



## Tilford Bach Society



### Farnham Sinfonia

**Conductor - Matthew Taylor**

**Leader - Elizabeth Cooney**

Generously supported by  
ABI Arts, The Farnham Institute,  
George & Daphne Burnett, Adrian Butterfield,  
Derek Carpenter, John Horrocks, David Leonard,  
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## Programme

**Jean SIBELIUS (1865-1957)**

**Impromptu for Strings**

The Impromptu for strings is Sibelius own reworking and amalgamation of two early piano pieces that he completed in the 1890's. Even if he wasn't always totally comfortable in the domain of piano music, he had a natural feel for the medium of string orchestra right from the outset of his career. This exquisite miniature shows how even when composing on a small scale he can create a profound emotional impact.

**Ludwig van BEETHOVEN (1770 - 1827)**

**Three Bagatelles from Op.33**

**(orchestrated by Matthew Taylor)**

Since learning these delightful piano pieces as a child I was often struck by how orchestral they sounded. It took many years before I felt sufficiently confident to arrange these pieces for chamber orchestra, perhaps because Beethoven has remained one of the supreme orchestrators of all time. But as there are relatively few works by him for small forces and through my admiration for these delectable Bagatelles I hope these arrangements sound suitably Beethovenian in spirit. If this version helps to widen appreciation of these works then their purpose will have been served.

**Wolfgang Amadeus MOZART (1756 - 91)**

**Violin Concerto No.5 in A K.219**

**Soloist Elizabeth Cooney**

*Allegro aperto; Adagio; Rondo*

Written in 1775, Mozart's 5 Violin Concerti clearly demonstrate the teenage composer's astonishing maturity, his natural feel for the violin and as one writer said, 'an incredible fluency of musical speech... richness of texture and sheer beauty of melodic line.' Of all these works it is generally regarded that the Fifth Concerto in A is the greatest.

The opening Allegro is notable for its brightness, joy and spacious character. Particularly telling is the soloist's first entry where the tempo unexpectedly changes to a dreamy, reflective Adagio before resuming the initial pace soon after. The real slow movement is in the centre, one of Mozart's most glorious violin melodies which is as spacious as it is warmly expressive. The most famous feature in the Finale is the evocation of Turkish dance music, something that fascinated many composers living in Vienna at the time and which Mozart used to even greater acclaim in the well known piano sonata which incorporated the Turkish March.

**INTERVAL**

**Drinks are free but donations to costs are much appreciated**

## David MATTHEWS (born 1943)

### Adagio for strings

As a tribute to David Matthews' 75th birthday, we are delighted to include this Adagio for strings, originally written as a string quartet movement in 1991 following the tragic news of the sudden death of the art critic Peter Fuller in a car accident.

I've always felt that David is one of our most important living composers. His music is neither aggressively modernistic nor soft centred and diluted. It purposefully develops and extends a great tradition stemming from Beethoven, Mahler, Sibelius and Tippett bringing the essence of many of these composers' works to contemporary audiences.

### Haydn

#### Symphony No.22 in E flat "The Philosopher"

*Adagio; Presto; Minuet; Presto*

This Symphony was one of the first that Haydn completed when he had been appointed Vice Kappelmeister to the Esterhazy Court. The ageing Kappelmeister, Gregor Werner was a difficult individual, no doubt jealous of Haydn's extraordinary gifts and baffled by the younger composer's compositional achievements.

This 22nd Symphony derives its name from the alternation of the two cor anglaises and horns which alternate the simple, noble melody in the first movement. This was something of a novelty as was the idea of starting a symphony with a broad slow movement. Next comes an energetic Allegro which is then followed by a stately, rather ceremonial Minuet which again features the cor anglaises and the horns prominently. The finale is a high spirited romp, full of vigour, good humour and plenty of Haydnesque surprises.

*Programme notes by Matthew Taylor*

## Farnham Sinfonia

### First Violins

Elizabeth Cooney (leader)  
Vernon Dean  
Juliet Taylor  
Emily Hinchliffe  
Shuna Dickens

### Second Violins

Sarah Wormell-Evans  
Jane Gomm  
Nick Barnard  
Stella Di Virgillio

### Violas

Anna Dryer-Beers  
Leonie Anderson  
Ursula John

### Cellos

Julia Jacqueline Morneweg  
Jayne Spencer

### Bass

Elliot Dryer-Beers

### Flute

Susan Milan

### Oboes

Karla Powell  
Sylvia Ellison

### Horns

Matt Head  
Diana Sheach

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## Matthew Taylor

Matthew Taylor is a composer and conductor who lives in Farnham. He studied composition with Robin Holloway at Cambridge University and later at the Guildhall and the Royal Academy. He later studied with Leonard Bernstein and received special encouragement from Robert Simpson who became a crucial influence.

Exposure to Beethoven symphonies at a very young age provided the initial stimulus for Matthews' desire to compose, which was soon followed by a lifelong fascination with the music of Schumann. Matthew is particularly fond of the music of Sibelius and Nielsen.

He has appeared as Guest Conductor with the English Chamber Orchestra, Bournemouth Symphony Orchestra, and the City of London Sinfonia. His compositions have been performed by the BBC Symphony Orchestra. He is Music Director of the LSE Orchestra and Junior Academy Sinfonietta.

## Elizabeth Cooney

Elizabeth initially studied with Adrian Petcu in her native Cork in Ireland, and subsequently with Itzhak Rashkovsky at the Royal College of Music, London, where she obtained first class honours in her BMus and PGDip. Elizabeth was a laureate of the Sion-Valais International Competition for Violin, Switzerland. She then became a Junior Fellow for two years at the RCM. Elizabeth frequently performs with the English Chamber Orchestra as well as the dynamic Aurora Orchestra, performing symphonies by memory as in the BBC Proms; she will visit Singapore with them in Spring 2019.

Elizabeth is a very keen chamber musician and has performed at the Wigmore Hall, Royal Festival Hall, and the Weill Hall at Carnegie. Elizabeth will give a recital in Farnham with pianist Grace Mo on 23rd Feb 2019 as part of the TBS concert series with a programme including the Franck So area for Violin and Piano.

Now living in Farnham, Elizabeth is delighted to collaborate with her talented colleagues as leader of the Farnham Sinfonia.

### Future Farnham Concerts

**Saturday 27 October 2018: 7-30pm**

*St Andrew's Parish Church, Farnham, GU9 7PW*

**Lipatti Piano Quartet**  
**Mozart, Mahler, Brahms**

**Saturday 24 November 2018: 7-30pm**

*Farnham United Reformed Church, GU9 7RN*

**Brook Street Band**

### Future Godalming Concerts

*Godalming Baptist Church GU7 1BA*

**Saturday 20 October 2018: 6-30pm**

**Florizel Quartet**

**Thursday 1 November 2018: 12-30pm**

**Ami Lodge Flute/Piano Duo**

**Saturday 17 November 2018: 6-30pm**

**Cello & Violin Duo**