



CHRIST CHURCH, ESHER
LUNCHTIME CONCERT

Charis Sykesud & Jack Redman

violin & piano

Wednesday 18 March 2026
at 1.15 pm

Online donations welcome on our JustGiving page 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.

Three Romances for Violin and Piano, Op. 22 [10']

- 1 *Andante molto*
- 2 *Allegretto*
- 3 *Leidenschaftlich schnell*

Clara Schumann (1819-1896)

Sonata in E flat major for Violin and Piano, Op. 18 [28']

- i *Allegro, ma non troppo*
- ii *Improvisation: Andante cantabile*
- iii *Finale: Andante - Allegro*

Richard Strauss (1864-1949)

Biographies

Charis Sykesud

Charis is a versatile Watford-based musician, whose number one love is playing the violin. A graduate of the University of York, Charis continued her studies at the Royal Northern College of Music. She completed her Masters there in 2021 with Cecily Ward as her teacher. Charis then moved to the Cayman Islands where she taught violin, piano and singing for a year. She returned to the UK in the Summer of 2022.



As a freelance violinist, Charis enjoys playing orchestrally and in chamber ensembles. She has been engaged in work with groups such as the Christmas Orchestra, the Orion Orchestra and the Fidelio Orchestra. Charis' solo performances include concerti by Dvořák, Saint-Saëns and Mozart, via Vaughan Williams' *The Lark Ascending* and Sarasate's *Carmen Fantasy*.

Jack Redman

A British pianist and composer, Jack regularly performs as an accompanist and opera pianist. He played for Glyndebourne Festival Opera's *Semele* and for Lyric Opera Ireland's *Hansel & Gretel*, *Madama Butterfly* and *Werther* at Dublin's National Concert Hall. He has accompanied soloists including opera singers Danielle de Niese and Yuriy Yurchuk ('Batman of the Opera' on *Britain's Got Talent*), and horn player Ben Goldscheider.



Following studies at the Royal Academy of Music under Michael Dussek and James Baillieu, he had operatic training in Venice at the Georg Solti Accademia. Jack is an Oxford Song Young Artist with rising star soprano Clara Orif. He is currently reviving Welsh music as half of Duo Melus with flautist Katie Taunton. Since launching at Wigmore Hall, they are performing across the UK, supported by City Music Foundation.

Charis and Jack met in 2020 at the Royal Northern College of Music, reconnecting in 2023, and have performed together since. As a duo they enjoy exploring sonata works, predominantly of the Romantic era, where both instruments showcase a truly equal partnership. They give recitals in and around London, and have also travelled further afield to perform in The Netherlands.

Programme Notes

Clara Schumann: **Three Romances for Violin and Piano**

Clara Schumann began her musical education at a very young age and gave her first tour as a concert pianist when she was just 11 years old. Alongside the piano, her father taught her the violin, singing and composition. Her career as a performer spanned over sixty years and she premiered many of her husband Robert's works, and those by friends such as Johannes Brahms. *The Three Romances for Violin and Piano* are dedicated to another of Schumann's friends, the violinist Joseph Joachim. They were composed in Düsseldorf in 1853 and published in 1855. Also familiar to one another as recital partners, Schumann and Joachim gave the Romances their first performances whilst on tour together in 1855.

The pushing and pulling dialogue of the first Romance is filled with yearning syncopation between the two instruments. Midway through, Clara Schumann quotes the opening theme of Robert Schumann's first sonata for violin and piano. She asks for a "tender narrative" in the second Romance; the melancholic violin melody is nostalgic and evokes memories of a better time. The final Romance is the most extrovert and fast-paced of the three, though its conclusion is relaxed and optimistic. All three Romances have a song-like quality, reminiscent of Schumann's *Lieder*.



Programme Notes

Richard Strauss: Sonata in E flat major for Violin and Piano

During his lifetime, Richard Strauss was best known as a pre-eminent conductor, and his compositional output continues to bring him back to life on the concert stage today. He was also a distinguished pianist and violinist. Although technically demanding and virtuosic, Strauss' sonata for violin and piano is composed idiomatically, meaning that the notes fall beautifully under the fingers of both its performers alike.

Strauss was only 23 when he composed this sonata, yet it was the last of his early collection of chamber music works. The 1887 composition already demonstrates elements of the drama and bravura that would soon paint his iconic orchestral tone poems, such as *Don Juan* (1888) and *Death and Transfiguration* (1889). Meanwhile, Strauss remains true to the confines of classical structures within the sonata and nods to the traditions and ideals of his forebears.

The outer two movements of the sonata are in E flat major, a key signature which many composers since the Baroque era have used to evoke heroism, a characteristic that recurs throughout this work. The title of Strauss' 1898 tone poem *Ein Heldenleben* translates to "A Hero's Life" and, unsurprisingly, it too is in E flat major. Strauss acknowledged

this deliberate choice as a reflection of Beethoven's E flat major symphony, nicknamed the Eroica.

As well as being heroic, the sonata for violin and piano is profoundly romantic, particularly in the middle movement, marked 'Improvisation'. The sonata was composed in the same year that Strauss met his future wife, Pauline de Ahna, and his infatuation with her is clear across the entire piece. Within the Improvisation, the two instruments are melodically inextricably intertwined and the lyricism is at its most heartfelt.

Strauss described Pauline as "very complex, very feminine, a little perverse, a little coquettish, never like herself, at every minute different from how she had been a moment before", and they enjoyed a lifelong romantic and professional bond. She is represented by the violin solo in *Ein Heldenleben*, which shares similar vocalicity to that of the sonata.

Published in 1888, the work is dedicated to the composer's cousin, Robert Pschorr, and it was premiered in Munich in October that year by the violinist Robert Heckmann and pianist Julius Butts.

Programme notes by Charis Sykesud



LUNCHTIME CONCERTS AT CHRIST CHURCH

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

2026 Programme

- Apr 15 Surrey Brass
May 20 Vita Nova Piano Trio
Jun 17 Henry Spencer Jazz Trio
Sep 16 Theo Tang, piano

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

Music in the Tower 2026

Tuesday 31 March & Wednesday 1 April, 1pm & 8pm
in the Tower Room at Christ Church, Esher

Medieval Muses & the Age of Mysticism

David Yardley

countertenor & medieval harpist

This year's programme will feature medieval music and readings from Julian of Norwich and other early mystics.

This annual event is always a highlight of the Esher cultural calendar and seats are strictly limited to twenty per performance.

Please reserve your places via the Parish Office without delay!