



# Farnham Sinfonia



**Conductor - Matthew Taylor**  
**Soloist - Richard Watkins (horn)**  
**Leader - Elizabeth Cooney**

Generously supported by  
ABI Arts, Community Foundation for Surrey,  
Farnham Council, George & Daphne Burnett, Adrian Butterfield,  
Derek & Barbara Carpenter, John Horrocks, Roger & Janet Jude,  
David Leonard,  
John Mansfield, Diana Martin, Sally & Mike Shorthose,  
Sue Sagun, Roy Waight, Lesley Whympier and two anonymous donors



**30 March 2019**  
**[www.tilbach.org.uk](http://www.tilbach.org.uk)**



## Programme

**Edward Elgar (1857 -1934)**  
**Serenade in E minor Op.20**

*Allegro piacevole; Larghetto; Allegretto*

Elgar's Serenade is not only one of his most perfectly conceived works at every level but it was the first work of real stature by any British composer which fully realises the extraordinary depth of expression to be contained within the medium of the string orchestra. Though the work is on a small scale, three movements which adopt a fast-slow-medium fast pattern, Elgar's 'mastery of the miniature has never been more telling. Free from bombast, pageantry and self importance, this Serenade embraces the qualities in Elgar's music that despite its reputation of 'Englishness', reveal more vividly his enduring affinity to the great 19th Century Romantic German composers such as Brahms and Schumann.

**Carl Nielsen (1865 - 1931)**

**3 Pieces from op.3: Folk tone, Arabeske, Alfedans**

My discovery of Nielsen's music at the age of 12 was one of the most defining events in my life, leading to a fascination and continual draw to Nordic art and Danish culture in general. These three early piano pieces of Nielsen always struck me as orchestral in mood, and so I orchestrated them for tonight's performance. Even if the influence of Grieg can perhaps be detected, there is already a highly individual voice emerging in this music.

**Canto Serioso**

Though Nielsen intended to compose a Concerto for all the players in the Copenhagen Wind Quintet, he only lived to complete a Flute Concerto in 1926 and the much tougher Clarinet Concerto in 1928. But there is a small, deeply felt little piece for horn and piano from 1917 called Canto Serioso written as competition test piece. By arranging this work for horn and chamber orchestra it at least provides a glimmer as to what a Nielsen Horn Concerto might have been like. I am delighted that Richard Watkins is playing this version today.

**Wolfgang Amadeus Mozart (1756 - 1791)**

**Horn Concerto No.4 in E flat k.595**

*Allegro moderato; Andante; Rondo - Allegro vivace*

Mozart's fourth and final Horn Concerto was composed in Vienna and completed on 26 June 1786. This is the second work that he dedicated to the celebrated horn player Joseph Leutgeb. Mozart used to poke fun at Leutgeb continually, calling him a 'complete ass' and a 'fool', but it seems as though they were closest of friends.

Mozart actually wrote much of this Concerto in different coloured ink, perhaps as another example of amusement between composer and soloist or possibly to show the different moods of the work.

The opening movement is one of the more spacious concerto first movements of its time generating a sense of relaxation and an overall sunny character. Few composers have shown the nobility of the horn as Mozart did in the central slow movement of this

**We are delighted to see children enjoying live music. Please will parents sit with their children in the main part of the church, not the balcony, and take them out quietly if they find the concert too long.**

Concerto and the famous finale, perhaps the most celebrated music ever composed for the horn with its all its witty asides, may well have concealed even more humorous quips between composer and dedicatee,

### INTERVAL

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

**Matthew Taylor (b. 1964)**

### Romanza for strings

This movement comes from my 6th Quartet. After I dedicated this work to my wife Juliet I felt that the slow movement Romanza could stand by itself as an independent slow movement. It was played in its quartet version on our wedding day 16 August 2006. It has always been one of my favourites.

**Joseph Haydn (1732 - 1809)**

*Presto; Andante Allegretto; Minuet; Finale Allegro vivace*

The subtitle to this Symphony, *The Fire*, may well have been as a result of some extracts from this symphony being used as incidental music for a German play 'The Fire' that was being performed at the Esterhaza court where Haydn was working.

This Symphony is one of the most vigorous, high spirited and energetic works of the period, at least in its outer movements, showing as so often how Haydn can make a relatively small orchestra of just 2 oboes and horns sound dramatic and dynamic. The first movement generates its explosive power from the re-iterated A heard at the start on the violins, though even here there is room for more lyrical grace as the music develops. The two middle movements are both dances - the second is like a very stately Minuet showing that characteristically Haydn mixture of innocence and grandeur. The real Minuet comes third and it is here that Haydn's wit comes more to the fore. Though the finale is concise it packs its punch within the opening bars.

## 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

## 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.

## Richard Watkins

Richard Watkins has become one of the most sought-after horn players of his generation and is well-known as a concerto soloist and chamber music player. He was Principal Horn of the Philharmonia Orchestra from 1985 until 1996, and is currently a member of the Nash Ensemble and a founding member of London Winds and the Transatlantic Horn Quartet.

Richard Watkins has appeared at many of the world's most prestigious venues in the UK, Europe and the USA, and has worked with conductors such as Giulini, Salonen, Slatkin, Sinopoli, Andrew Davis and Mark Elder. His extensive discography includes recordings of the Horn Concertos by Mozart (IMP), Malcolm Arnold (Conifer), Glière and Ethel Smyth (Chandos), as well as Mozart's Sinfonia Concertante (DG) and Poulenc's Chamber Music for Horn (Hyperion). In recital, Richard regularly performs at the Wigmore Hall with singers such as John Mark Ainsley, Ian Bostridge and Mark Padmore, and with pianists Barry Douglas, Julius Drake, Roger Vignoles and Ian Brown.

## Next Farnham Sinfonia Concert

**Saturday 12 October 2019**

St Andrew's Church, Farnham

### Mozart's Clarinet Concerto; Soloist Michael Collins

Sponsors' Evening: 8-00pm 2 October at St Thomas-on-the-Bourne Church

### Future TBS Concert Dates

13 April, St Andrew's: **Stephen Lacey (organ) & Ishani Bhoola**  
11 May, St Andrew's Church: **Pegasus Choir - "A capella" concert**  
8 June, St Andrew's Church: **LitMus Trio (incl Elizabeth Cooney)**

15 June, St Andrew's Church: **Tilford Bach Festival**

16 June, Tilford Church: **Tilford Bach Festival**

**Handel: Choice of Hercules & Bach: Magnificat**

**See also Godalming [www.conservatoireconcerts.org.uk](http://www.conservatoireconcerts.org.uk)**



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