Diana Cross, Conductor (Mozart)
Diana, a second-year physicist at Trinity began musical education aged seven, hidden behind a ¾ size cello. She is now heavily involved in the university music scene, having performed in the Oxford University Orchestra, OU Sinfonietta, OU Chamber Orchestra, the Meadows String Quartet and of course Trinity Orchestra since matriculating. This is her orchestral conducting debut, though she has conducted the Marsh Chamber Choir and has coached several chamber ensembles. Before coming to Oxford, Diana toured Sicily with the English Symphony Youth Orchestra and led the ’cello section of Northamptonshire Youth Orchestra.

Sam Roots, Conductor (Beethoven)
Sam studied the piano under Nick Salwey and Robert Bottone at Winchester College, where he also took lessons in singing, jazz piano and trumpet. He enjoyed being a part of the prolific music scene, giving solo recitals and playing principal trumpet for the orchestra. Last year he was the conductor of the newly-revived Trinity Singers. Sam intends to continue developing his musical skills in the future. He will be taking his piano diploma exam this December, after which he hopes that studying for his degree in Materials Science will not get too much in the way of his music.

Teresa Tsakok, leader
Teresa is a third-year medic at Trinity. She began playing the violin at the age of 8, and took piano and violin as joint first-study instruments at the Royal Academy of Music. She was a music scholar at St. Paul’s Girls’ School in London, and has performed violin solos in Venice and recorder chamber music at St. Martin’s in the Fields and the Henley Regatta. Having obtained the ABRSM Piano Performance Diploma and the Performance Certificate in Recorder, she has stepped down serious musical activities but still loves being an all-round musician and balancing this with other interests.

The Drake Music Project
Established in 1988, the Drake Music Project provides inspiration, innovation and opportunities in music making at every level, using technology and other creative solutions. In particular, the project helps musical disabled people use their talents. Drake Music is currently working with music software developer Expressive Software Projects Ltd on a new version of Compose World, an innovative program that can be used by disabled and non-disabled music makers alike.

www.drakemusicproject.org

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Trinity Orchestra
The University Church of Saint Mary the Virgin
Oxford
Thursday, 23rd November 2006

Wolfgang Amadeus Mozart
Sinfonia Concertante K.364
Benjamin Cartlidge, violin
Helena Curtis, viola
Diana Cross, conductor

i) Allegro maestoso
ii) Andante
iii) Presto

* * *

Interval of 15 minutes
(Refreshments will be available)

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Ludwig van Beethoven
Symphony no. 7 in A major, Op. 92
Sam Roots, conductor

i) Poco sostenuto – Vivace
ii) Allegretto
iii) Scherzo, Presto. Trio, Assai meno presto.
iv) Finale, Allegro con brio

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The University Church
Use of this venue is by kind permission of the vicar and the PCC.
Wolfgang Amadeus Mozart
Sinfonia Concertante K.364

Benjamin Cartlidge, violin
Helena Curtis, viola
Diana Cross, conductor

Mozart composed this “double concerto” in Salzburg in the summer of 1779, soon after his return from a trip to Mannheim and Paris, where the form was all the rage. It was a difficult time for him; his mother died while they were in Paris, and he had once again run low on funds.

Mozart was – like Beethoven, Schubert, and Dvořák – a violinist who preferred to play the viola. The two instruments are treated as equals and their interplay is imaginative and inventive.

The influence of Mannheim on Mozart is evident in the opening theme of the first movement and in the regulated crescendo which occurs towards the end of the orchestral exposition. The soloists enter quietly in the midst of a phrase, with a passage in parallel octaves, but continue on in a dialogue style established earlier by the oboes and horns.

The orchestra begins the second movement with a dark, almost grieving main idea, and the soloists quickly take it up. Their development of this yearning, lamenting music is one of the glories of Mozart’s music, and among the most impressive things is this music’s rhythmic imagination. As in the first movement, Mozart writes out a cadenza just before the close.

The finale is a rapid piece in rondo form. Again the dialogue style is prevalent, with many witty and light-hearted exchanges taking place between the two soloists. Brief rocketing passages, again reminiscent of the Mannheim style, thrust the music into a final tutti.

