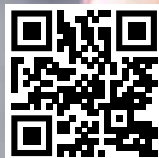


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## Welcome to the 2024 festival

It feels like only yesterday that I first met Charlie Bennett to discuss bringing Paul Lewis to perform at the second Chipping Campden Music Festival back in 2003, and now, after many years appearing at the festival myself and working closely with Charlie since 2008 to develop the Festival Academy Orchestra project, it feels rather surreal to be presenting the programme of my first festival as Artistic Director.

Charlie spent 21 years developing this festival into the truly internationally-recognised musical event it has become, attracting the world's greatest musicians to perform in one of the country's finest acoustics and in front of the most attentive and devoted audience one could wish for. I feel honoured and humbled that Charlie and the Festival Trustees have entrusted me to take on the artistic leadership of this precious institution, and I am so grateful and indebted to Jessica May that she agreed to join me in this quest to try and follow in Charlie's footsteps.

What has always impressed me most about Chipping Campden is how the town really takes ownership of the Festival each year. Such an event is only possible because of the incredible financial support we receive from our enlightened

Patrons, Friends and Sponsors. Jessica and I could never take such continued support for granted, and it really is overwhelming that you all have stayed on board and share our vision for the future.

Charlie’s star-studded final festival was always going to be a very hard act to follow, but I hope you will be as thrilled, as Jessica and I are, to see the line-up includes many familiar faces alongside the new. Next year’s debutants include Pierre-Laurent Aimard, Pavel Kolesnikov and Samson Tsoy as a duo, Elena Urioste, The Gesualdo Six, the Kaleidoscope Chamber Collective, Mahan Esfahani and Francesca Chiejina. We welcome back the Orchestra of the Age of Enlightenment, Paul Lewis, Steven Osborne, Roderick Williams, the Tákacs String Quartet, Marc-André Hamelin, Sophie Bevan and the Aquinas Piano Trio.

The Chipping Campden Festival Academy Orchestra once again underpins the second week of the festival, with three varied and challenging programmes aimed to satisfy you, our audience, whilst helping to support the development of the next generation of orchestral players. Again, none of this would be possible without the town’s support, and not just by sponsoring and hosting the musicians, but by welcoming the orchestra into the community with such kindness that every player wants to give their all in every rehearsal and concert. I have lost count of the number of times audience members have expressed their gratitude or excitement after festival concerts by saying “what a wonderful concert WE had tonight”, underlining the fact that a great concert is always a shared experience, a communion between composer, musician and audience, and Chipping Campden offers the perfect place for this to happen. Long may WE continue.

Thomas Hull and Jessica May

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Thomas Hull

FESTIVAL OPERATIONS DIRECTOR

Jessica May

FESTIVAL TRUSTEES

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The Festival at a Glance

SATURDAY 11 MAY

7.30pm Rêverie - Sir Simon Russell Beale & Lucy Parham

MONDAY 13 MAY

7.00pm Orchestra of the Age of Enlightenment

TUESDAY 14 MAY

12.05pm Aaron Akugbo & Ryan Corbett  
7.00pm Roderick Williams & Roger Vignoles

WEDNESDAY 15 MAY

12.05pm Ariel Lanyi  
7.00pm The Gesualdo Six

THURSDAY 16 MAY

12.05pm Irène Duval & Sam Armstrong  
7.00pm Pierre-Laurent Aimard

FRIDAY 17 MAY

12.05pm Northern Reeds  
7.00pm Takács Quartet & Marc-André Hamelin

SATURDAY 18 MAY

7.00pm Aquinas Piano Trio

SUNDAY 19 MAY

7.00pm Pavel Kolesnikov & Samson Tsoy

MONDAY 19 MAY

7.00pm Mahan Esfahani

TUESDAY 21 MAY

12.05pm Alexandra Pouta & William Bracken  
7.00pm Festival Academy Orchestra with Elena Urioste

WEDNESDAY 22 MAY

7.00pm Kaleidoscope

THURSDAY 23 MAY

7.00pm Festival Academy Orchestra with Steven Osborne

FRIDAY 24 MAY

7.00pm Paul Lewis

SATURDAY 25 MAY

7.00pm Festival Academy Orchestra with Sophie Bevan

“to hear concerts of outstanding quality in  
such a setting is the purest joy”

BERNARD HAITINK

# Paul Lewis

*Festival President*

Welcome to the 2024 Chipping Campden Music Festival.

Once again this year, Chipping Campden will host some of the world’s most extraordinary musicians in what promises to be a stunning two weeks of inspiring performances. As always, the wonderful atmosphere and warm acoustic of St James’ Church will provide the perfect setting for intimate music making of the highest level. The festival would never have become established as one of the true gems of the UK’s music calendar without the long term support and dedication of its committed audience - something for which we’re all incredibly grateful.

We look forward to welcoming you to Chipping Campden.

# Julian Lloyd Webber

*Patron of Education*

I am delighted to offer the warmest of welcomes to Tom and Jessica – and what a feast of wonderful music they have lined up for this year’s Festival. It is also great to know that so many of the guest performers will be making time to visit local schools and sharing their passion for music with the next generation. For many years this unique Festival has continued to produce excellent projects for students with outstanding results and I am so pleased to see renewed plans to support local young players both this year and beyond. It is also exciting that plans for the Festival Youth Orchestra are to be reignited in 2025. Many people are aware that schools are finding it increasingly hard to support the arts, so it’s wonderful to see our own Chipping Campden Festival helping to fill the void. All power to Tom and Jessica as they continue to bring world class music making to the North Cotswolds!



*Paul Lewis*



*Julian Lloyd Webber*

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Susan Lovelock-Seed  
*Hannah Seymour - Academy Oboe and Florence Plane - Academy Bassoon*  
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# St James’ Church

*“I only discovered the joys of Chipping Campden late in my performing career but still relished the opportunity to play in the glorious acoustics of St James’ Church.”*

