

**Bring Him Home** Claude-Michel Schönberg (b.1944) Lyrics Alain Boublil (b.1941)

Les Misérables

In a quiet moment in the middle of the night, Jean Valjean reflects on his discovery that the young Marius loves his daughter Cosette and, realizing he must protect him for her sake, asks God to spare the young man's life, even if it costs his own.

Max Bullough - Tenor

**Getting Married**

*Stephen Sondheim (1930-2021)*

From 'Company' 1970

Jittery bride-to-be Amy is full of anxiety about her forthcoming wedding day. Teetering on the edge of insanity, she delivers a rapid fire patter song, constantly changing the subject mid-sentence about all her worries. Paul is oblivious to her fears and feeling positive about the imminent union. Celebrant Jenny comments on the bride's breakdown and extols the glory of marriage.

Amy - Fiona Zarb-Adami, Paul - Max Bullough, Jenny -Melanie Mastrototaro

We hope you've enjoyed the concert 🎵

**Please do join us for tea and cake!**



S P A R S H O L T  
• M U S I C •

*Sunday 12th April 2026, 3pm Sparsholt Village Hall*

**I Can Give You The Starlight**

*Ivor Novello (1893-1951)*

"I can give you the Starlight" by the Welsh composer, playwright and actor Ivor Novello, is a simple, heartfelt promise of love and devotion. It is from his musical "The Dancing Years", with lyrics by Christopher Hassall.

Fiona Zarb-Adami - Soprano

**String Quartet in C Minor, Op.18 No.4** *Ludwig van Beethoven (1770-1827)*

1- Allegro ma non tanto

This sonata was published in 1801. Beethoven also used the key of C minor for his piano sonata 'Pathétique' and his 5th symphony, which share a similar intensity and stormy mood, characteristic of Beethoven's use of this key.

Jackie Drew - Violin 1, Beckie Oliver - Violin 2, Robin Lewis - Viola, Katherine Hodgkinson - Cello

**Fantasia**

*Johann Sebastian Bach (1685-1750)*

Fantasia and Fugue in A Minor BWV 904

This fantasia is a precursor of the rondo format in which the initial theme, with its distinctive harmonic progression, recurs several times before its final iteration triumphantly concludes the piece. Bach's skill in concealing the reentries of the main theme is matched by his deployment of the full range of the instrument (probably harpsichord originally) in the intervening episodes, which display his mastery of passage work and key transition.

Richard Morse - Piano

**Piano Trio No.1 in F Major Op.18**

*Camille Saint-Saëns (1835-1921)*

1 - Allegro Vivace

Saint-Saëns composed his first piano trio during a visit to the Pyrenees and Auvergne in 1864. The light-hearted and tuneful first movement places moments of rather sparse, delicate texture within a general atmosphere of exuberant playfulness.

Jonathan Scott - Violin, Stella Scott - Cello, Tim Morris - Piano

**Nocturne Op.15, No.2 in F sharp Major**      *Frédéric Chopin (1810-1849)*  
Larghetto

Mark Zarb-Adami - Piano

**Piano Trio in G Minor Op.17**      *Clara Wieck Schumann (1819-1896)*  
3- Andante - più animato

Most of Clara's 23 published works were songs and short character pieces. A major exception is this piano trio (1846) which is a complex and beautifully written chamber work that shows her mastery both of counterpoint and melody. The Andante is like a melodious song without words in G major, with an agitated middle section in E minor.

Hollie Long-Collins, Violin, Gareth Deats - Cello, Gilly Slot - Piano

**Fair House of Joy**      *Roger Quilter (1877 - 1953)*

This lovely song is a musical setting of a playful early 17th century poem. The singer begins by saying she would "fain" (gladly) change her tune and sing of something other than love, but quickly admits she cannot - love has "charm'd" her too strongly. The poem ends with the joyful realisation that love itself is the "fair house of joy and bliss", a place where true happiness lives, perfectly matched by Quilter's bright, lyrical music.

Melanie Mastrototaro - Soprano

**Kegelstatt Trio, K.498**      *Wolfgang Amadeus Mozart (1756-1791)*  
3 - Rondeaux, Allegretto

Because of his extraordinary legacy of concertos for piano, most of us might assume that Mozart participated in performances of this unusually scored work by playing the piano, but the viola part was the one the composer wrote for himself (played on the cello today!). The clarinet was still a relatively new instrument in Mozart's time, and no composer before Mozart had written for this combination of instruments.

There is an unconfirmed legend that Mozart composed this trio while visiting what we would term a bowling alley, but that dubious honour may be more properly ascribed to a set of duos for basset horns, K. 487. It must be admitted, however, that the nickname has made the trio stand out from its fellows.

Claudio Bollani - Clarinet, Stella Scott - Cello, Tim Morris - Piano

**Fantasie-Improvisu, Op.66**      *Frederic Chopin (1810-1849)*

One of Chopin's most popular and frequently performed works, composed in 1834 but published posthumously in 1855, against the composer's explicit wishes. A display of technical brilliance, set in a stormy minor key with a contrasting radiant central section featuring one of Chopin's most beautiful melodies.

Ashton Gray - Piano

**Les Berceaux**      *Gabriel Fauré (1845-1924)*

(The Cradles. Composed in 1879 to text by Sully Prudhomme)

The cradles being rocked by the women at home, are compared to the gently rocking ships along the quay. The piano accompaniment invokes the rocking motion with triplet figures between the hands. The women are destined to weep as their fathers, husbands and sons set sail towards the horizon. But the men feel the pull from home of the soul of the distant cradles.

Fiona Zarb-Adami - Soprano

**Psyché**      *Émile Paladilhe (1844-1926)*

The singer speaks to their beloved Psyché, proclaiming their intense jealousy towards nature: from the sun's rays which kiss him, to the clothes which cling to his body.

**Vous m'avez regardé avec toute votre âme**      *Lili Boulanger (1893-1918)*  
(Clairières dans le ciel)

This is the eighth piece out of thirteen which comprise Boulanger's famous (and only) song cycle. In its entirety, it tells a story of unrequited love, steeped in nostalgia and yearning. One of the shortest in the set, this song simply recalls a look shared between the protagonist and the young girl he adores, describing it as both passionate and calm.

**Voyage à Paris**      *Francis Poulenc (1899-1963)*  
(Banalités)

Expressing a desire to leave a 'dismal place' for the beauty of Paris; this brief, light-hearted waltz directly juxtaposes the melancholic context in which it was written in WWII, yet maintains an air of nostalgia for what the city once was.

Maria Willsher - Soprano