



ST GEORGE'S CHURCH, ESHER  
LUNCHTIME CONCERT

# Sofia Demetriades Tatyana Andrianova

*violin & piano*

Wednesday 19 July 2023  
at 1.15 pm

*Concerts are free to watch on our 'Music on the Green' YouTube channel.  
Online donations welcome on our JustGiving page [www.justgiving.com/campaign/MOTG](http://www.justgiving.com/campaign/MOTG)*

# Programme



## Music on the Green

*Quality music in the heart of Esher*

Music on the Green (MOTG) is the Parish of Esher's musical outreach programme based at Christ Church, overlooking Esher Green. At MOTG we believe that music should be accessible to all. Whilst having our firmest foot planted at the classical end of the spectrum, we seek to offer a rich and varied programme, presenting live music in interesting and rewarding ways so that it can be widely appreciated and enjoyed.

### **Sonata no. 1 in G minor [7'] for solo violin, BWV 1001**

*iii Siciliana*

*iv Presto*

J S Bach (1685-1750)

### **Sonata in A major [13']**

*i Allegretto ben moderato*

*ii Allegro*

César Franck (1822-1890)

### **Méditation, from Souvenir d'un lieu cher [10']**

P I Tchaikovsky (1840-1893)

### **Concert Rhapsody: [10'] Tzigane**

Maurice Ravel (1875-1937)

# Biographies

## **Sofia Demetriades**

Sofia has won top prize in several international violin competitions including the Leonid Kogan in



Brussels and Ilona Feher in Budapest (2018), Lipinski-Wieniawski in Lublin/Poland and the Nutcracker in Moscow (2021), Siaulius Sondeckis in Siauliai/Lithuania and Piccolo Violino Magico in San Vito/Italy (2022).

Sofia has performed as a soloist with orchestras in Budapest, Moscow, San Vito, London and Leicester. She was also selected as one of five participants for the 'Mini Violini' showcase concerts, including performing with the Orchestre de l'Agora, during the Concours Musical International de Montréal in Canada in April 2023.

Sofia's violin studies are supported by the Leventis Foundation with Maestro Papadopoulos and the UK government. She is a student of Professor Zakhar Bron at the Interlaken Academy and of Professor Valentina Korolkova at the Gnessin Music School. In London, Sofia studied with Anna-Liisa Bezrodny at the Junior Guildhall and now attends the Junior Academy at the Royal Academy of Music, studying with Suzie Collier.

Sofia performs on the last of Georges Ambros' violins, which is on generous loan from Georges' widow.

To follow Sofia, go to her YouTube channel ([www.youtube.com/channel/UCwGR-nYYolfMGcBbVIFsHXg](http://www.youtube.com/channel/UCwGR-nYYolfMGcBbVIFsHXg)) or her Instagram account ([sofiademetriadesviolin](https://www.instagram.com/sofiademetriadesviolin))

## **Tatyana Andrianova**

Tatyana was born in the former Soviet Union, where she graduated from Moscow's Gnessin Institute. During her piano career, she performed extensively as a soloist and accompanist as well as teaching at a specialist music school.



Living in England, Tatyana is involved in chamber music, co-founding the Edlian Piano Trio, giving regular concerts in London and performing for music societies throughout the country and abroad. This Trio specialises in Russian music and revived the exceptional trio repertoire of Anton Rubinstein. The Trio's recordings under the 'Metronome' label attracted high praise in Gramophone Magazine and MusicWeb International.

Tatyana has also performed extensively with instrumentalists and singers, and has taught piano, coached chamber ensembles and accompanied soloists at various educational institutions.

# Programme notes

## **Bach: Solo Violin Sonata no. 1**

Beethoven, in a letter to one of his publishers, described Bach as the 'father of harmony', and Bach's harmonic genius has been admired by every later generation of composers. Bach himself wrote three sonatas for solo violin, and in each of them he began with the fugue and built the outer movements around it. Each fugue has a clear character: playfulness in no.1 in G minor, BWV 1001; humour in no.2 in A minor, BWV 1003; and a religious quality in no.3 in C major, BWV 1005. The breadth of what Bach does with each four-movement sonata is enormous. The opening movements are introductions to the fugues. These are followed by the fugue itself, which, of course, develops an idea or subject. The character of each fugue is prepared by the preceding slow movement, so the two are obviously linked.