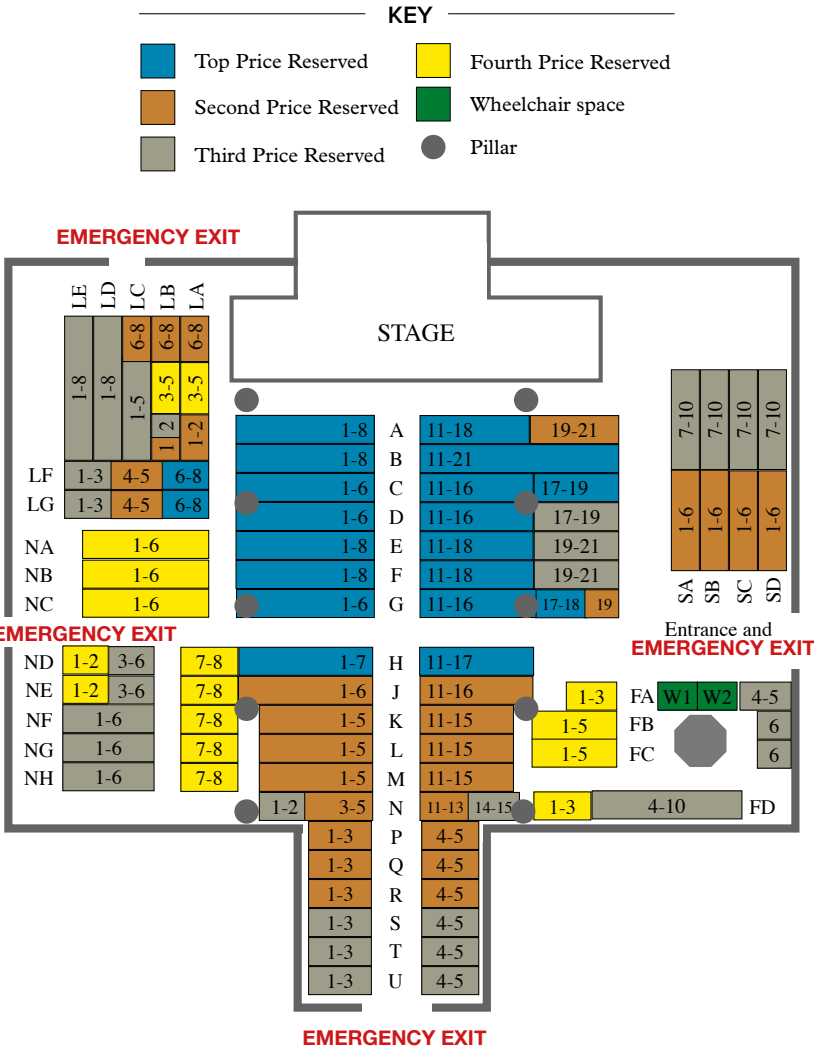
ALFRED BRENDEL

## MESSAGE FROM THE REV. CRAIG BISHOP

It is a great joy and privilege to welcome you to St James. The pillars and stones of the building have been witnesses to some magnificent music; the programme this year suggests more wonderful music will wash over them. What can be better than May in the Cotswolds: the warmer days, lighter evenings, bluebells in the woods, verdant hedges and fields and the promise of a fine performances by outstanding musicians - a foretaste of heaven? Who could say.

If you’d like to make a donation towards the upkeep of this majestic church, then please use of the contactless payment devices near the main door or scan the QR code in the porch.

*Every blessing,  
Craig*



Apart from Reverie on 11 May, all concerts take place in St James’ Church, Chipping Campden, GL55 6JG

The doors will normally open 30 minutes before each performance. There will a short interval in each concert unless stated otherwise.

Sight lines are better in the higher priced tickets and less good in the lower priced with some views restricted by pillars. However, the acoustics are good in all seats.

Seats in Row A will be unavailable for some concerts.





# The Festival Academy Orchestra

Please see concerts on  
21, 23 and 25 May for  
performance programme

Under the directorship of Thomas Hull and led by Ruth Rogers, the Festival Academy Orchestra is comprised of 50% Academy members (advanced conservatoire students or recent graduates) selected by audition, playing alongside highly experienced mentors, professionals drawn from the UK's national orchestras.



## *Conductor* THOMAS HULL

Thomas Hull started his musical training with the eminent author and clarinet professor, Pamela Weston, making his debut recital at the Wigmore Hall in 1982 before going on to study at the Guildhall School of Music and Drama with Jack Brymer.

In 1987 he founded the City of London Chamber Orchestra with whom he performed many times both as a conductor and solo clarinettist in London's major concert halls and also at festivals in places as far afield as Barga, Bath and Barbados. Other significant CLCO projects included the 1987 Villa Lobos Centenary Festival at St James's Piccadilly, London, which included 3 UK premieres of works by Villa Lobos, and the 1990 Copland 90th Birthday Festival at St John's Smith Square, London which also included 3 UK premieres. He also formed chamber music groups from the CLCO, including a piano and wind quintet and a woodwind octet which performed all over the UK as part of the "Music in the Round - Around The Country" scheme.

Since 2003 Thomas has enjoyed a very close association with the Chipping Campden International Music Festival who invited him to set up and conduct a Festival Academy Orchestra in 2008 which is now formed annually, pairing musicians from the UK's leading orchestras with students and recent graduates selected by audition from the UK's conservatories. Concentrating on the core symphonic repertoire, as well as the world premieres of works by David Matthews and

Howard Goodall, they have performed with many international soloists including Alfred Brendel, Richard Goode, Emanuel Ax, Nicola Benedetti, Paul Lewis, Steven Isserlis, Steven Osborne, Sarah Connolly, Alison Balsom, Imogen Cooper, Kate Royal, Dame Sarah Connolly, Anthony Marwood, Julian Lloyd Webber, Lawrence Power, Jack Liebeck, Roderick Williams, Emily Benyon and Michael Collins. Thomas was appointed Artistic Director of the Music Festival in January 2024.

His foundation of the City of London Chamber Orchestra led to a greater involvement in the administration, promotion and management of music and musicians. He has organised music for all occasions, from background entertainment to orchestrating and conducting a full stage musical, as well as gala charity concerts and the conducting and arranging of music for TV advertisements. Thomas was a Director of artist management company Ingpen & Williams from 1990-2016 and has been Director of Artist Management at Maestro Arts since 2016.



## *Leader* RUTH ROGERS

Ruth Rogers studied with Itzhak Rashkovsky and Herman Krebbers. Described as "the finest of the younger generation of violinists" (Musical Opinion) and hailed by the Guardian as "superb", Ruth is in demand as soloist, leader, and chamber musician. She was awarded the Tagore Gold Medal - the Royal College of Music's highest accolade. She appears regularly at such prestigious venues as The Wigmore Hall with Aquinas Piano Trio and has made many recordings as part of that ensemble, including recent releases by Naxos which have been very well received by the critics.

Ruth was appointed as Leader of the London Mozart Players in 2015 and Leader of the Brighton Philharmonic Orchestra in 2022. She worked as Co-Leader of the Bournemouth Symphony Orchestra from 2008 until 2012 and appears as a guest leader of many other major orchestras including the Royal Philharmonic, Hallé, BBC Philharmonic, the CBSO and the Scottish Chamber Orchestra. Ruth regularly leads orchestras abroad and has performed as a soloist in many different countries. Ruth has played to orphans, landmine victims and malaria patients in refugee camps on the Thailand-Burma border.

[www.ruthrogers.net](http://www.ruthrogers.net)





# M E N T O R S

## *Violin*

### SHLOMY DOBRINSKY

Born in Moscow, Shlomy studied at Gnesin School until his family moved to Israel in 1990. He continued his education at Tel Aviv Conservatoire and Jerusalem Academy before winning the prestigious Queen Elizabeth the Queen Mother Scholarship, aged 16, to study at RCM. Shlomy completed his Masters in Performance at GSMD. His prizes are numerous: Lipizer Competition in Italy, Unisa International Competition in Pretoria, Hattori Foundation Award, and the MMSF Concerto Award, which an invitation to debut with the Philharmonia Orchestra. As a soloist, Shlomy was praised by Strad Magazine as a ‘poised and calmly confident player’.



## *Violin*

### NEMANJA LJUBINKOVIĆ

Nemanja Ljubinković began his musical studies aged 6 in Belgrade, winning prizes at the International Yamaha Competition, Citta di Genova Violin Awards and the Jeunesse Musicale Competition. He studied in Munich at the Hochschule für Musik und Theater with Anna Chumachenko, working with Zakhar Bron, Ida Haendel, and Igor Ozim. He has performed with the Bayerische Rundfunk Sinfonieorchester, Bayerische Staatsoper, München Kammerorchester, Bayreuth Festspielhaus and is a member of the award-winning chamber ensemble



Double Sens, recording 4 albums for Deutsche Grammophon. He plays regularly with the London Mozart Players and leads the Orchestre du Festival Lyrique-en-mer.



