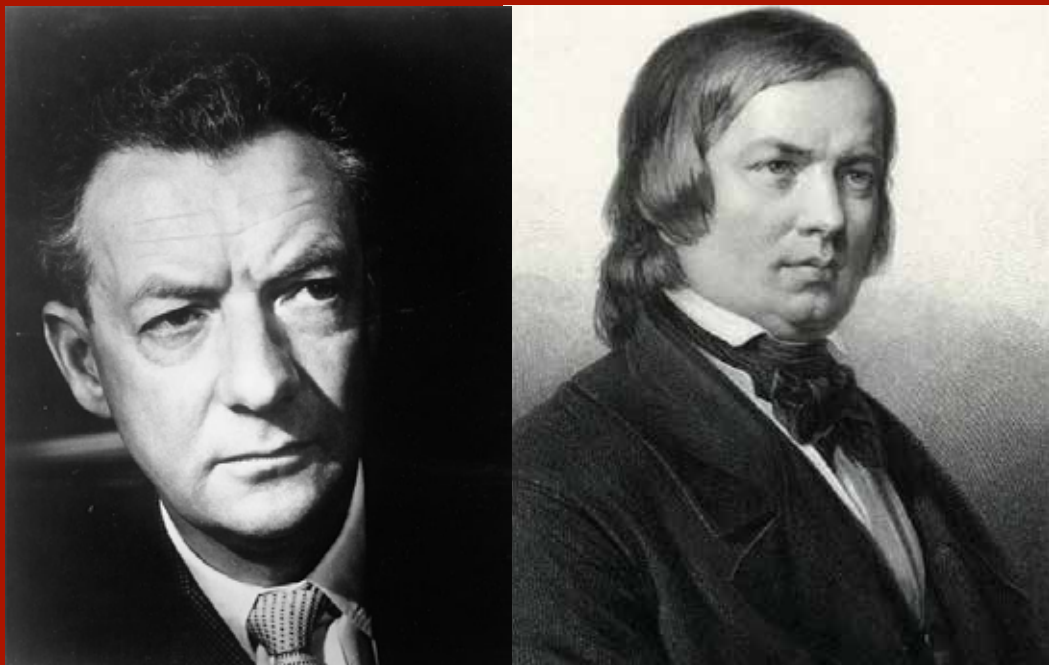


Music Matters presents a lunchtime concert



PROGRAMME

AYLSHAM

PARISH CHURCH

SUNDAY 14 APRIL

Britten & Schumann

Winter Words

Dichterleibe

Patrick Monk *tenor* Karen Smith *piano*

22 May 2019 1pm

Tickets £8 on the door from 12.30pm

Aylsham Parish Church



www.musicmattersservices.co.uk

www.facebook.com/musicmatters

[@musicmatterser](https://twitter.com/musicmatterser)

ensemble
EAST Chamber
Orchestra

Presented by **Music Matters Services**



The Chamber Orchestra

First Violin

Caroline Bishop
Deborah Harris Westmore
Rob Pack
Colin Murrell

Second Violin

Alex Girdlestone
Noel Vine
Tim Allen
Judith James

Viola

Ben Payne
Vivien Rose
Zbys Kaznowski

Cello

Ursula Pank
Angie Laycock
John Mudd

Double Bass

Andrew Durban

Flute

Claire Luck
Fiona Brittain

Oboe

Sandra Knights
Juliet Rickard

Clarinet

Chris Knights
Amy Robinson

Bassoon

Barry Carben
Hilary Turnbull

Horn

Martin Childs
Chrissie Owens

Trumpet

Leigh Sharpe
Becky Collis

Timpani

Sue Lawrence

Tadeusz Kaznowski Conductor

Tadeusz Kaznowski studied at Canterbury Christ Church University where he gained his Masters and First Class Honours Degree in Conducting and Composition. He has had the privilege of studying conducting under the tutelage of Howard Williams, Peter Stark, Elgar Howarth and George Hurst. Tadeusz's experience as a conductor comprises of leading a number of Orchestras and ensembles around the UK including premieres of new works by upcoming composers such as Sam Messer and Kari Rydman.



More recently, Tadeusz has enjoyed working with the Norwich Philharmonic Orchestra, Norwich Mozart Orchestra, Norwich Baroque, Norfolk Symphony Orchestra, Sudbury Symphony Orchestra and performing as the principal conductor with the recently formed Eynsford Ensemble.

Caroline Bishop Leader

Caroline studied at The Royal Academy of Music then at The Royal College of Music with Itzak Rashkovsky.



On leaving she worked as Concert Meister for The Orquestra de Norte in Portugal. Since then she has enjoyed a career with all the major British orchestras working with Pierre Boulez, Sir Simon Rattle and Sir Andrew Davis to name a few. For the last 25 years touring all over the world with symphony orchestras and chamber music, regularly playing at the BBC Proms and with The English Chamber Orchestra.

