

Thomas Gould chosen by the Evening Standard as a rising star of 2008, Thomas Gould enjoys a busy and varied career as soloist, recitalist and orchestral leader. Engagements for the coming year include recitals in the Wigmore Hall and Holywell Music Room, concerto performances with Cambridge University Chamber Orchestra, Plymouth Symphony Orchestra, Northampton Symphony Orchestra, Havant Symphony Orchestra and London Charity Orchestra, and appearances in the Devizes, Tresanton, Nuremberg and Hampstead and Highgate Festivals. Thomas also maintains a strong profile in London's orchestral life as leader of Aurora Orchestra and Manning Camerata, and co-leader of Britten Sinfonia. Born in London in 1983, Thomas Gould began violin lessons at the age of three with Sheila Nelson. At eighteen Thomas entered the Royal Academy of Music on a scholarship where his principal teacher was György Pauk. During this time he was a member of the Artea String Quartet with whom he played in most of the country's main chamber music venues and made live broadcasts for BBC Radio 3. In May 2006 Thomas was selected for representation by Young Concert Artists Trust (YCAT) leading to debut recitals in the Purcell Room, Bridgewater Hall, Wigmore Hall and St George's Bristol. As a Martin Musical Scholarship Fund award-winner Thomas has also appeared in recital in the Purcell Room and Queen Elizabeth Hall.

Thomas performs regularly for music clubs and societies across the UK with pianist John Reid through the Countess of Munster Recital Scheme and Making Music Young Concert Artist Programme, and is in equal demand as concerto soloist in England and abroad. Notable collaborations include the Gävle Symfoniorkester and Robin Ticciati, Kammerphilharmonie Graz and Achim Holub, Orchestra of the Swan and David Curtis, Orchestra da Camera and Franz Anton Krager, and the London Soloists Chamber Orchestra. In January 2008 Thomas premiered 'Seeing Is Believing', a Concerto for Electric Violin by Nico Muhly, with Aurora Orchestra and Nicholas Collon. Thomas plays a violin made by Gennaro Gagliano in 1754

John Reid read music at Clare College, Cambridge, where he gained an MPhil in musicology before taking up a scholarship to study at the Royal Academy of Music with Michael Dussek. He has also taken lessons in song interpretation with Malcolm Martineau and, privately in Amsterdam, with Rudolf Jansen. His many awards include the 2003 Kathleen Ferrier and Maggie Teyte accompaniment prizes, the 2003 Birmingham Accompanist of the Year (joint first prize) and the 2004 Gerald Moore Award. In recognition of his achievements, he was awarded the Queen's Commendation for excellence by the Academy on graduating in 2004, as well as the Shinn Junior Fellowship for the academic year 2004-5.

Over the last few years, John has made a number of significant recital debuts: at Wigmore Hall in May 2004 (with soprano Lucy Crowe); at the Purcell Room (as a 2004 Park Lane Group Young Artist); in Germany, at the Mecklenburg Festival (with flautist Adam Walker) and in Switzerland, Italy and the Concertgebouw, Amsterdam (with trumpeter Alison Balsom). Together with his regular duo partner, violinist Thomas Gould, he has given recitals at the Queen Elizabeth Hall (under the auspices of the Martin Musical Scholarship Fund), Wigmore Hall, Bridgewater Hall, St. George's Brandon Hill, Purcell Room, at the Buxton and Chester Festivals and across the UK. He has partnered distinguished singers Joan Rodgers and Anthony Rolfe-Johnson, flautist William Bennett, cellist Alexander Bailie and violinist Jennifer Pike and he has appeared at the Spitalfields, Norfolk and Norwich, Salisbury, Winchester, Gower, Stratford-on-Avon and Oxford Lieder Festivals, St. John's Smith Square, Linbury Studio (Royal Opera House, Covent Garden), the Adrian Boult Hall in Birmingham and Colston Hall in Bristol. He is a regular member of the Aurora Orchestra, and he joined the contemporary music ensemble Radius for its debut at Wigmore Hall in April 2007. John is an alumnus of the Britten-Pears Young Artist Programme and was a founder member of the Royal Academy of Music Song Circle, with whom he performed the complete Mörike Lieder of Wolf, and whose debut disc ('Songs of Spring') was released to critical acclaim. Forthcoming releases for 2007 include first recordings of music by Charles Camilleri (on Divine Art) and Rhian Samuel (on Deux-Elles).