## *Violin*

### JENS LYNEN

Belgian violinist Jens Lynen (1989) studied in Antwerp and subsequently in London where in 2013-2014 he held the Constant and Kit Lambert Junior Fellowship at the RCM. Since

then he has regularly appeared live on BBC Radios 3 and 4 as a chamber musician and is very active as an orchestral principal player with most of the UK orchestras and in Europe. Additionally, Jens has recorded many projects for Netflix, Disney and BBC and started a music publishing company ‘The Emergence Factory’ in 2021. When he is not playing the violin, Jens enjoys reading, playing chess and supporting Arsenal FC.

## *Violin*

### ANDREW HARVEY

Andrew Harvey enjoys a busy and varied career as a soloist, chamber and orchestral musician. He is currently assistant leader of the Royal Liverpool Philharmonic Orchestra, having previously been a member of the Royal Northern Sinfonia. As an orchestral leader, Andrew has worked with many UK orchestras, including a UK tour with Opera North. His solo engagements have included a European tour with the European Union Chamber Orchestra, and performances at the Queen Elizabeth Hall and Cheltenham Festival. Andrew is passionate about performing chamber music, recently forming the Alandale String Trio, and is busy preparing for the group’s upcoming concerts.



## *Violin*

### EDWARD BALE

Edward studied violin with Rodney Friend, graduating from the RCM with an MMus in Performance Studies, concurrently obtaining a BSc with Joint Honours in Physics with Music from Imperial College, London. He continued his studies supported by the Phoebe Benham Junior Fellowship from the RCM. He joined the first violin section of the orchestra of ENO, alongside regular work with the English Chamber Orchestra. Since then he has performed all the major operatic and classical repertoire of Mozart, Handel, Strauss, Wagner, Puccini, Rossini, Verdi and Janacek among others, and freelances regularly with the London Mozart Players and the Philharmonia Orchestra



## *Violin*

### MARIA CONRAD

Born in Germany, Maria graduated in Music and German studies from the University of Malta, later furthering her violin studies at London’s GSMD. Her varied career has taken her to more than 30 countries with various international formations. She has for several years been associate concertmaster with the Malta Philharmonic Orchestra and currently divides her time between Malta and Spain, where she is a regular collaborator with the dynamic ADDA Simfónica. She has mentored young musicians from the Malta Youth Orchestra for many years, and is also Malta’s representative for the Associated Board of the Royal Schools of Music.



## *Viola*

### GEMMA DUNNE

Gemma went to study at Chetham’s School of Music at the age of 14, and later onto the Royal College of Music to study with Simon Rowland-Jones, where she was awarded the Ernst

Tomlinson Prize. Gemma joined the Hallé in 2000 and has continued to enjoy as varied career not only in the Hallé, but also as a freelancer. She has toured extensively around Europe and Asia with many orchestras, including BBC Philharmonic, Royal Philharmonic, Royal Liverpool Philharmonic, and Gemma is a regular guest principal in several Chamber Orchestras in the UK. Gemma is also a keen chamber musician and is also very passionate about music education. As well as being an active member of the Hallé education team, she has recently been a presenter for the ‘BBC Ten Pieces Project’.



## *Viola*

### **SAMANTHA HUTCHINS**

Since graduating from RAM, which feels like a long time ago, Irish viola player Samantha has enjoyed a varied career. She was a founder member of the Callino String Quarte, has worked with many UK orchestras - RPO, Philharmonia, ROH Covent Garden, London Mozart Players, Glyndebourne Touring, the Hallé, the OAE, ORR and La Serenissima. She plays in the West End, has recorded soundtracks to major films and is a member of the orchestra of English National Opera. Additionally, she looks after her three children, dog, six chickens, plays tennis and is an intrepid forest runner.



## *Cello*

### **CHRISTOPHER ALLAN**

Christopher studied cello with Louise Hopkins and Karine Georgian. After graduating from the GSMD, he joined the acclaimed contemporary group “the gogmagogs”, collaborating with numerous luminaries including John Tavener, Django Bates, Stephen Warbeck, Errollyn Wallen, Hofesh Shechter and Paul Clark. He performs with the Le Page Ensemble, the Britten Sinfonia, Chroma, the Orchestra of the Swan and the Clod Ensemble. Christopher now leads a multi-faceted life as chamber musician, session musician, performer and arranger. He lives in Hackney, London, and has two daughters - one is now studying violin and the other plays cello, but prefers guitar.



## *Cello*

### **SARAH BUTCHER**

Sarah studied cello at the GSMD with Stefan Popov, She has played in the BBCSO, The Guildhall String Ensemble, The OAE, Peter Gabriel’s New Blood Orchestra, Garsington Opera and Glyndebourne Touring Opera Orchestra (principal cello) and the London Mozart Players. Recently she formed period group The Bach Camerata, has played with the Mistry String Quartet, Mainardi Trio, The Revolutionary Drawing Room, and founded The Chamber Players in 2006. Sarah edits audiobooks for the Naxos label, including The History of Classical Music and Famous Composers with Classic FM. In 2022 Sarah stood for The Green Party in her local council elections.



## *Double Bass*

### **TONY ALCOCK**

Tony is Section Leader Double Bass of the CBSO and formerly Principal Double bass of the Royal Philharmonic Orchestra in London, Section Leader with the BBC NOW (Wales), BBC SSO (Scotland), Scottish Opera and Co-Principal with the Hallé. Extensive touring has covered many different countries, cultures and has encouraged interests in people, languages, art, architecture and of course culinary experiences! As a Guest-Principal he has led all the London symphony orchestras ( LSO, LPO, Philharmonia and BBC SO) and also takes part in commercial film sessions. As a teacher, he has held positions at Chetham’s, RSAMD and as a guest at the GSMD and RCM. He is enjoying teaching at Royal Birmingham Conservatoire.



## *Flute*

### **ANTHONY ROBB**

Anthony Robb was appointed principal flute of the BBC Radio Orchestra in 1988 immediately after completing his studies at the Guildhall. Since 1991, he has been a freelance flautist playing guest principal flute with almost all the UK orchestras. In 1998 - present day he was appointed solo flute with the Oxford Philharmonic Orchestra, performing regularly in Oxford and tours worldwide with soloists and conductors including Maxim Vengerov, Martha Agerich, Bryn Terfel, Antonio Pappano, and Vladimir Ashkenazy. His solo recordings are regularly heard on BBC Radio 3 and Classic FM and he has appeared as concerto soloist with Oxford Phil, the Halle, BBC Concert Orchestra and many others.



## *Clarinet*

### **STUART KING**

Stuart studied with Joy Farrall, Dame Thea King and Andrew Webster at GSMD - three titans who nurtured his early promise and instilled in him his drive to succeed. He has won multiple prizes (including the Woodwind Prize in BBC Young Musician of the Year 1994 competition) received a first class degree and been invited on several overseas residencies. In 1997, Stuart formed a collective of artists that evolved into the acclaimed chamber ensemble CHROMA. He is renowned for his teaching and mentoring at RAM, Royal Holloway, University of London and Oxford University. the Yehudi Menuhin School and Highgate School.



## *Oboe*

### **REBECCA WOOD**

Rebecca plays with many orchestras including BBCSO, the BBCCO, ENO and CBSO - and is Principal Oboe with the ESO. She is in much demand as a soloist and is a regular chair holder in the West End. Rebecca started playing aged 7, became Principal Oboe in NYO and was a woodwind finalist in the BBC Young Musician of the Year competition in 1992. She graduated from the RAM, spending her third year in Hong Kong studying with Anthony Camden and completed the Postgraduate Diploma of Orchestral Studies at the GSMD where she is currently Oboe Professor at Junior Guildhall.



