

Forthcoming concerts

Wednesday 22nd December at 1pm

CHRISTMAS CONCERT

Tim Dickinson, bass-baritone
Duncan Honeybourne, piano
The Barn Choir

Tickets now on sale

Wednesday 19th January at 1pm

Antonia Lazenby, bassoon

Wednesday 23rd February at 1pm

Ulrich Heinen, cello, and John Humphreys, piano

Full details of all our 2022 concerts can be found on our website

Thank you for your support of Weymouth Lunchtime Chamber Concerts. 2022 is a particularly special year for us as it is the 20th anniversary of the founding of the series by Duncan Honeybourne. We receive no funding nor sponsorship and rely only on ticket sales to pay our artists and other costs. If you would like to make a donation to help support WLCC, please speak to Frances, our Concerts Manager, or email frances_wilson66@live.com

Duncan Honeybourne Artistic Director
Frances Wilson Concerts Manager

www.weymouthchamberconcerts.com

Enjoy more classical music in Weymouth at Weymouth Sunday Concerts - next concert on 28th November at Weymouth Bay Methodist Church. Information & tickets:
www.weymouthmusic.moonfruit.com

WEYMOUTH LUNCHTIME CHAMBER CONCERTS

Wednesday 17th November at 1pm

Peter Fisher

violin

Margaret Fingerhut

piano

Malcom Arnold (arr. David Gedge)
Scottish Dances Nos.1 & 4

Ludwig van Beethoven
Sonata for violin and piano in G major, Op. 96

Malcolm Arnold
Sonata No.1 for violin and piano

Ballad and Moto perpetuo
from Five Pieces for Violin and Piano

Tickets/programme £5

St Mary's Church
Weymouth

Malcom Arnold (1921-2006) **Scottish Dances Nos.1 & 4, arranged by David Gedge**

Composed in 1957 and dedicated to the BBC Light Music Festival, Arnold's Scottish Dances are intended to portray Scotland and use timbres and rhythms to suggest bagpipes and traditional Scottish dances. No. 1 is in the style of a slow 'strathspey', a reel played at a slightly slower tempo, while No. 4 is a lively highland fling.

Ludwig van Beethoven (1770-1827) **Sonata for violin and piano in G major, Op. 96**

I. Allegro moderato II. Adagio espressivo III. Scherzo: Allegro - Trio IV. Poco allegretto

This, the last of Beethoven's ten violin sonatas, was also the last work of his so-called Middle Period, following closely after the composition of the Seventh and Eighth Symphonies. Written in 1812, it was dedicated to Beethoven's pupil and devoted patron, the Archduke Rudolph of Austria, who gave its first performance with violinist Pierre Rode. The work has an ethereal serenity, in contrast to the boisterous rhetoric of the 'Kreutzer' Sonata of 1803, with a wonderful equality of dialogue between the two instruments throughout.

Malcom Arnold (1921-2006) **Sonata No. 1 for Violin & Piano**

I. Allegretto II. Andante Tranquillo III. Allegro Vivace

The Sonata's contrapuntal first movement is followed by a tranquil cantabile second movement which leads to (in the words of Hugo Cole) "one of the most violent and dissonant passages Arnold has ever written", after which the music returns to the tranquil opening as if nothing had happened. One could go so far as to say that this movement was an accurate musical portrait of the composer's mental state at that time.

In the Sonata's Finale Arnold throws in a tarantella to try and lighten the mood, perhaps anticipating his forthcoming travel plans, having just been awarded the prestigious Mendelssohn Scholarship to study in Italy. Nevertheless, the two protagonists continue to fight over who has the dominant tonality, only for them to settle the argument on a final B at the work's conclusion.

(notes from Malcolm Arnold: A Centenary Celebration)

Ballad and Molto Perpetuo from Five Pieces for Violin and Piano

The Five Pieces for Violin and Piano were written in 1964 for violinist Yehudi Menuhin to play as encores during his American tour. The pieces are short, contrasting and rather enigmatic in character. The fourth, a languid ballade, has a beautiful melody in the violin, while the final piece is a jazz-influenced moto perpetuo that pays tribute to saxophonist Charlie Parker.



*British violinist **Peter Fisher** is an artist of remarkable versatility and insight who possesses a tone quality of great beauty and lyricism. His extensive repertoire ranges from the Baroque to Jazz and, exceptionally among his generation, he has a strong affinity with the romantic music of the nineteenth and early twentieth centuries. Hailed by *The Times* as "one in a handful of the world's finest musicians", Peter Fisher studied under Kveta and Jaroslav Vanecek at the Royal College of Music, and later with Ricardo Odnoposo in Stuttgart and Franco Gulli in Bloomington in the Music School of Indiana University.*

*Described by Gramophone magazine as a pianist of "consummate skill and thrilling conviction", **Margaret Fingerhut** has a distinguished career which has taken her all over the world. She is particularly known for her innovative recital programmes in which she explores the highways and byways of the piano repertoire. As a concerto soloist she has appeared with the London Symphony Orchestra, London Philharmonic Orchestra, Philharmonia Orchestra, Royal Philharmonic Orchestra, BBC Philharmonic, BBC National Orchestra of Wales, BBC Scottish Symphony Orchestra and the London Mozart Players, in major venues such as the Royal Festival Hall, Royal Albert Hall and the Barbican. She is often heard on BBC Radio 3 and Classic FM and many radio stations worldwide.*