

Wethersfield Chamber Concerts

28 April 2024 – 4pm

KAMMERPHILHARMONIE EUROPA

Andrei Sudnitsyn - Violin - Germany
Irina Knauer - Violin - Germany
Tina Krumik - Violin - Germany
Reginald Clews - Violin - Malta

Elvira Nenova - Viola - Bulgaria
Ventsislav Harkov - Violoncello - Bulgaria
Alexander Chernousov - Double Bass - Germany
Cyrill Gussaroff - Trumpet – Germany

PROGRAMME NOTES *by John Woollard*

Vivaldi (1678-1741) - 'Concerto di Parigi' for strings and basso continuo in G Minor RV 157 T

- I. *Allegro*
- II. *Largo*
- III. *Allegro*

Vivaldi was the undisputed master of the Baroque concerto, writing over 500 of them during his lifetime. Over two-thirds of these are for a single solo instrument (mostly violin) and strings; there are also nearly 100 double concertos and concertos for multiple solo instruments combined. About 60 are “ripieno concertos” or concerto a quattro, that is, string concertos without a soloist, of which

RV 157 is one. Stylistically, they are similar to the sinfonias (or overtures) that preceded Italian operas, but are “pure music” in conception, that is, not illustrating text or evoking an opera’s mood or drama. In them, Vivaldi experimented with orchestral colour effects and various types of textures, in particular fugal counterpoint.

RV 157, probably composed in the 1720s or 1730s, was the first of a set of 12 concertos that were copied out by Vivaldi’s father, Giovanni Battista, possibly at the request of a patron, and now kept at the Paris Conservatoire.

Albinoni (1671-1751) - Concerto Saint Marc in B Major, for trumpet and orchestra - Soloist Cyrill Gussaroff

- I. *Grave*
- II. *Allegro*
- III. *Andante (Minuet)*
- IV. *Allegro*

Tomaso Albinoni was the eldest son of a wealthy Venetian merchant. His youthful music-making was for pleasure rather than profit; he described himself as a ‘dilettante’ which, in 17th and early 18th century Italy, was a non-pejorative term meaning ‘lover of the arts’. He became a proficient singer and violinist.

After his father’s death, Albinoni found he did not have to take over the family firm as he had expected, and he became a full-time musician. He lived in Venice all his life, but as a large part of his output was destroyed in World War II, little is known of his works during his final decade.

Albinoni’s prolific output included 80 operas (all written before 1734), 79 sonatas for up to six instruments and 58 concertos, besides sacred works and sinfonias. During his lifetime he was famous chiefly for his vocal music, although today it is largely forgotten and his fame now, rather unfairly, rests on just a few instrumental works. Although its provenance is obscure, the concerto Saint Marc was probably written for St Mark’s, Venice. It was first published in Amsterdam in 1712, almost certainly as a sonata for violin and basso continuo.

However, the virtuoso solo line beautifully suits and shows off the sparkling sound of the high-flying baroque trumpet. Albinoni, like his contemporary Vivaldi, influenced J. S. Bach who copied and arranged his music using it as the basis for at least two fugues, vocal works and harmonic exercises.

J. S. Bach (1685-1750) - Concert for violin and orchestra A minor BWV 1041 - Soloist Andrej Sur

- I. *Allegro moderato*
- II. *Andante*
- III. *Allegro assai*

While it is “generally thought to have been composed at Köthen in 1717–23”, it has been argued that the work may have been written in Leipzig during Bach’s time as director of the Collegium Musicum. John Butt also believes that Bach wrote it “probably soon after taking over the Leipzig Collegium Musicum in 1729”. However, the only autograph source to survive is a set of parts Bach copied out (along with Carl Philipp Emanuel Bach, Johann Ludwig Krebs, and an unknown copyist) in Leipzig c. 1730 from a now lost score or draft.

The opening movement is in ritornello form. This means that there is a main section that comes back in fragments in both the solo violin and orchestral parts. The motifs of the theme appear in changing combinations and are separated and intensified throughout the movement.

