality and serialism.

This conservatism later caused his works to fall out of fashion when the 1960s establishment favoured the avant-garde. Jacob disregarded this movement, saying "I personally feel repelled by the intellectual snobbery of some progressive artists... the day that melody is discarded altogether, you may as well pack up music...".

This suite was dedicated to Pro Corda, the national association of young chamber music players and features a solo string quartet accompanied by a larger string ensemble. The recording of the piece featured young Pro Corda students and was conducted by Christopher Bunting. The orchestra and solo string quartet included players who have gone on to have distinguished professional careers such as Rebecca Hirsh, Adrian Butterfield, Anthony Marwood and Caroline Dearnley.

When the suite was first being rehearsed, Jacob would sit in the rehearsals and write notes in order to instruct and correct the young players. His type-written notes from January 1978 include the phrases *"bar 7 ensemble shocking"*, *"letter C hopeless. Don't play the down beat until conductor gives it."* *"Second movement: ...the quaver is far too short. It must be gracious. Some idiot is still not waiting for the final down beat at the final rit!"*

*Programme notes by Louisa Clogston*





# marryat players chamber music FESTIVAL



THURSDAY  
14<sup>TH</sup>  
JUNE

FRIDAY  
15<sup>TH</sup>  
JUNE

SATURDAY  
16<sup>TH</sup>  
JUNE

SUNDAY  
17<sup>TH</sup>  
JUNE

This year's Chamber Music Festival will comprise five exceptional concerts by the award winning soloists and professional musicians of the Marryat Players and their friends. Music by Debussy, Ravel, Franck, Stravinsky, Tchaikovsky, Schumann, Schubert, Dvořák, Suk, Bartók and Vaughan Williams will be interspersed with drinks in the garden and supper in one of the many restaurants in Wimbledon Village, a few minutes' walk away.

In addition to the five concerts, there will also be an afternoon lecture given by Dr Katy Hamilton and a morning of masterclasses for three junior string ensembles.

3 MARRYAT ROAD  
WIMBLEDON VILLAGE  
LONDON SW19 5BB

## PROGRAMME

Thursday 14th June, 7.30pm

Ralph Vaughan Williams arr. Thom	Fantasia on a theme by Thomas Tallis
Maurice Ravel	Deux mélodies hébraïques for cello and string orchestra
Igor Stravinsky	Suite Italienne for cello and string orchestra
Pyotr Ilyich Tchaikovsky	Serenade in C major, Op.48

Friday 15th June, 7.30pm

Béla Bartók	String Quartet No.2, Op.17
Claude Debussy	Préludes 2ème livre (selection)
Robert Schumann	Piano Quintet in E flat major Op. 44

Saturday 16th June, 4pm

Lecture: 'This timeless town...' Music in Paris, from Franck to Stravinsky

SUPPORTED BY

**Music Talks**

[www.musictalks.org.uk](http://www.musictalks.org.uk)

Music Talks is a small, specialist organisation which presents lecture-recital series and one-off musical events.

Saturday 16th June, 8pm

Josef Suk	Elegy Op.23
Antonín Dvořák	Piano Trio No.4 in E minor Op. 90 (Dumky)
César Franck	Piano Quintet in F minor

Sunday 17th June, 11.30am

*Education Programme*

Sunday 17th June, 4pm

Claude Debussy	Piano Trio in G major
Claude Debussy	Violin Sonata in G minor
Antonín Dvořák	Piano Quartet No.2 in E flat major, Op.87

Sunday 17th June, 7.30pm

Robert Schumann	Kinderszenen Op.15 (Scenes from Childhood)
Claude Debussy arr. Sally Beamish	La Mer arranged for piano trio
Franz Schubert	Octet in F major, D.803

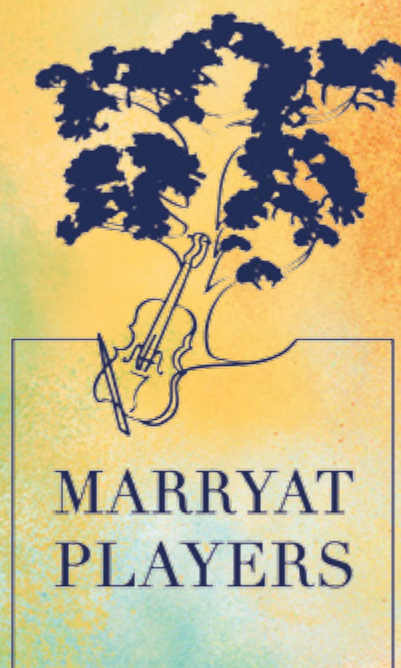


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# WE WELCOME FRIENDS

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 fourth 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  
Sort Code: 20-96-89, Account Number: 40350907

Alternatively, please enclose a cheque payable to  
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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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to remain anonymous