## *Bassoon*

### **JOHN MCDUGALL**

A native Glaswegian, John studied at the Royal Scottish Academy of Music and Drama and the GSMD. Currently Section Principal Bassoon with both the BBC Concert Orchestra and the English National Ballet Philharmonic, he also appears as guest principal bassoon with many orchestras, including the BBCSO, LPO, RPO and London Mozart Players. He performs on heckelphone with the BBCSO, ENO, Royal Opera House Covent Garden, Philharmonia, the Royal Scottish National Orchestra and the National Symphony Orchestra of Ireland. Last year John released his first solo album, the ‘Sixteen Waltzes for Solo Bassoon’ by the Brazilian composer Francisco Mignone, on LuminateRecords.com.





*French Horn*  
**PAUL GARDHAM**

A former member of both the Royal Opera and Royal Philharmonic Orchestras, he was also for many years the Horn player with The Wallace Collection Brass Ensemble and The Michael Nyman Band. He currently works as a freelance player in London.



*French Horn*  
**CLARE LINTOTT**

Clare was born and brought up in Cambridge. She was a member of the NYOGB for four years, two as principal horn, and studied at The Royal Academy of Music in London, with Derek Taylor. During her playing career, Clare has performed, recorded and toured with all the major London and regional orchestras. As well as performing, she enjoys a busy teaching career both locally to home, in East Sussex, and in London. And any spare time is mostly taken up with family and outdoor pursuits, including running and dog walking!



*Trumpet*  
**OLIVER PREECE**

Oliver studied with the great John Wilbraham at the Royal Academy of Music, and onwards at the GSMD and Berklee College of Music, Boston, USA. An acclaimed jazz and classical musician, he has worked with Athens Camerata, Orquestra do Porto, Ulster Orchestra and Royal Philharmonic Concert Orchestra, played extensively in the West End, (Chicago, Phantom of the Opera, Mary Poppins, Mack and Mabel) and is a founder member of Seraphim Trumpets. His commitment to music education makes CCFAO a particular highlight. When not making noises down brass pipes Oliver finds some relaxation pursuing his other passion, Alpinism!



*Trombone*  
**DANIEL SCOTT**

Danny studied the trombone at the RCM with John Iveson and Arthur Wilson. As well being principal trombone at the Royal Northern Sinfonia for 11 years, he has worked as a freelancer, playing with many orchestras and ensembles, including the Philharmonia, RPO, CBSO, the BBC Orchestras, BSO, Royal Ballet Sinfonia, ENO, Scottish Opera, Glyndebourne Touring Opera, and is principal trombone for the Oxford Philharmonic Orchestra.

*Percussion*  
**JEREMY CORNES**

Since leaving the RCM, Jeremy has appeared with most of the major symphony orchestras in the country, performing regularly with the LPO, LSO and the Britten Sinfonia. He is Principal Percussion of the Chamber Orchestra of Europe, Principal Percussion with Sinfonia Viva and Principal Timpanist of the City of London Sinfonia; he performs regularly with the John Wilson Orchestra and works abroad with Chamber Orchestra of Europe, LPO and LSO. In addition, Jeremy has deputised on many West End shows and features on many film tracks. Jeremy has been Tutor of Orchestral Timpani and Percussion for The London College of Music since 2003.



*Harp*  
**OLIVIA JAGUERS**

Olivia Jageurs is an accomplished harpist who is highly sought-after for performances, collaborations, and recordings. Olivia freelances with the UK's major orchestras such as London Philharmonic Orchestra and The Glyndebourne Sinfonia. She has been involved in numerous recording projects for esteemed musicians such as Jacob Collier, Steven Isserlis, Jess Gillam, and VOCES8, including regular remote recording work from her home studio. She is happiest when walking her golden retriever Órla in the parks of South London or when helping composers with their harp writing.



*Piano*  
**CHARLES MATTHEWS**

Charles Matthews is a pianist and organist living locally in Mickleton. In addition to concerts, broadcasts and recordings on both instruments, he is a staff pianist at the Royal Birmingham Conservatoire, Organist of St. Catharine's Church, Chipping Campden, and Musical Director of The Campden Chorus. For further information please see [www.charlesmatthews.co.uk](http://www.charlesmatthews.co.uk).



**HOSTING MUSICIANS 2025**

Our Orchestra will be in residence from 18<sup>th</sup> - 25<sup>th</sup> May 2025, performing three concerts. If you live in Campden and can offer bed and breakfast to a talented musician, we'd love to hear from you. Please email [jessica@campdenmusicfestival.com](mailto:jessica@campdenmusicfestival.com)

# A C A D E M Y



## *Violin*

### **ESTHER ZAGLIA**

Italian violinist Esther Zaglia started her career in Turin and has since performed in numerous halls both in Italy and the UK. She is a Hamilton-Stewart Scholar, studying at the

RCM for a Master of Performance. A passionate orchestra player, Esther was selected to take part in the ENO Evolve Scheme.



## *Violin*

### **CATHERINE ALSEY**

Catherine is a violinist and educator in her final year of undergraduate studies at the Royal College of Music, studying with Ani Schnarch. Catherine is a member of the

Gustav Mahler Jugendorchester (2023 and 2024). From 2018 she played in the National Youth Orchestra of Great Britain (Principal 2nd violin 2021).



## *Violin*

### **NATASHA SUTANTO**

Natasha Sutanto is an Indonesian violinist at the Royal College of Music (London), studying under Ani Schnarch. She is frequently appointed section principal in internal and

external performances. Natasha was a senior member and 1st violin co-principal at the String Orchestra of Surabaya in her hometown



## *Violin*

### **SAMMY OKAMA CHIN**

Samy Okuma-Chin is currently a first year Master's student at the Royal Academy of Music, under the tutelage of Joshua Fisher. Aside from playing the violin, Samy loves to read, go to

jazz bars and discover new places and cuisine's to eat in London!



## *Violin*

### **EMMANUELLE SIEVERS**

Japanese-American violinist Emmanuelle Sievers studies with Brian Lewis at the University of Texas (UT). Her orchestral experience includes the UT Symphony Orchestra,

the New York String Orchestra Seminar, the Pacific Music Festival Orchestra, the Schleswig-Holstein Music Festival Orchestra, the National Youth Orchestra of Canada, and the Toronto Symphony Youth Orchestra

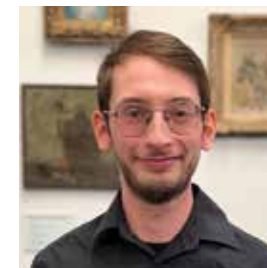


## *Viola*

### **ELEANOR WALTON**

Eleanor Walton has performed and taught across the UK and Europe as a chamber musician, soloist, orchestral player and teacher. Some favourite concerts include

taking Mahler's Ninth Symphony to the BBC Proms and Aldeburgh Festival and performing Beethoven's String Quartet No.11 'Serioso' at the Sheffield Chamber Music Festival.



## *Viola*

### **GORDON CERVONI**

Gordon Cervoni is a final-year postgraduate student at the Royal Academy of Music. As an orchestral musician, he enjoys freelancing with a variety of ensembles such as the Knussen

Chamber Orchestra. Also a keen chamber musician, he recently made his debut at the Wigmore Hall performing solo and alongside the NASH Ensemble.



## *Violin*

### **EVAN LAWRENCE**

Evan studies with Krysia Osostowicz at GSMD, combining his studies with an organ scholarship at Grosvenor Chapel. Growing up in Dublin, Evan studied at the Royal

Irish Academy of Music with Maeve Broderick, and has performed in masterclasses for Pavel Vernikov and Svetlana Makarova. He is a grateful recipient of the 2023 Harrison Frank Foundation Violin Bursary



## *Violin*

### **GABRIEL BILBAO**

Gabriel Bilbao, a Bolivian violinist, completed his BA and MA at RAM. He has played as a soloist with orchestras including Bolivia Clasica Chamber Orchestra, Bolivian National

Symphony Orchestra and the NSO SMI Orchestra and festivals including Festival Musica not Montanhas, Verbier, Norfolk, Southwell, and Mendelssohn on Mull.



