

# MUSIC IN THE VILLAGE

ST. MARY'S CHURCH  
WALTHAMSTOW

15th April 2010



## The Lendvai String Trio

Nadia Wijzenbeek, violin  
Ylvali Zilliacus, viola  
Marie McLeod, cello

String trio in g minor  
Lento. A single movement, an unpublished early work.

Jean Sibelius  
(1865-1957)

String trio 1985  
Moderato - Adagio

Alfred Garyevich Schnittke  
(1934-98)

\*\*\*\*\* Interval\*\*\*\*\*

Time between Tides  
1. Edge, *andante*      2. Fall, *allegro*  
*World premiere of the **Music in the Village** audience commission!*

Cecilia McDowall  
(born 1951)

String trio Op. 76 in D major  
1. Vivace e giocoso    2. Un poco andante  
3. Un poco allegretto (Alt-Hollaändisch)  
4. Passepied (J. S. Bach)

Julius Engelbert Röntgen  
(1855-1932)

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This concert is generously sponsored by  
**Apex Arts** (The Arts Council for Waltham Forest),  
and by donations from members of our audience.

Many thanks to **WalthamSoft.com** for donating time to create and host our website:  
<http://villagemusic.walthamsoft.com>

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## A note from the composer about *Time Between Tides*

*Time Between Tides* was commissioned by the audience of Music in the Village, Walthamstow, with financial assistance from the RVW Trust, for the Lendvai String Trio. The first performance is given tonight by the Lendvai String Trio and will receive a second performance on 18 May 2010 at Imperial College, London.

I Edge: 'gleaming along its edge'

II Fall: 'falling down into the story'

*Time Between Tides* was inspired by the vivid and shimmering imagery of *Cliff Fall*, in which the poet and broadcaster, Seán Street, gives the powerful illusion of a man falling, 'a single figure framed in the cliff's spun moment.' When Seán Street made a radio programme at Samphire Hoe, Kent, he discovered that the cliff, below which the Hoe lies, was called 'Shakespeare's' cliff, where the 'dreadful trade' of gathering Samphire occurs in *King Lear*. The narrative of *Time Between Tides*, in one almost continuous movement, falls into two contrasting sections, each defined by a phrase from *Cliff Fall*. The work opens with a poised stillness (Edge) in which the long lines of the three instruments entwine in their highest range, 'gleaming along its edge'. The last section (Fall) emerges firstly as broken phrases, then unifies into something much more urgent. The phrase shapes have a feeling of 'falling', as if inevitably being pulled down by gravity, 'flailing through air bright for the love of Samphire.'

*Cliff Fall* (subtitled, *Samphire Hoe, Kent. King Lear, Act IV, Scene VI*) – opens:

Gloucester's imagined cliff,  
Samphire, murmuring surge,  
a dizzy horizon  
gleaming along its edge,  
sunlight dazzle blinding  
a gaze on the far sea,  
persuading memory  
that it saw a man fall,  
time between tides rushing  
towards darkness . . .

Seán Street has generously given permission to quote from his poem, *Cliff Fall*.

*Time Between Tides* is dedicated to bassist, Peter McCarthy and to the Lendvai String Trio.

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Born in London, 1951, **Cecilia McDowall** has been described by the International Record Review as having 'a communicative gift that is very rare in modern music'. Often inspired by extra-musical influences, her writing combines a rhythmic vitality with expressive lyricism and is, at times, intensely moving. She has won many awards as well as being short-listed for the 2005 and 2008 British Composer Awards. Her music has been commissioned and performed by

leading choirs, including the BBC Singers, ensembles and at major festivals both in Britain and abroad and has been broadcast on BBC Radio and worldwide.

A recent commission, *Five Seasons*, for which she was selected from a large list of composers by the Bournemouth Sinfonietta Choir, was for a choral and instrumental work, receiving its first performance in Sherborne Abbey. This exciting and unique project involved the composer, Cecilia McDowall, and the novelist and poet, Christie Dickason, taking up mini residences at five organic farms (under the auspices of the Soil Association). The brief for the commission was to 'celebrate the organic landscape'.

Founded in 2004, the **Lendvai String Trio** has won prestigious awards from the Kirckman Concert Society, the Worshipful Company of Musicians and the Park Lane Group. In 2005, they were selected for the Holland Music Sessions 'New Masters on Tour' series, resulting in concerts across Europe including Romania, Bulgaria, Latvia, Lithuania and the Netherlands. More recently, the trio was chosen for the 2010/11 Concertgebouw's Young Artist Series in Amsterdam, and the Concert Promoters Network in the UK.

The trio enjoys regular collaborations with other artists, and recent highlights have included concerts with oboist Alexei Ogrintchouk and pianist Charles Owen. They regularly perform at major venues such as Wigmore Hall, King's Place, the Barbican and Purcell Room in London, Concertgebouw in Amsterdam, and Berwaldhallen and Nybrokajen 11 in Sweden, and their concerts have been broadcast by Dutch Radio 4, Swedish Radio P2 and the BBC. In 2008 and 2009 they gave extensive tours of Sweden organised by Rikskonserter and Gävleborgsmusiken, and in 2009 were also given a generous award by the Musician's Benevolent fund towards the recording of their debut CD which will be released in the summer of 2010.

