



Fleet Concert
Orchestra
performs a



Concert for All Saints

Saturday 29th April 2023 at 7.30 pm

Church on the Heath, The Key, Fleet GU51 1HA

Beethoven: *Egmont Overture*

Mozart: *Piano Concerto No. 23 in A, K488*

Soloist: Dorina Latawska

Mendelssohn: *Symphony No. 3 (Scottish)*

Conductor Andrew Gray, Leader Juliet Balch

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Raffle - Interval
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Concert Programme

All Saints a place for
everyone

Overture 'Egmont' – Ludwig van Beethoven Op 84

In 1809, Beethoven nearly left Vienna for lucrative employment with the King of Westphalia but a consortium of the Vienna nobility (2 Princes and a Grand Duke!) persuaded him to stay for an annual sum of 4000 florins. Also in 1809, Vienna was besieged by the French, eventually capitulating on 12 May. Perhaps this is why, in 1810, the Burgtheater staged a new production of Goethe's 21-year-old play about the Flemish folk hero Count Egmont's part in the liberation of the Low Countries from Spanish rule. Beethoven was delighted to be commissioned to write the incidental music. Initially, he concentrated on the body of the play (nine movements), only completing the Overture in time for the fourth performance.

The contrasting elements at the start of the piece are believed by some to represent *oppressive Spain* and *oppressed Flanders*. The second subject's quiet woodwind phrases suggest Egmont's beloved Clarchen, of whom he dreams whilst imprisoned by the Spanish. Egmont's life was to end in execution, but he met his end confident his death would lead to his people's freedom. Consequently the overture ends with fanfares and a symphonic representation of victory.

Piano Concerto No 23 in A – Wolfgang Amadeus Mozart K 488

1. *Allegro*

2. *Adagio*

3. *Allegro assai*

This A major concerto is one of three piano concertos composed by Mozart for his subscription concerts during 1785-86. It is likely that Mozart himself gave the first performance in the Spring of 1786. His opera *The Marriage of Figaro* was also premiered at this time and many of Mozart's melodies in these concerti reflect the light-heartedness of *opera buffa*.

The first movement of K488 opens with an extended orchestral exposition announcing the main themes, as was customary in this period. The solo piano not only presents the themes already introduced but elaborates on them, giving variety through harmonic tension and chromaticism. Towards the end of the movement Mozart's solo cadenza will be used this evening.

The ensuing Adagio in F sharp minor is founded upon a gently lilting Siciliano rhythm. From the opening melody, with its wide leaps yet in essence a descending scale, Mozart is able to draw forth a poignancy of expression which pervades almost the entire movement.

The serious mood is replaced by the infectious gaiety of the finale, a bright Allegro in sonata rondo form. The main theme is again announced by piano and taken up enthusiastically by the orchestra. After ventures into various keys, notably F sharp minor and D major in the middle, a return to the home key of A major heralds the movement's exuberant conclusion.

----- INTERVAL – Free drinks will be served in the Hall -----

Symphony No 3 in A minor “Scottish” – Felix Mendelssohn op 56

1. *Andante con moto – Allegro un poco agitato*, 2. *Scherzo – Vivace non troppo*,
3. *Adagio cantabile*, 4. *Allegro vivacissimo – Allegro maestoso*.

Like Mozart, Mendelssohn was a child prodigy, playing piano to concert standard, composing by the age of nine and writing his first symphony at age 15. In 1829, Mendelssohn made the first of ten visits to Britain, during which he conducted a modified form of his first symphony in London, consolidating his already considerable reputation. The visit also allowed time for a tour of Scotland, mainly a literary pilgrimage to seek out sites linked to the works of Schiller, Sir Walter Scott and the bard Ossian. At Holyrood, Mendelssohn found inspiration for his third mature symphony in its ruined chapel, jotting the first sixteen bars among pencil sketches of the scene. 1829 was also the year that a start was made on Symphony No.5 "Reformation", whilst 1830 saw a start made on Symphony No.4 "Italian". Mendelssohn chose to finish these and choral Symphony No.2 whilst constantly revising the Scottish, which was finally completed in 1842 with a dedication to Queen Victoria.