# *A noteworthy performance comes as standard.*

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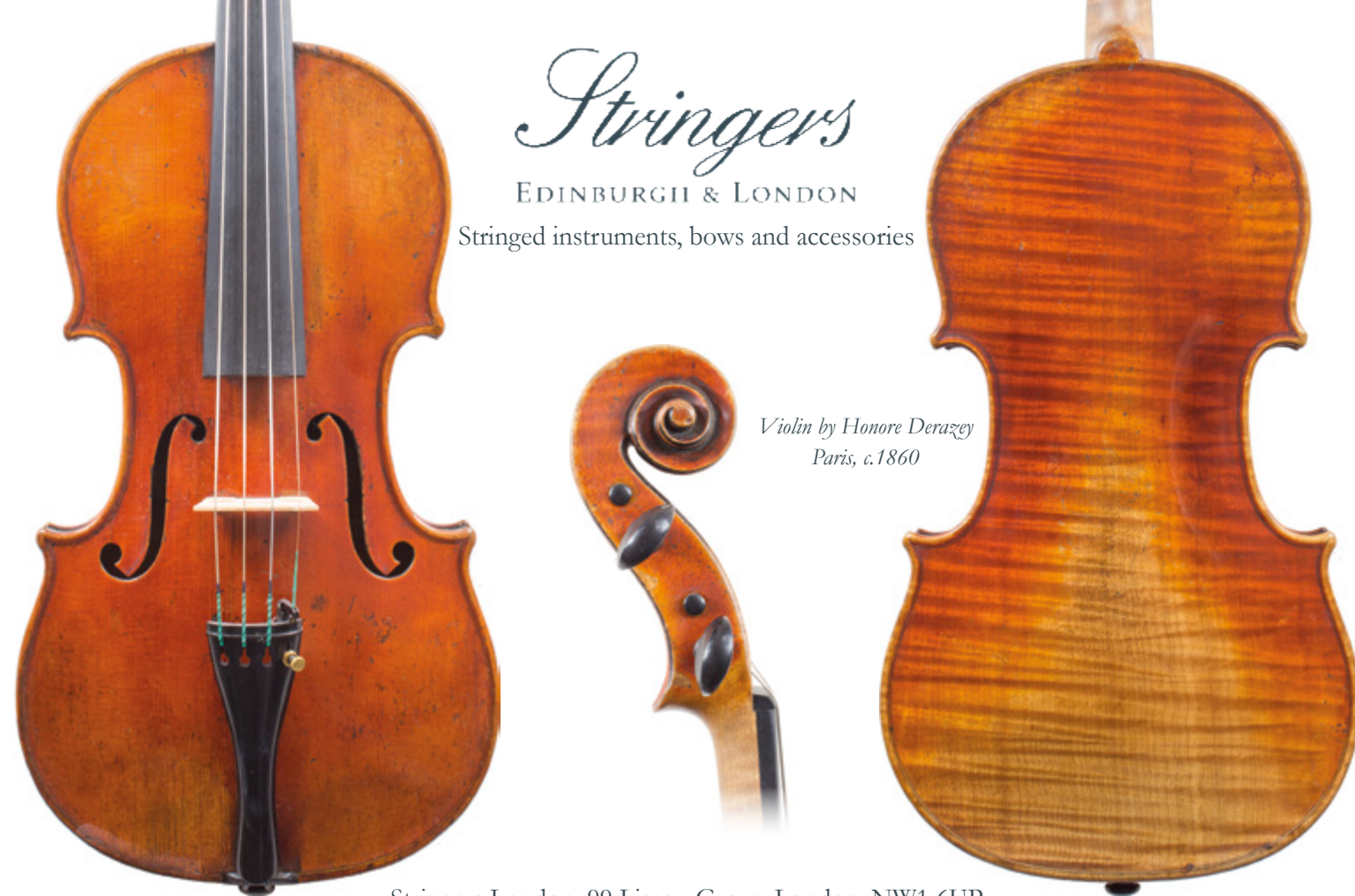


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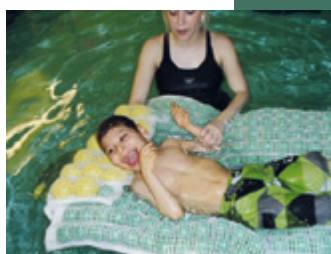
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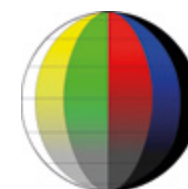


## Cherry Tewfik Pottery



Cherry has been teaching pottery to the young musicians of the Marryat Players in between rehearsals this week. Her own pots will be on display at the Marryat Players Friends' party after the concert this evening.

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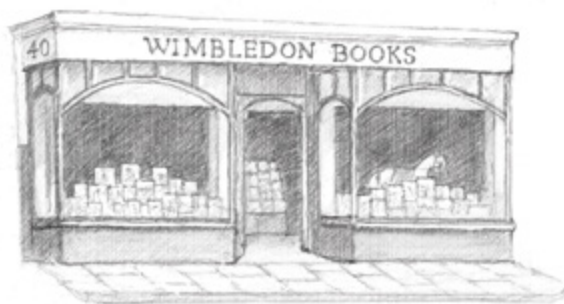
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