## *Viola*

### **JEANETTE SZETO**

Based in London & Manchester, Jeanette Szeto is a violist, composer & arranger in the classical & jazz music scenes. She is currently in her third year of her undergraduate

degree at the Royal Northern College of Music where she studies with Louise Lansdowne & Lucy Nolan.



## *Cello*

### **GEORGE WILKES**

George is a British Cellist currently studying in Brussels. He has performed throughout the UK and Europe, receiving invitations to the Nume Festival (Italy), Schiermonnikoog

Festival (Netherlands), Hellensmusic Festival (UK) and the Cello Festival (Helsinki). He has also had masterclasses with cellists Frans Helmerson, Steven Isserlis and Alban Gerhardt.





### *Cello* **SETH COLLINS**

Seth is currently studying with Louise Hopkins, and will begin his postgraduate studies at the Guildhall School of Music and Drama this September after completing his undergraduate

at the University of Cambridge. Recently, he has performed at the Brundibar and St. Endellion Festivals, and was Co-Principal cello in NYOGB.



### *Double Bass* **DUARTE COLAÇO**

Duarte Colaço is a passionate Portuguese double bass player. He came to the United Kingdom to broaden his horizons and pursue his dream of becoming an orchestral

musician. At first, he studied under the tutelage of Thomas Martin and, currently, he is being taught by Ronan Dunne and Jiří Hudec.'



### *Clarinet* **LUCIA PORCEDDA**

Italian clarinettist Lucia Porcedda has played with major orchestras around the UK including LSO, ENO and Royal Scottish National Orchestra. She was clarinettist

at Southbank Sinfonia 2022/2023. She studied in Rome, Paris and London, completing her MA with Distinction at RAM. She attends the Artist Diploma course at RCM in London.



### *Bass Clarinet* **BEN MASON**

Ben Mason is a clarinettist, composer and arranger working in London. He works regularly with the Rosenberg Ensemble and the Waldstein Trio, recently performing in venues such as

the Hellenic Centre and Wigmore Hall. He is also an active member in the contemporary music scene and specialises as a collaborator and improviser in multidisciplinary projects with dance.



### *Flute* **ISABELLE HARRIS**

Isabelle is an award-winning flautist based in London. She won the Sir Ian Stoutzker Prize at the Royal Welsh College of Music and Drama, and is now a scholar of the Orchestral

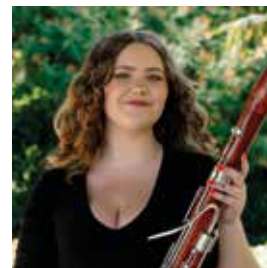
Artistry postgraduate course at the Guildhall School of Music and Drama where she studies with Ian Clarke, Philippa Davies, and Gareth Davies.



### *Piccolo* **NICOLA STEVENSON**

Nicola is a Scottish flautist currently based in Amsterdam, having graduated with a Masters from the Conservatorium van Amsterdam. She has performed with the Royal Concertgebouw

Orchestra Camerata, is a member of the Opera de Baugé Festival Orchestra and has performed as soloist in Tivoli Vredenburg and Muziekgebouw an't Ij.



### *Bassoon* **FLORENCE PLANE**

Flo is a bassoonist from Cardiff, currently studying in Berlin at the HfM Hanns Eisler. She has appeared with BBC NOW and the Gävle Symfoniorkester. A passionate chamber musician,

Flo is a member of the award-winning wind quintet Lumas Winds, winners of the 71st Royal Overseas League Prize and Kirckman Concerts Artists, making their King's Place debut in 2025.



### *Contra Bassoon* **HANNAH HARDING**

Hannah Harding is a bassoonist/contrabassoonist based in South Wales. She achieved a Master's in Orchestral Performance from the Royal Welsh College of Music and Drama after

completing her bachelor's at Cambridge University. When not performing, she enjoys teaching whole-class woodwind and cold-water swimming down at Penarth Pier at sunrise!



### *Oboe* **HANNAH SEYMOUR**

Hannah is a postgraduate oboe scholar at the Royal College of Music, and graduated from the Royal Northern College of Music in 2022. She has enjoyed performing with the BBC

Philharmonic, as well as with the Hallé and Opera North on their Professional Experience Schemes. She also loves performing new and unusual repertoire with her prize-winning reed quintet 'Northern Reeds'.



### *Cor Anglais* **CHARLOTTE SOERLAND**

Charlotte is currently studying for a masters degree at the Royal Academy of Music with Ian Hardwick and Celia Nicklin. She graduated from the Royal Northern College of Music

with a first class bachelors degree in June 2022. Charlotte highly enjoys orchestral playing and has performed with the Halle and BBC Philharmonic orchestras.



### *French Horn* **CHLOE HARRISON**

Chloe is currently studying horn at the Royal Academy of Music. Recent performances include Britten's Serenade for Tenor, Horn and Strings with James Gilchrist and Mozart's

4th horn concerto with the Amadeus Chamber Orchestra. She was joint Principal Horn in the National Youth Orchestra of Great Britain in 2022 and 2023.



### *French Horn* **HENRY WARD**

Henry is currently in his second year of undergraduate studies at the Guildhall school of music, studying with Phil Munds. He was a member of the National Youth Orchestra for four years,

and has been working towards two concertos he will be performing with amateur Orchestras in South West London.





### *French Horn* **HANNAH WILLIAMS**

Hannah Williams is in her final year at the RAM, where she receives a full scholarship. In 2021 she won the prestigious John Solomon brass prize and became a Young Artist with The

Musicians Company with Solis Trio. Recently, she made her professional debut with Bournemouth Symphony Orchestra playing the Rite of spring, and has worked with Britten Sinfonia.



### *Trumpet* **STONE TUNG**

20-year-old conductor and trumpet player Stone Tung was born in Hong Kong and started learning trumpet at the age of 6. A graduate of the Chetham's School of Music, he

is now studying at the Royal College of Music, London on a full scholarship supported by the Croucher Hong Kong Charitable Trust.



### *Trumpet* **TOM THORNTON**

Tom started playing the trumpet aged 12, inspired by a class taster session at school and now studies at RAM. Recent highlights have included performing on trial as principal

trumpet of the Ulster Orchestra and as principal trumpet of various Academy ensembles. Tom enjoys kayaking, countryside walks, and sampling any types of food he comes across!



### *Trombone* **JAMIE REID**

Jamie is in his final year at the Guildhall School. He has performed as principal trombone of the the European Youth Brass Band, co-principal of the Höri-Musiktage

Bodensee and as a finalist in the Armourers and Brasiers brass prize. Jamie is a Norman Gee Scholar.



### *Bass Trombone* **PETER RICHARDS**

Peter, originally from Cornwall, is a current postgraduate student at the Royal Birmingham Conservatoire, having previously studied at the Royal Welsh College of Music

& Drama. Peter's playing experience is widely varied and he hopes to go on to establish himself as a freelance bass trombonist in the UK.