The introduction is dark and brooding, fading away to commence the principal faster portion of the opening. Even this seems transitional when the first movement breaks into a full gallop until its end. This gives way, unusually, to a Scherzo, in which a solo clarinet announces the main theme, which we would be hard-pressed to hear as anything other than Scottish, even including a so-called “Scotch snap”, consisting of a quick note on an accented beat followed by a longer note. In the slow (*Adagio*) movement, sweet melodies are mixed with darker passages, possibly alluding to the tragic figure of Queen Mary. The final movement is breathless and energetic; it may describe past Scottish conflict, given Mendelssohn’s marking of *Allegro guerriero* (Quick and warlike).

Programme notes by Dorina Latawska (concerto) and abridged from programme notes by Rod Berrieman and James Keller.

Andrew Gray – Conductor

Andrew is currently Head of Music at the Holt School, Wokingham. He studied Music at St Edmund Hall, Oxford where he conducted the Oxford University Symphonic Band, founded the Gatehouse Appeal Orchestra and was a finalist in the Oxford University conducting competition. Andrew conducted the Burford Orchestra from 2012 to 2020 and is a regular guest conductor with the Radcliffe Orchestra and others. He is also an oboist, pianist and singer: he currently plays oboe with Reading Symphony Orchestra and Quintessentially Wind, sings with the New English Singers and is Musical Director of Fleet Parish Choir.

Dorina Latawska – Piano

Dorina Latawska was a Junior Exhibitioner at the Royal College of Music and gained her Performers Diploma at the age of 17. She graduated from Durham University with BA Hons in Music and subsequently undertook postgraduate studies at the Royal Academy of Music where she won the Maud Hornsby and Edward Nicholls prizes. After attending a Dartington Summer School she was invited to take further lessons in Paris with Vlado Perlemuter. She made her Wigmore Hall debut in 1979 and the same year was a prizewinner at the Newport International Piano Competition.

The award of an English Speaking Union scholarship enabled her to study in the USA with Menahem Pressler (Beaux Arts Trio) at Indiana University Bloomington where she gained her Master of Music degree in Piano Performance with High Distinction and gave many recitals as soloist and accompanist. Returning to the UK she founded the Laughton Trio which gave many concerts in Sussex and the south east. As well as performing Dorina has a wealth of teaching experience having worked as Head of Music, private piano teacher and visiting teacher. She has been an examiner for the ABRSM since 2000 and this work has taken her to Hong Kong and Malaysia as well as most parts of the UK. She is also an adjudicator for the annual Young Soloists Competition in Eastbourne.

Dorina has performed with Quintessentially Wind and her duet partner Hua-Lin Cheng in aid of All Saints on several occasions and is delighted to be performing Mozart's 23rd piano concerto with the Fleet Concert Orchestra this evening.

Fleet Concert Orchestra

(www.FleetConcertOrchestra.uk)

1st Violins: Juliet Balch, David White, Viv Taylor, Kim Austen, David Amos, Angela Jessopp, Christine Meers, Eli O'Hare

Flutes: Louise Webb, Sandra Ball.

2nd Violins: Susie Haynes, Sonja Nagle, Amy Whitehall, Jane Gwyn, Vanessa Kershaw, Paul Timms.

Oboes: Marjorie Carrington, Claire Manning.

Violas: Lalage Cochrane, Rachel Groves, Grace Timms, John Nicholls, Alan Munro.

Clarinets: Anne Smith, Catherine Sayers.

'Cellos: Suzanne Coates, Robin Chave, Fiona Turnbull, Anna Parker, Magda Middleton.

Bassoons: Robert Smith, Vikta Harvey.

Trumpets: Steve Meers. Chris Preddy.

Double Basses: Sally-Anne Swift, Adrian Warrick.

French Horns: Katie Smith, Simon Haynes, Tim Jones, Tim Banks.

Timpani: Neil Streeter.

Acknowledgements: Church on the Heath for use of the venue, and Hampshire County Library for supply of the sheet music.