In today's concert we shall hear the third & fourth movements of Sonata no. 1: Siciliana and Presto. The Siciliana is a dance – slow, with a lilting rhythm. It is one of innumerable examples of Bach's inventive mind: not satisfied merely to write a slow movement in dance mode, Bach writes a conversation between two female voices speaking in tandem and a male voice. The final movement, Presto, is a virtuosic celebratory display. However, the virtuosic aspect never dominates in Bach's music. Technique

is always used to demonstrate an emotion, an idea or a character - the music is never just a showy display. Bach uses rhythmic and melodic patterns, some one-bar in length, some two-bars, some with accented rhythms, all perfectly juxtaposed with his imaginative use of harmony.

*Lewis Kaplan, The Strad Magazine, July 2021*

## **Franck: Sonata in A major**

It was the marriage of violinist Eugène Ysaÿe and Louise Bourdeau in 1886 that originally inspired Franck's Violin Sonata. Like Franck, Ysaÿe (1858-1931) was born in Liège, and as a composer himself, he became a champion of the newest French music.

Although 64 years old in 1886, Franck was still known primarily as an organist – at the important Parisian church of St. Clotilde and the lavish public arts palace the Trocadéro, as well as professor of organ at the Paris Conservatory. The recognition that Franck gained in the last years of his life, and then increasingly afterwards, was due in large part to the fervent missionary work of supporters such as Ysaÿe. The violinist played Franck's Sonata many times on his wide-ranging tours, telling his listeners that he played it 'con amore', since it was a wedding present.

Franck originally intended the opening movement to be slow and reflective, but Ysaÿe persuaded him that it worked best at a quicker tempo, so Franck marked it Allegretto, though with the qualifier 'ben moderato'.

The movement juxtaposes rather than develops two themes, the first given almost exclusively to the violin, the second to the piano. These themes, particularly the violin's, return later in the following movements, a kind of cyclical recontextualising that Franck picked up from Liszt.

The second movement is a dramatic scherzo in D minor, opening as a turbulent piano toccata, then with a surging, offbeat violin line laid over it. There are lyrical or pensive interludes, working like trio sections, but the turbulent toccata always reasserts itself, ending with a final sweep to D major triumph.

*John Henken, Los Angeles Philharmonic*

### **Tchaikovsky: Méditation**

In July 1877, at the age of 37, Tchaikovsky married Antonina Ivanovna Milyukova - but two months later, he had fled. In the emotionally fraught aftermath of this, divorce was an on-again-off-again proposition. Nadezhda von Meck, Tchaikovsky's patroness, offered 10,000 roubles as part of the financial settlement which Tchaikovsky's brother Anatol took to Moscow to present to Antonina in April 1878. The composer himself retreated to Brailov, Meck's country estate. In the end, Antonina refused to sue for divorce, though she did agree to leave Moscow. (The unconsummated, much-regretted marriage endured legally for the rest of Tchaikovsky's life.) Nonetheless, his weeks alone at Brailov were a welcome respite, and the estate became the titular 'dear place' of the *Souvenir d'un lieu cher*, a suite of three short pieces for violin and piano.

The most substantial of these is the opening *Méditation*, and this *Andante molto cantabile* was the original slow movement of Tchaikovsky's just-completed Violin Concerto. In the main a darkly soulful song with a mock-strummed accompaniment, it crests several times, ever more urgently. The piano part for the whole suite was later arranged for full orchestra by Alexander Glazunov.

*John Henken, Los Angeles Philharmonic*

### **Ravel: Tzigane**

During the early 1920s, Ravel met a young Hungarian violinist, Jelly d'Aranyi, at a party and asked her to play gypsy melodies – which she did all night long until the exhausted partygoers finally went home at 5am! The seed of Ravel's *Tzigane* was evidently sown in his mind that night, though he did not complete the work until 1924.

*Tzigane* is a legendary showpiece, calling upon the violinist to perform difficult feats – silvery harmonics with the finger barely touching the string; double, triple, and quadruple stops, where the violinist plays chords involving multiple strings - and, of course, several cadenzas. The piece opens with a long, slow, guttural solo passage, the first half of which is played on the low G-string of the violin. It continues through a gauntlet of other challenges before the tempo picks up speed and the piano joins in. Several of the thematic ideas presented in the opening violin solo are taken up and modified during later sections. The work comes to its climax in a long *perpetuo moto* coda.

*Carl R. Cunningham*



## LUNCHTIME CONCERTS AT CHRIST CHURCH

*Third Wednesday of the month*  
*Doors open 12.30pm - Concert from 1.15pm*

### **2023 Programme**

- Sep 20 Belinda Jones & Gamal Khamis (two pianos)
- Oct 18 Alastair Penman, saxophone & Jonathan Pease, piano
- Nov 15 Artists to be confirmed
- Dec 20 Come & Sing Carols

*Please continue to check our website for up-to-date MOTG news.*