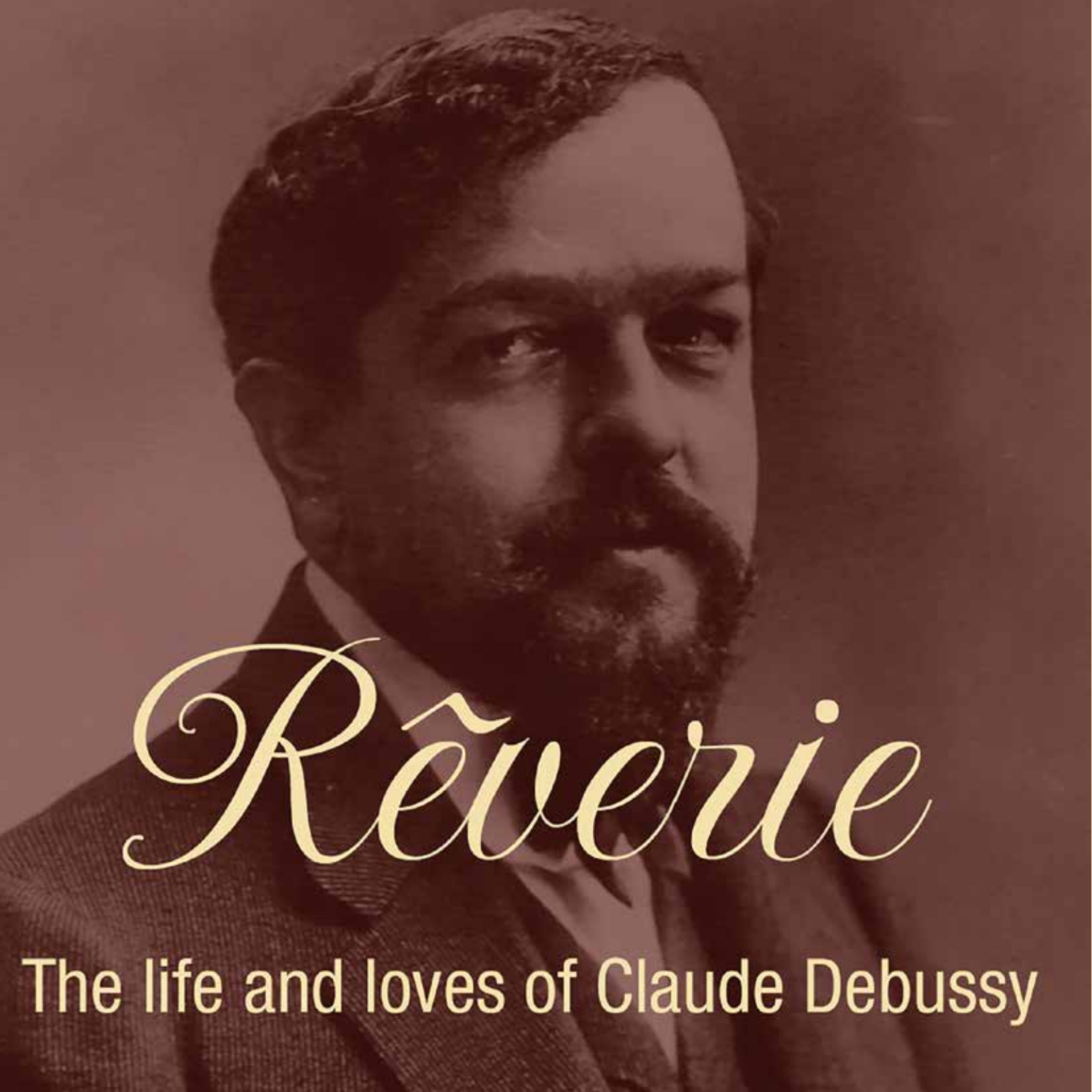
### *Tuba* **ARCHIE MCVICAR**

Archie McVicar is a tuba player currently in his final year of undergraduate at the Royal Birmingham Conservatoire. His orchestral highlights include working with the

CBSO, Birmingham Ballet, and winning a trial with Bournemouth Symphony Orchestra. He has also had success as a soloist, recently gave the 'Student Premiere' of the Wynton Marsalis Tuba Concerto with RBC Symphony Orchestra.







SATURDAY 11 MAY 7.30PM  
[ENDS APPROX 9.15PM]

LUCY PARHAM

piano

SIR SIMON RUSSELL BEALE

narrator

“There is nothing more satisfying than listening to great music, beautifully performed, while, at the same time, learning a little about the world in which it came into being and about the people who created it.”

SIMON RUSSELL BEALE

This event will take place at The Cidermill Theatre, Cidermill Lane

in conjunction with Chipping Campden Literature Festival

# *Rêverie*

The life and loves of Claude Debussy

Rêverie
Danse bohémienne
Arabesque No. 1
La soirée dans Grenade (Estampes)
Pagodes (Estampes)
La fille aux cheveux de lin (Préludes Book 1)
Jardins sous la pluie (Estampes)

INTERVAL

Des pas sur la neige (Préludes Book 1)
Reflets dans l’eau (Images Book 1)
Poissons d’or (Images Book 2)
Golliwog’s Cake-walk (Children’s Corner)
Clair de lune (Suite Bergamasque)
Etude “pour les huit doigts” (Etudes Book 1)
L’isle joyeuse

The piano works by Debussy that perhaps most readily spring to mind are such ever-popular melodious gems as The Girl with the Flaxen Hair, Arabesques, Rêverie, Clair de Lune and the Golliwog’s Cake-walk. But Claude Debussy is far more than a charming minaturist. His contribution to the piano repertoire and its development is immense and his far-reaching influence as a turn-of-the-20th-century composer is hard to overestimate. The two books of Préludes, Etudes and Images, Estampes and L’isle joyeuse all transformed the use of harmonic structure and instrumental tone colour, creating a new idiom with colours, subtleties and complexities that had never seen before. The use of the whole-tone scale, an innovative harmonic palette and judicious use of the pedal are just some of elements that contribute to making Debussy unique.

Born the eldest of five children into a humble family just outside Paris in 1862, Claude-Achille Debussy overlooked his prodigious pianistic talents in favour of becoming a composer. In 1885, whilst still a student at the Paris Conservatoire, he won the coveted Prix de Rome, which enabled him to spend two years studying at the Villa Medici in Rome, mixing with artists, architects, musicians and sculptors. But, feeling both artistically stifled and lonely, Debussy was miserable for most of his time there and longed to return to Paris. The French capital was to remain his home for the rest of his life and central to his existence as a composer. He and his close friends Chausson and Dukas came to be at the heart of the city’s musical scene.

A thick-set man, with dark hair and a high forehead, Debussy did not present the classic image

of a lothario. His relationships with women were, however, both numerous and complex. He had several affairs and two marriages – the second to Emma Bardac who, during her previous marriage to a wealthy banker, had also been mistress to Gabriel Fauré. Such was the scandal created by her affair with Debussy that the couple had to escape temporarily to Eastbourne and Jersey. His first wife, Lily Texier, was so distraught that she tried to commit suicide by shooting herself with a revolver in the Place de la Concorde. Although she survived, the incident caused Debussy deep humiliation from which he never fully recovered.

Debussy, who for his part was always wary of people’s judgements on others’ lives, wrote, “Another man’s soul is a thick forest in which one must walk with circumspection”. Ironically, it was recognition he had so craved as a young man that became the source of his depression as he grew older. The only person who brought him true and deep happiness was his daughter, Claude-Emma (or ‘Chouchou’ as he affectionately called her). He spent endless hours with her in his beloved garden of his house in the Bois de Boulogne with their dog, Xantho. He wrote Children’s Corner for her and -- unsurprisingly, with the eponymous toy being all the rage -- her favourite piece was the Golliwog’s Cakewalk. Also central to his compositions was his love of the art of the Far East. Japanese lacquer and the Javanese Gamelan music he first heard as a young man were to influence many of his works. His study was crammed with objets d’art, paintings and books (including several English novels), all of which had their own specific effect on his output. But the cancer that



was to eventually take his life was worsening and his compositional output was now consequently in decline.