In the Andante second movement, Bach uses an insistent pattern in the ostinato bass part that is repeated constantly in the movement, and in the final movement Bach relies on figures to generate striking acoustic effects. The meter and rhythm are those of a gigue. Butt describes it as “perhaps Bach’s most animated and carefree movement in the minor model.

~~~~~ Interval ~~~~~

# Wethersfield Chamber Concerts

## Holst (1874-1934) - Suite for String Orchestra Op.29 No.2, "Saint Paul's Suite"

- I. *Jig*
- II. *Ostinato*
- III. *Intermezzo*
- IV. *Finale (the Dargason)*

Best known for his extraordinary orchestral suite *The Planets*, British composer Gustav Holst composed an impressive opus of high-quality works ranging from choral pieces to suites for military band. His romantic writing style drew on many influences, but his later music increasingly gravitated to folk song. His life's work,

however, was teaching music whereas composing occurred in his spare time.

One of his longest held posts was at the St. Paul's School for Girls in Hammersmith, England and his utterly charming *St. Paul's Suite* was written between 1912 and 1913 for his student orchestra there. Holst served as the school's "music master" from 1905 to 1934 and was grateful to the school for building a soundproof studio for him. Immediately, we hear Holst's love of British folk song.

## Delius (1862-1934) - Two Aquarelles

- I. *Lento, ma non troppo*
- II. *Gaily, but not quick*

The *Two Aquarelles* for string orchestra were arranged in 1938 from the two unaccompanied wordless partsongs *To Be Sung of a Summer Night on the Water*, dating from 1917.

The first of these, marked *Lento, ma non troppo*, presents a slow melody which uses typical Delian harmonies, dying away at the end. The second, *Gaily, but not quick*, is brisker and more extrovert but it, too, comes to a peaceful, quiet conclusion.

## Mozart (1756-1791) - Divertimento D Major K.136

- I. *Allegro*
- II. *Andante*
- III. *Presto*

For Mozart, incidental pieces such as these were perhaps the most reliable way to earn a quick fee; with his gift for pleasing melody and masterly orchestration, he could produce them with ease while working on more demanding projects. Generally, they were scored for a chamber orchestra or an ensemble of strings or woodwinds. As a teenager living with his parents in Salzburg, Mozart had already composed a number of these entertainments that surpassed the best examples by composers who were far older.

He composed this divertimento along with two other similar works early 1772, before his sixteenth birthday. By that date he was composing fully mature works, and had already been awarded the papal Order of the Golden Spur (1770) and had been received with honors by the most prestigious musical circles in Milan (1771).

But he was hankering to prove himself with a Major opera, and his hugely elaborate rom-com *La finta giardiniera* (1774) was just over the horizon.

The *D Major divertimento* stands on its own as a musical entertainment, and it has remained popular almost without interruption since Mozart wrote it. The work amply demonstrates why Mozart's divertimenti were so admired even in his own lifetime. It is delightful, but hardly trivial. In fact, in its sound and structure, some chamber enthusiasts hear more than just a loosely structured divertimento: They hear a scaled-up string quartet, with all of that form's tightness and elegance of utterance. Over the years, it has been played as a quartet, with two violins, viola and cello, as per the norm, with the first violin dispatching the runs of sixteenth-notes as a solo voice in the first movement. Just knowing of this convention makes us more appreciative of the virtuoso demands that Mozart's string writing places upon orchestral players here. (He was a superb violinist in his own right.)

## ARTIST BIOGRAPHY

The Kammerphilharmonie Europa was founded 2006 in Cologne Germany and is an ensemble made up of some of the most talented young musicians from across Europe who tour and perform around the world with award-winning soloists Andrej Sur (violin) and Cyrill Gussaroff (trumpet). The orchestra engages talented young musicians from 18 European nations. In the 2022-2023 season, they gave over 40 concerts worldwide, in many prestigious concert halls and opera houses. Its outstanding high artistic level has been confirmed by press and critics.

Soloist Andrej Sur (Violin) was born in 1959 in Perwouralsk (Russia) in a musician's family. From the 7th year he received at the state music school. He studied violin in the conservatoire in Yekaterinburg under Professor L. Mirchin. He was as leader and soloist of the orchestra (Ural State Symphony Orchestra), chamber musicians and pedagogue for violin in Ural Academie of Music (Yekaterinburg, Russia). Since 1994 lives in Berlin, is a leader of the symphony orchestra Berlin, the member of the Berliner Symphoniker. Works as a soloist and chamber musician.

Soloist Cyrill Gussaroff (Trumpet) was born in Saint-Petersburg, Russia where he received his first trumpet lesson from the famous trumpet player Professor V.Margolin, in whose class he graduated from the Saint-Petersburg Conservatoire with distinction in 2002. He continued his education at the Conservatoires of Hanover and Essen, where he was taught by such influential people as Professor S.Goehtel and Prof. U.Koeller. In his career Mr. Gussaroff has gained awards at international competitions including the International Competition Citta di Porcia, the Dokshitzer Competition Vilnius, the Competition of Calvia Mallorca and the Tchaikovsky Conservatoire International Competition, Moscow. He started his career as a trumpet soloist at the Staatskapella Symphony Orchestra of St. Petersburg. At present he is a soloist with the Lower Rhine Symphony Orchestra and is an artist of the Orchestra of the Bayreuth Festival. In addition, Cyrill Gussaroff has worked with several different orchestras such as the Malaysian Philharmonic Orchestra, the Bochum Symphonie, the Camerata Budapest, the Chamber Philharmonic Europe and the Philharmonika Venezia.

**We hope that you will join us for our upcoming concert on 12 May 2024**