Ludwig van Beethoven
Symphony no. 7 in A major, Op. 92

Sam Roots, conductor

It is in the seventh symphony that Beethoven first expresses his manner rather than just his emotion. He was prone – more so as he became older and deafer – to indulge in rough jokes and nicknames when speaking and writing to friends and patrons alike. This was, in Beethoven’s own words, his character ‘unbuttoned’ (aufgenknöpft).

The long poco sostenuto introduction, with its ‘gigantic stairs’ ascending through the string parts punctuated by extraordinarily graceful wind passages, leads to the 6-8 vivace, the first movement proper. Upon hearing the chromatic bass motif at the end of the first movement, Carl Maria von Weber is said to have exclaimed that Beethoven was “quite ripe for the madhouse”.

The allegretto was for a long time the most famous part of the symphony, and a main reason for its early success. There is hardly a bar in the movement in which the opening rhythm (a dactyl and a spondee) is not heard, and despite this the music is not once monotonous, and Beethoven’s motivic conservatism nevertheless allows for several stunning changes of scene.

The third and fourth movements display Beethoven’s daring and flair with his handling of the orchestra, and he takes contrast and surprise to their limits. As the music becomes more and more wildly excited, it becomes clear what Wagner meant when he called this work “the apotheosis of the dance”.

It appears that Beethoven held this symphony in warmer regard than many other of his works. In a rare moment of self-congratulation, he mentioned this piece in a letter to Salomon: “A grand symphony in A, one of my best works”.

Trinity Orchestra

1st Violins
Irene Anderson
Laura Anderson
Stephen Angus
Sam Crouch
Sarah Kong
Sally Millican
Lauren Newcomb
Matthew Tam
Gerard Tobias
Anna Tochin
Teresa Tsakok
*
Miggs Wallace

2nd Violins
Charlotte Bendon
Christian Braime
Raphael Cadenhead
Ben Cartlidge
Alice Reid
Peta Rush
Claire Schutzer-Weissmann
Jonathan Shipman
Scott Tanner
Roisin Watson

Solistos

Ben Cartlidge, a third year classicist at Trinity, started the violin aged ten, his only prior musical education taking the form of three years bagpipe lessons. Since then he has barely looked back: he was a member of the National Children’s Orchestra in 2001, played concertos by Vivaldi, Bach, Mozart and Sibelius with his school orchestra, and upon coming up in 2004 led the Trinity Orchestra. Ben conducted Trinity with great enthusiasm for four terms; recently he has begun conducting the St Hugh’s Orchestra. He is however delighted to be playing with Trinity again. He particularly enjoys listening to, talking about, and persuading others of the quality of Wagner.

Helena Curtis is an original viola player; she started at age 7 having not previously played the violin and studied in Manchester with Penny Stirling. She has always spent much of her time playing music, being heard in, amongst others, Stockport Youth Orchestra, Halle Youth Orchestra and the National Youth Orchestra of Great Britain. She has always enjoyed chamber music, playing in various string quartets and attending many chamber music summer courses. She now splits her time between the Oxford University Orchestra, Oxford University Sinfonietta, Meadows String Quartet, early mornings on the river and the odd bit of second year Materials Science at Trinity, when other commitments permit. She has always loved the Sinfonia Concertante and is delighted to be given the chance to play it with Trinity.

Soloists

Ben Cartlidge
Helena Curtis
Irene Anderson
Laura Anderson
Sally Millican
Miggs Wallace

* section principal  ** leader of the orchestra

Flutes
Leesa Campbell-Colquhoun
Jiten Halai
Megan Kershaw
Ben Wallace

Oboes
Richard Cappin
Caroline Humphrey

Clarinet
Simone Caplin
Simone Doherty
Theo Grzegorczyk
Emily Parker

Bassoons
Jess Jameson
Ben Watson

French Horn
Christine Murray
Jennifer Stockhill

Trumpet
Ed Allberry

* section principal  ** leader of the orchestra