The First World War had a profound effect on Debussy and he was frustrated that his lengthy illness prevented him becoming actively involved. As he lay in bed listening to the nightly air-raids, he wryly noted: “French art needs to take revenge as seriously as the French army does”.

Debussy died from rectal cancer in 1918 and, in a further tragedy, his beloved Chouchou died from diphtheria only months later at the age of fourteen.

Debussy’s legacy is immense. ‘Rêverie’ features a number of his piano works, but it was his entire output (including masterpieces such as the Violin and Cello Sonatas, the Quartet, numerous songs, the orchestral works *Prélude à l’après midi d’un faune* and *La Mer* and the opera, *Pelléas et Mélisande*) that set the course for the century which followed him. Discarding outworn rules, he forged a new and liberated future for classical music.

I have compiled ‘Rêverie’ from Debussy’s writings and correspondence. The music of the programme is not in strict chronological order – it was chosen first and foremost to reflect the mood of the letters.

Rêverie received its London premiere in the Wigmore Hall’s 2012 London Piano Series to critical acclaim, with actor Henry Goodman. Other actors joining Lucy Parham include Dominic West, Simon Russell Beale, Robert Glenister, Tim McInnerny, Samuel West, Simon Callow, Alex Jennings and Michael Maloney.

## REVERIE - the music

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Rêverie dates from 1900. The title implies a daydream in which the listener is invited to join and it remains one of his most enduring and popular piano works. It has been arranged for many instruments and used on the soundtrack of several films.

Danse bohémienne dates from Debussy’s teenage years. During the summers he was travelling across Europe as teacher to the children of the wealthy von Meck family and giving performances to earn money. He asked Nazheda von Meck, who was also Tchaikovsky’s patron, to send the piece to the Russian composer, whom he greatly admired. Debussy was very dispirited by Tchaikovsky’s response: “It is a very pretty piece, but it is much too short. Not a single idea is expressed fully, the form is terribly shriveled, and it lacks any unity”.

The First Arabesque was published in 1891 and it was composed for much the same reason as Schumann composed his popular Arabesque – to earn money. It has remained a popular salon piece for over one hundred years.

Pagodes is the first of three pieces that comprise the collection *Estampes* (Prints). Each depicts a geographical location – the Orient, Spain and France – and Debussy conceived each piece as an individual picture from an album. He was even very particular about the design of the front cover of the sheet music, since he wanted the player to see an evocative image for each piece. In *Pagodes*, the influence of the Javanese gamelan

is obvious from the first bar and the use of the pentatonic scale and gong effects Debussy utilises immediately draw us into the world of the Orient. In this piece and the following one, *La soirée dans Grenade*, you can almost sense the tension between the eroticism of the dance and the languid delicacy of the writing. Based on a dance – the habanera – this piece suggests the dying heat at the end of the day is replaced by the smouldering heat of passion.

*Jardins sous la pluie*, the third piece of the set, is influenced by two French nursery songs “We’ll go down to the woods and play” and “Sleep child, sleep”. These are both artfully woven into a toccata-like figuration which is alternately brilliantly virtuosic and playful. Its final peacock-like flourish was inspired by the end of Chopin’s *Mazurka in D Op.33 No.2*, which employs a similar technical effect.

Technical effects, like technical demands are prevalent in the two books of *Etudes* (1914). His last major works for solo piano (and like several of his piano compositions, inspired by Chopin) these twelve studies, each tackling a specific technical challenge, see Debussy’s style change dramatically, becoming more abstract. “*Pour les huit doigts*” (for the eight fingers) is a fleeting, whirling piece that takes under a minute to play, but presents many difficulties for the player – not least in view of Debussy’s stipulation that no thumbs be used, just the eight fingers.

*La fille aux cheveux de lin* (The Girl with the Flaxen Hair) is from the first book of *Préludes*, which dates from 1910. It is based on a poem of the same title by Charles Leconte de Lisle, which was

very close to Debussy’s heart. The gentle, rocking, tonal theme tenderly conveys the words of the poem. The preceding *Prélude*, the haunting *Des pas sur la neige* (Footsteps in the Snow) is, by contrast, a stark and achingly lonely work. Its hushed and almost repressed tones convey a deep sense of loss and Debussy wrote on the score, “this rhythm should evoke the depths of a bleak, frozen landscape”

*Poissons d’or* (Golden Fish) is the final piece of *Images Book Two*. The extraordinary shimmering effect Debussy achieves is inspired by the Japanese lacquer of darting golden carp that hung on his study wall in his house in the Bois de Boulogne. Debussy captures the movement and freedom with incredible finesse and alarming accuracy – it is not just the fish you hear, but also the water in which they move. The contrast with the Golliwog’s Cake-walk could not be greater. Composed in 1908, it forms part of the six-piece set – *Children’s Corner*. Inspired by Schumann’s *Kinderszenen* and *Album for the Young*, Debussy wrote these pieces for his beloved daughter Chouchou. The set bears the inscription, “To my darling little Chouchou – with her father’s tender excuses for what follows”.

Golliwogs were then all the rage and Chouchou adored hers, bought for her by her father. With typical humour, Debussy inserted a quote from Wagner’s *Tristan und Isolde* into the central section whilst the outer sections romp along in the style of a cakewalk – a jazzy ragtime dance with sharp rhythms and accents, with contrast supplied by long pauses.

Another set of pieces is *Suite Bergamasque*, published in 1905 and containing probably

his most famous composition - Clair de lune (Moonlight). It was inspired by Verlaine's poem of the same name and title, with its poignant description of "the still moonlight, sad and beautiful", and its seductive delicacy has captured listeners' imaginations for over a century. The key of D flat – so effective in one of Chopin's most famous and tranquil Nocturnes – here exercises a similar magic. Sound painting comparable with Clair de lune is achieved in Reflets dans l'eau, (Reflections in the water), the first piece of Images Book One. Composed whilst Debussy and Emma Bardac were in Jersey in 1904, it depicts restless light on water. Debussy was always fascinated by water and whilst writing his symphonic sketches La Mer (also in 1904) he wrote: "The sea has always fascinated me to the point of paralysing my creative faculties. Moreover, I've never been able to write a page of music under the direct, immediate impression of this great, blue sphinx – La mer was composed almost entirely in Paris!"

L'isle joyeuse (The Joyful Island) was also composed at this time and was inspired by Watteau's painting 'L'embarquement pour Cythère' or Cythera, the mythical island of love – yet it was written amidst the landscape of a less fabled island, Jersey. In the painting, young lovers disport themselves before a statue of Aphrodite and in this technically brilliant, exuberant and sensual work, Debussy is at the height of creative powers.

© Lucy Parham

Rêverie

# Lucy Parham piano

Acknowledged as one of Britain's finest pianists, Lucy Parham applies her sensitivity and imagination not only to concertos and recitals, but also to portraits in words and music of such composers as Schumann, Chopin, Rachmaninoff, Liszt and Debussy.

Her life-long passion for the music of Schumann inspired the original concept of the words and music evening, Beloved Clara. Three further evenings, Liszt - An Odyssey of Love and Nocturne -The Romantic Life of Frédéric Chopin, and Rêverie – the Life and Loves of Claude Debussy also premiered in the London Piano Series at the Wigmore Hall. Her fifth portrait was Elégie– Rachmaninoff, A Heart in Exile and now her latest show, I, Clara was created to celebrate the 200th anniversary of Clara Schumann.