She has recorded many film sessions, classical and pop CDs and has been in various West End shows.

Caroline moved back to Norfolk 3 years ago to be near parents and bring up her daughter, she continues to freelance, teaches at Gresham's School in Holt and privately.



Will Fergusson Piano

Born in London in 1976 Will Fergusson is an indomitably passionate musician in the classical and many other musical worlds. He studied piano under contemporary specialist Richard Dering at Woodbridge School, Suffolk, and later with Christopher Green-Armytage at UEA.

Since graduating from his music degree at the UEA Will has used his multifarious skills as pianist and composer across a broad range of musical styles from chamber music to jazz and rock. His passion, though, is classical music, in all its forms.

As a composer he works in all styles, he premiered a Cha-cha for a late night latin dance in Hemsby; a sequence of cabaret songs for Norwich Arts Centre, and numerous violin sonatas dedicated to and performed by Miles Golding.

He has also collaborated with many local musicians including Lisa Cassidy (Soprano), Ed Graham (rock drummer), Tom Primrose (Choral conductor of UEA Choir), Sam Coe and the Long Shadows (a UK Country band), Ed Perkins (film director) and Caroline Bishop, our leader this afternoon.

This eclectic approach to music allows Will to instinctively shine light on familiar repertoire. In doing so he will this afternoon dispel the presumption of stereotype surrounding Mozart as a cliché and bring this fabulous work to life.



SUNDAY
14th April 2019
Aylsham Parish Church

Will Fergusson
Piano

Rameau
Les Boréades Entrée de Polymnie

Mozart
Piano Concerto No.20 in D minor

Schubert
Symphony No.6 in C major

Tadeusz Kaznowski
Conductor

Les Boréades Entrée de Polymnie

Rameau

This is a fragment of a five act opera, written in 1763, that was saved from relative obscurity by John Eliot Gardiner who performed a concert version in the Queen Elizabeth Hall in 1975.

This piece has been included in our concert simply because it provides a blissful few minutes of eighteenth century calm in preparation for the Sturm und Drang (literally the Storm and Stress) that follows in the Mozart Concerto.

Piano Concerto No. 20 in D minor K466

Mozart

Mozart composed 12 superlative piano concertos, Nos. 14 to 25, between February 1784 and December 1786. They are deeper in feeling, broader in scope and richer in colour than any which he or any other composer had written before.

Mozart's few works in minor keys present his most troubled and most personal thoughts. In them can be detected those darker feelings which lay below his façade of cheerful professionalism. The sombre mood sustained throughout much of this concerto inevitably made it a favourite of audiences during the nineteenth century, the era of Romanticism. Beethoven performed the solo part several times, and its influence can be detected in his Piano Concerto No. 3 in C Minor (1803).

The first movement is dominated by the mysterious opening subject, creating a mood of agitation and pathos which the mellower second theme can do little to lighten. The second movement is a tender Romance that was used most effectively over the closing titles of Amadeus, the Oscar-winning film biography of Mozart. The concerto's sense of drama intrudes here, as well, as an agitated central section that interrupts the exquisite sense of repose.

INTERVAL

Symphony No.6 in C major

Schubert

The Symphony No. 6 in C major (D. 589), composed in 1818, is an ambitious work in the spirit of the earlier symphonies Nos. 1-4. It is scored for the full late-Classical orchestra, i.e. with clarinets, trumpets and timpani. Only the lack of trombones distinguishes its orchestration from that of the later 'Great' C-major Symphony.

By 1817 Gioacchino Rossini had become the favorite of Viennese audiences. Not even Beethoven failed to acknowledge him, and in 1817 Schubert composed his two 'Overtures in the Italian Style'

Thus, because the Allegro of the Sixth Symphony shares its form, its style, and in one case its actual thematic material with Schubert's overtures, it may also be called 'Italian' in spirit. The Andante is a masterful blend of melodic grace in the opening and closing sections, and highly articulated excitement in the middle developing section. Played at a true andante tempo, this middle part, with its stacatto triplets, takes on a tarantella quality. Thus we find another mark of this work's affinity with Italy.

The Sixth Symphony is also a showpiece of harmonic variety. Schubert begins with a simple dance form, as if he means to embark on a series of variations. But what follows is soon revealed as the second theme of a sonata-form, and that section comes to a traditional close in the dominants at the fermata. In his third movement Schubert makes use, for his first time, of that scherzo form which is particularly pronounced in Beethoven's seventh symphony.

The finale is composed in the form of a divertissement; its themes, all of equal importance, are developed into whole scenes, in which the various themes are continually moving to the fore and then dropping back to make room for the others: a folk festival, a party in the Prater with typical Viennese hurdy-gurdy and merry-go-round music. No one had hitherto dared to work such a realistic piece of every-day music into a symphony. The courage to do so seems to have come from Rossini.