Stour Valley Arts & Music

Fifty-seventh
season
2007-8

8.00pm
Friday
1 February
2008

Constable Hall,
East Bergholt



SVAM is a member of Making Music
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Thomas Gould *Violin* John Reid *Piano*

W A Mozart (1756-1791)
Sonata in G K. 379

Adagio-Allegro,
Theme and variations: Andantino cantabile

Karol Szymanowski (1882 -1937)
Mythes Op 30 (1915)

La Fontaine d'Arèthuse, Narcisse
Dryades et Pan

INTERVAL

Robert Schumann (1810 -1856)
Fantasiestücke Op 73

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Franz Schubert (1797 – 1828)
Fantasie for Violin and Piano D.934

Andante molto – Allegretto – Andantino -
Tempo primo - Allegro vivace – Allegretto –
Presto

**Sponsored by the Countess of Munster
Musical Trust**

Programme Notes

After summary dismissal from his post in Salzburg ('with a kick on my backside ... by order of our worthy Prince Archbishop' - letter home), the twenty-five year old **Mozart** became a freelance musician in Vienna. This evening's sonata was written within weeks of his arrival. Possibly as a result of the natural development of his style, or through a wish to accommodate his new audiences, the extravagance of his 'late Salzburg' works gave way, in Vienna, to leaner, more transparent textures and a less ornamental manner. The violin sonatas of the time display a new relationship between the instruments, in that, although they contain passages where the violin part could be omitted without damaging the sense of the music, the violin nevertheless increasingly carries essential material, melodic or contrapuntal, and engages in dialogue with the keyboard. These tendencies confirm the approaching maturity of a genre that has left the domestic ambience for performance in Viennese salons, becoming true chamber music. The G major sonata is one of Mozart's most original. It opens with a richly ornamented *adagio* in which the last bars are coloured by minor-mode inflections; the movement never properly ends, merging into a minor-mode *allegro* where the twelve-bar development is short, even by Mozart's standards. This disturbing start is balanced by the gracefulness of the second movement proper, a set of variations.

Szymanowski studied the piano from an early age. At thirteen, in Vienna, he first heard the music of Wagner which was to preoccupy him for several years. Further study in Warsaw led to the composition of piano music and the orchestral works which first took his name to London and the large German cities. Most of 1911 and 1912 were spent in Vienna, where Szymanowski felt bored and oppressed by the artistic milieu, and began to look for ways of freeing his style from the influence of German Romanticism. Journeys to Italy, Sicily and North Africa brought him into direct contact with Arab and early Christian cultures, which provided a strong stimulus to his search for a new poetics and a new musical idiom: another decisive influence during this period was his encounter with Debussy's *Pelleas et Melisande*. At the outbreak of war, Szymanowski returned to Poland and the family house at Tymoszwka. During a visit by the violinist Pawel Kochanski in 1915, the chance discovery of some bottles of brandy led to a riotous party and fuelled the invention of the *Tarantella* for violin and piano. The following year, Szymanowski presented Kochanski with the three *Mythes*: the latter played them at Carnegie Hall in 1921, the *New York Times* describing them as 'experiments in modern tone painting for violin and piano, better compared to tinted etching in their delicacy of line'. Each piece has loose three-part (ABA) structure. *The Fountain of Arethusa* creates impressionistic water patterns through keyboard figurations and pedalling techniques developed from Debussy. *Narcissus*, as we might expect, conveys a sense of stillness - self-absorption is represented by the calm violin line which floats over gently lulling piano rhythms. The interplay of the two instruments in *The Dryads and Pan* at first suggests frolicking, until violin harmonics in the central section depict Pan (half-god, half goat) playing his pipes to the dryads (tree nymphs) as a prelude to further activities. After these, the music finally disappears into the ether.