Dutch violinist **Nadia Wijzenbeek** enjoys an international career as a soloist, chamber musician and concert master. She made concerto debuts in the Concertgebouw Amsterdam in 1999 and the Royal Albert Hall in 2004 with the Dutch Radio Symphony Orchestra and the Royal Philharmonic Concert Orchestra. She has since returned to the Concertgebouw a number of times with orchestras such as the National State Orchestra of the Ukraine. Recent engagements include recital debuts in Palais de Beaux Arts Brussels, Rudolphinum Prague, Concertgebouw Amsterdam, Moscow and St Petersburg. As a member of the Aronowitz Ensemble, Nadia was a BBC New Generation Artists and has recorded extensively for the BBC, Hyperion and Sonimage. The ensemble plays regularly at major halls and festivals throughout the UK and Europe. The Aronowitz Ensemble was awarded the Borletti Buitoni Trust Special Ensemble Scholarship 2009 Award. Nadia has recently been appointed Concertmaster of The Radio Chamber Philharmonic Orchestra in the Netherlands.

Swedish violist **Ylvali Zilliacus** enjoys a versatile career including solo, chamber music, and orchestral performances, on modern as well as period instruments. Passionate about chamber music Ylvali is frequently invited to international chamber music festivals such as Båstad, Oslo, Cyprus, Brasov and Ernen Musikdorf festivals. Since 2009 Ylvali is the principal violist of Musica Vitae Chamber Orchestra and since then she has also regularly been a guest principal of the Philharmonia Orchestra in London. Over the last few years she has also worked with amongst others the Royal Liverpool Philharmonic Orchestra, London Symphony Orchestra and the Chamber Orchestra of Europe. Ylvali is equally at home in period music making, working with ensembles such as the Florilegium, Irish Baroque Orchestra and English Concert. Ylvali studied in London and Berlin with Simon Rowland-Jones, Tabea Zimmermann and David Takeno.

British cellist **Marie Macleod** performs extensively as soloist and chamber musician in Europe, the USA and Australia. She has appeared as soloist with orchestras throughout the UK and Sweden such as the London Symphony Orchestra and the Ulster Orchestra, and prizes include winning the string section of the BBC Young Musician of the Year, the Royal

Over-Seas League, the Suggia Gift for Cello and the bronze medal in the Shell/LSO competition, as well as awards from the Tunnell, Leverhulme and Countess of Munster Trusts.

As well as being cellist in the Lendvai String Trio, Marie is also a member of the Aronowitz Ensemble who are BBC New Generation Artists and Borletti-Buitoni Trust Award winners, and who record regularly for the BBC and Sonimage.

Between 2006 - 2008 Marie was principal cellist of the Västerås Sinfonietta in Sweden and in 2009 was the assistant cello teacher at the Yehudi Menuhin School. In October 2009, Marie became the new cellist in the Sheffield based chamber group Ensemble 360. She studied with Louise Hopkins at the Yehudi Menuhin School, Steven Isserlis at IMS Prussia Cove, Frans Helmerson and David Takeno and she plays a Matteo Goffriller cello from 1706.

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### **A short note about Music in the Village.**

Concerts in the Music in the Village series started in 2003. Maybe it's a mystery that they did. When I moved to Walthamstow I was struck by the lack of concerts in the borough. Sure there were symphony concerts given by the Forest Philharmonic, but very little chamber music that I could see. Chance bought me to St. Mary's, attending a rehearsal at the request of colleagues and I immediately saw it as a lovely concert venue. Talking it over with Trevor Pinnock, then the music director of the English Concert for whom I am the bass player, he instantly volunteered to give the first concert! I approached Jonathan Rathbone, director of music at this church, and off we went. It wasn't all a one man operation. Nothing would have been achieved without considerable help from Jonathan Rathbone, Paul Butler (then Rector of St. Marys), George Peake the verger, the indispensable and irreplaceable Chris & Chris (who incredibly manage to serve a drink to well over a 100 people in 15 minutes), Philip Herlihy who volunteered to provide the website and our art department (Gail Hennessy).

Music in the Village is run as a not for profit organisation with a Community Account at the Co-Operative bank. After the costs of advertising, printing, church costs, refreshments etc, all the box office takings go to the artists performing that evening. It's never anything like a professional fee but we have been very lucky that so many people have come to play without letting that deter them, and indeed with the risk that there might be no money at all if there were no audience at all! Trevor Pinnock donated all the funds from his first concert so that the series has a "float" to cope with all the expenses at the beginning of each season. I take no remuneration for running the concerts or playing in them: it's my contribution to the community. But I'm very glad to be the "house" bass player, if one is needed. Eventually, I hope to gain charitable status for our concerts.

Of course, you all know what I'm leading up to. Like all arts organisations, money is always in short supply. Tonight is our 48th concert. The first concert of our 2010-11 season, on September 30th will be our 50th! Collegium Musicum 90 are coming to play Vivaldi and Albinoni - the Four Seasons in fact, in a way that you may never have heard it played before. We have been incredibly lucky with support for our annual commission, with small grants from the local arts council, from Waitrose and particularly with donations from members of the audience. If you would like to support a particular concert or a whole series, maybe September 30th, anonymously or otherwise, do please get in touch. Even a small donation makes an enormous difference.

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### **OUR NEXT CONCERT ON MAY 27TH, 2010**

**CIACCONA: KATY BIRCHER, baroque flute, JAMES JOHNSTONE, harpsicord, REIKO ICHISE, viola da gamba.**

Luscious and elegant French Baroque music by Couperin, Rameau, Hotteterre and Marais alongside some of J. S Bach's finest chamber works.