

Next Conservatoire Concert

Saturday 22nd June, 6.30pm

A vocal recital that takes us on a journey from Mozart all the way to Rogers and Hammerstein.

*Rachel Ridout (soprano), Michael Temporal-Darell (baritone),
Francesca Lauri (piano)*

Conservatoire Concerts will take a break during summer but please do check our website, www.conservatoireconcerts.org.uk for updates about our future concerts.

All our concerts are FREE with a retiring collection. We thank you in advance for your support and generosity

Future TBS Concerts

Saturday 8 June, 7.30pm

St Andrew's Church, Farnham, GU9 7PW

LitMus Ensemble

*Elizabeth Cooney (violin), Siu Chui Li (piano), Graham Fawcett (reader)
Works by Beethoven, Berlio, Schumann, Mozart amongst others accompanied by literature and poems by Thomas, Hardy, C. S. Lewis and other well known authors*

Annual TBS Baroque Festival on Two Days

Saturday 15 June, St. Andrew's Church Farnham GU9 7PW

1.00pm Lunchtime Concert followed by light lunch

JS Bach solo works for violin and cello

Katherine Sharman (cello), Adrian Butterfield (violin)

7.30pm Baroque Concert by London Handel Players

Works by Bach, Telemann, Corelli, Handel

Sunday 16 June, 7.00pm - Tilford Church GU10 2DD

Choice of Hercules - Handel

Violin Concerto No. 1 in A minor - JS Bach

Magnificat - JS Bach

London Handel Orchestra, International soloists and Pegasus Choir

TBS Secretary

1 Adams Drive, Fleet, GU51 3DZ

Tel: 0300 201 0070 Email: secretary@tilbach.org.uk

Registered Charity: 1172416

www.tilbach.org.uk

For more details about **Conservatoire Concerts** contact Suzanne Cacciottolo on 07940013314 or by email on suzanne.cacciottolo@gmail.com



Tilford Bach Society
(CIO)

Conservatoire Concerts

Annexus String Quartet



Saturday 18th May, 2019, 6.30pm
Godalming Baptist Church GU7 1BA



www.tilbach.org.uk

Programme

Joseph Haydn (1732-1809)
String Quartet in F Minor, Op. 20 No. 5
I. Allegro Moderato
II. Minuetto
III. Adagio
IV. Finale: Fuga a due soggetti

Known as the father of the string quartet, Joseph Haydn wrote more than 60 quartets in his lifetime, and the opus 20 quartets are considered one of his best works. The F minor one in particular (composed in 1772) stands out for its key, as minor tonalities were much less common than major. It was also an intensely personal key to Haydn, as G minor to Mozart. The first movement has two themes, both unusually long and contrasting, despite being developed from the same motive. There is barely any respite from the dark F minor throughout, and the coda is one of the most complex and eventful Haydn has written at the time. The darkness is continued into the second movement, with the minuet and trio placed a movement earlier than to be expected. The trio brings a short-lived major moment, although the irregular phrase lengths indicate that the lightness presented is not as innocent as it seems. F major returns in the Adagio, with a siciliano melody that is varied with a decorative a free line from the first violin. The fugal finale has two subjects, the first of which is taken from Handel's Messiah ('And With His Stripes' chorus). Despite the intricacy of the fugue, it remains sotto voce until the fortissimo climax, where the contrast is most dramatic, hurtling towards an ending on stark open fifths that are the final statement of F minor.

Benjamin Britten (1913-1976)
Three Divertimenti
I. March
II. Waltz
III. Burlesque (to Francis Barton)

On the premiere of his three divertimenti at Wigmore Hall, the audience sneered and received it in 'cold silence' upon hearing it, which drove Britten to not publish the work. 'Divertimenti' can best be translated as 'pleasing entertainment', indicating that this work is not to be taken as seriously as an established multi-movement string quartet in terms of structure and other formal considerations. The 'March' starts with a broad fanfare, that quickly sets the tone for Britten's obvious 20th century yet accessible style with the use of harmonics and glissandi. The second 'Waltz' movement is more lyrical and tonally more understandable to the listener, with dialogue between players creating seamless changes in texture. To end, the 'Burlesque' offers the most exciting rhythmic aspects and more modern techniques. The ending Prestissimo rounds off the work in a final flourish.

INTERVAL

Felix Mendelssohn (1809-1847) **String Quartet No. 2 Op. 13. in A minor**

- I. Adagio (A major) – Allegro vivace (A minor)**
II. Adagio non lento (F major)
III. Intermezzo: Allegretto con moto (A minor) – Allegro di molto (A major)
IV. Presto (A minor) – Adagio non lento (A major)

Although he was only 18 when he wrote the opus 13 quartet, Mendelssohn presents a great maturity and depth of emotion as a young composer through the work. As a great supporter of Beethoven's later string quartets (despite the popular opinion and even his own father's contrary views of Beethoven's writing), he has taken these as an inspiration. In the Adagio at the beginning of the first movement, Mendelssohn self-quotes his song 'Ist es wahr?' (Is it true?), a love song he had previously written for an unknown young lady. The rich chorale-like opening holds no hint of what is to come very shortly - a tumultuous and emotionally chaotic journey through the movement. The second movement unwinds with a paraphrase of the 'Ist es wahr?' melody in a soulful passage, that gives way to a tender fugato. Slowly through the movement, this builds in intensity taking us through a new animato section and the return of the fugue now in fortissimo, back towards the sound worlds of the first movement. The Intermezzo has a pleasant folk-like melody, played over pizzicato accompaniment. Once we reach the central Allegro passage, there is a likeness to the music from A Midsummer Night's Dream, which Mendelssohn had already written two years previously at the age of 16. The lyrical theme from the first section and the other light tumbling theme from the Allegro come together in the final bars of the movement to come to a quiet and mysterious close. The violin, over tremolo chords from the other players, runs through a cadenza-like passage to introduce the final Presto movement, a masterful finale with a cyclic ending: the Adagio is recalled in its more pure form this time, and the quartet ends with a return to the self-assured love song with which it began.

Biography

Annexus Quartet was formed in 2018 by four students at the Guildhall School of Music and Drama. Dutch violinist **Charlotte Spruit** started studying the violin aged four with Coosje Wijzenbeek. When she was seven she was accepted into the young talent department of the Conservatoire of Amsterdam. She is a laureate of many national and international competitions, and is also a member of the award-winning Ensemble Esperanza who have performed all around the world. She is currently studying with David Takeno. **Annie-May Page** first studied the violin with John Crawford and attended the Purcell School. Her love of chamber music developed through participating in the renowned 'MusicWorks' courses, and a highlight of her chamber music experience has been performing at Wigmore Hall. She is currently being mentored by the violinist Chloe Hanslip and is learning under Stephanie Gonley.

Carlos Vespirlas has been developing experience as a chamber and orchestral musician playing around Europe in places such as the National Museum of Romanticism, the Herkulesaal, and the Barbican Hall. He studied at Musikene (Basque Country, Spain) with Damián Martínez Marco and Maria de Macedo and currently with Ursula Smith. Violist **Sally Belcher** is currently studying under Matthew Jones. She has performed all over the UK with the National Youth Orchestra of Great Britain and as a keen chamber musician has attended the Pro Corda courses for many years.

Annexus Quartet study with Gary Pomeroy, and have also had coaching from Simon Rowland-Jones, David Dolan, and members of the Endellion Quartet. In July 2019 they are looking forward to their first residency at the South Downs Summer Music International Festival.