The years 1848/9 brought revolution to every country in Europe except Britain and the Netherlands. In a letter to Hiller, **Schumann** wrote: 'For some time now I've been very busy – it's been my most fruitful year – it seemed as if the outer storms compelled people to turn inward'. The rhythm of family life was disrupted when fighting broke out in Dresden after the king of Saxony dissolved the Landtag. A republican security brigade attempted to draft Schumann into its ranks, but the family fled through the back gate of their home to the railway station. They passed a temporary exile in

Bad Kreischa, where there was no trace of the struggles at the barricades in the capital city. Clara Schumann wrote in a letter: 'Here it is heavenly, and we have never enjoyed spring more than this year amid all the troubles of the outside world.' Schumann closely followed the news of the revolution, whilst also spending many afternoons on long hikes with his children. He continued composing with remarkable fluency, apparently unruffled by the outer tumult, completing nearly forty works within the year, many of them sizable. The three *Fantasiestücke* were designated for clarinet, or violin, or cello and piano, and are typical of the composer's many miniatures – strikingly lyrical projections of his directly engaging musical personality.

In 1827 **Schubert** was living at the apartment of his friend Schober, and was much troubled by the symptoms of secondary syphilis – 'Schubert ailing' wrote one friend to another, whilst suggesting a visit to the spa at Gmunden. Schubert replied 'I cannot possibly get to Gmunden or anywhere else, for I have no money at all, and altogether things go very badly with me. I do not fret about it, and am cheerful'. His musical output for the year was considerable, in both quantity and quality – a listener to these works gains no clue as to their composer's material circumstances. William Drabkin cites Schubert's fantasias as 'the first to integrate fully the three- or four-movement form of a sonata into a single movement. That for violin and piano is of particular importance because it anticipates the cyclical and single-movement aspects of much of the music of Schumann and Liszt.' 'Cyclical' signifies that themes recur, restated or transformed, throughout the piece to provide linkage and unity: there are seven clearly defined sections, the most substantial one being the third, marked *Andantino*, a set of variations on an earlier Schubert song, *Sei mir gegrüsst*, ('I Greet Thee', poem by Friedrich Rückert). 'For the Romantics,' Drabkin explains, 'the fantasia. . . provided the means for an expansion of forms... (it) offered far greater freedom in the use of thematic material and virtuoso writing...the 19th-century fantasia grew in size and scope to become as musically substantial as large-scale, multi-movement works.' Although experimenting with structure, cyclical procedure, and virtuosity, the main impression the C major Fantasy imparts - as is usually the case with Schubert - is one of overflowing lyricism. Melodies pour from both players as they interweave their lines and comment on each other's progressions as equal partners. In all seven sections, the melodic element is combined and contrasted with demanding figurations for both players: rapid scale patterns, percussive piano octave sequences, trills, tremolos, runs, and mini-cadenzas, all ranging into the highest and lowest registers of both instruments. Some of the most spectacular examples are saved for the final section.

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Forthcoming: Events:

Sunday 24 February, 4 pm St Mary's Church, East Bergholt

The Henschel Quartet: *Beethoven, Bartok and Schubert*

Friday 14 March, 8 pm Constable Hall **Annual Lecture: Gainsborough**

by **Diane Perkins**

Friday 4 April 4 pm at Dedham Parish Church **Kungsbacka Piano Trio**

7th May Jazz Concert and Supper – tickets now on sale

Further information: www.svam.org.uk or phone 01206 298491 or 298375 for tickets