Acclaimed actors who appear in these programmes include Harriet Walter, Alex Jennings, Juliet Stevenson, Tim McInnerny,



Niamh Cusack, Henry Goodman, Simon Russell Beale, Robert Glenister, Martin Jarvis, Lesley Sharp, Simon Callow, Dominic West, Joanna David, Alistair McGowan, Rosamund Pike, Roger Allam, Patricia Hodge, Samuel West, Edward Fox and Charles Dance.

Lucy Parham first came to public attention as the Piano Winner of the 1984 BBC Young Musician of the Year. Since her Royal Festival Hall concerto debut at the age of 16, she has played throughout the UK as concerto soloist with most of the major British orchestras and been a frequent recitalist at the Wigmore Hall. She has toured the USA with the BBC Concert Orchestra, and Mexico and Turkey with RPO, with whom she has now given over 60 performances. Abroad, she has toured with the Russian State Symphony, Sofia Philharmonic, Bergen Philharmonic, Polish National Radio SO and L'Orchestre National de Lille. She has made over twenty recital and concerto CDs including all her Composer Portrait concerts.

She also appears frequently as a broadcast presenter on BBC Radio 3 and 4 and BBC TV, and has been the Director of two Schumann Festivals in London. She presented four series of Kings Place Coffee Concerts and two Sheaffer Sunday Matinée series at St Johns Smith Square.

Lucy Parham is a Professor of Piano at the Guildhall School of Music and Drama, London.  
[www.lucyparham.com](http://www.lucyparham.com)



# Sir Simon Russell Beale

## narrator



Simon Russell Beale was educated at St Pauls Cathedral Choir School and Clifton College in Bristol. After graduating with a first in English at Cambridge University he began training as an opera singer before he turned to acting. He started his theatrical career at The Royal Court, and went on to the Royal Shakespeare Company for 8 years. Since then, he has spent 20 years at The National Theatre. Not only has Russell Beale performed all over the world, he has also appeared in award winning TV and film. Russell Beale has presented many BBC programmes about classical music. In 2019 he was appointed a Knighthood in the Queen's Birthday Honours for his services to the Arts.

Theatre credits include: John Gabriel Borkman (Bridge Theatre), The Lehman Trilogy (Piccadilly Theatre and The Armory, New York); The Tempest, King Lear, Ghosts, Richard III, The Seagull, Edward II, Troilus & Cressida, The Man of Mode, Restoration (RSC), Timon of Athens, Collaborators, London Assurance, A Slight Ache, Major Barbara, Much Ado About Nothing, The Alchemist, Life of Galileo, Jumpers, Humble Boy, Hamlet, Battle Royal, Candide, Summerfolk, Money, Othello, Rosencrantz & Guildenstern Are Dead, Volpone (National Theatre), Mr Foote's Other Leg (Hampstead/ Haymarket); Temple, The Philanthropist, Uncle Vanya, Twelfth Night

(Donmar Warehouse); The Hothouse (Trafalgar Studios); Privates On Parade (Noel Coward Theatre); Bluebird (Atlantic Theatre, New York); The Cherry Orchard, The Winter's Tale (BAM, World Tour, Old Vic); Monty Python's Spamalot (Palace Theatre, London & Schubert Theatre, New York); Julius Caesar (Barbican / International Tour); Richard II, Macbeth (Almeida Theatre); Jumpers (Brooks Atkinson Theatre, New York); Jumpers (Piccadilly Theatre); Humble Boy (Gielgud Theatre).

Television includes: Vanity Fair, Charlie Brooker's Weekly Wipe, Penny Dreadful, Under The Covers, Monteverdi, Legacy, Perkinson, Henry IV Parts 1 & 2, God's Country, Symphony, Spooks, Sacred Christmas Music, American Experience, Dunkirk, Great Historians, Gibbon, A Dance To The Music Of Time.

Film includes: Firebrand, The Outfit, Radioactive, Operation Finale, The Death of Stalin (Winner of 2017 British Independent Film Awards for Best Supporting Actor), Museo, My Cousin Rachel, Tarzan, Savannah, Into The Woods, The Deep Blue Sea, My Week With Marilyn, Hamlet.

Radio includes: War & Peace, The Trials of Oscar Wilde, The Sisterhood, Waiting For Godot, Art, Radio 4 book of the Week: The Other Paris, Dead Girls Tell No Tales, Radio 4

Book of the Week: The Story of Alice, Victory, A Spy Among Friends, The Screwtape Letters, The Organist's Daughter, Prom: National Theatre Orchestra, Twenty Minutes – Wagner, Suspicion In Ten Voices, Copenhagen, Collaborators, Olympiad / Shakespeare, In Tune, The Secret Pilgrim, Smiley's People, Chekhov's Gun, The Honourable Schoolboy, Tinker Tailor Soldier Spy, The Looking Glass War, The Spy Who Came In From The Cold, A Murder of Quality, Call For The Dead, Words & Music: Joy, A Shropshire Lad.

Book narration includes: The Romanovs, De Profundis, A Dance to The Music of Time, Hamlet, The Tempest, Measure For Measure.

Concerts include: BBC Proms, Dancers on a Tightrope, Façade, Music & Poetry: Auden & Britten, The Firebrand Of Florence. He also frequently performs Rêverie – The life and loves of Claude Debussy and Elegie – Rachmaninoff; A Heart in Exile with concert pianist, Lucy Parham.



VOLINS  
Matthew Truscott (director)  
Margaret Faultless

VIOLA  
John Crockatt

CELLO & VIOLA DA GAMBA  
Jonathan Manson

TRUMPET  
David Blackadder

HARPSICHORD  
Steven Devine

MONDAY 13 MAY 7.00PM  
[ENDS APPROX 8.45PM]

# The Orchestra of the Age of Enlightenment





**HENRY PURCELL (1659–1695)**

Trumpet Sonata in D major Z. 850

I. ALLEGRO

II. ADAGIO

III. ALLEGRO

**HENRY PURCELL (1659–1695)**

Trio Sonata No. 1 in B minor Z. 802

I. ADAGIO – CANZONA – ALLEGRO

II. LARGO – VIVACE – GRAVE

**HEINRICH IGNAZ FRANZ VON BIBER (1644–1704)**

Sonata No. 4 in C for Trumpet and Strings

ALLEGRO – ALLEGRO – PRESTO – ADAGIO – ALLEGRO

**HENRY PURCELL (1659–1695)**

Three parts upon a Ground Z. 731

INTERVAL

**GEORGE FRIDERIC HANDEL (1685–1759)**

Water Music Suite No. 2 (Trumpet Suite) in D major, HWV 349

I. OVERTURE (ALLEGRO)

II. ALLA HORNPIPE

III. MINUET

IV. LENTEMENT

V. BOURRÉE

**GEORG PHILLIP TELEMANN (1681–1767)**

Fantasia No. 6 in G major for solo viola de gamba TWV 40:31

SCHERZANDO – DOLCE – SPIRITUOSO

**GEORGE FRIDERIC HANDEL (1685–1759)**

Concerto Grosso in B flat major Op. 6 No. 7 HWV 325

I. LARGO – ADAGIO

II. LARGO E PIANO

III. ANDANTE – ADAGIO

IV. HORNPIPE

Ironically Henry Purcell is best-known for two trumpet works he didn’t compose: the Trumpet Voluntary and Trumpet Tune, actually by Jeremiah Clarke, the second along with Purcell’s younger brother Daniel (hence the confusion).

But we hear an original Purcell work for trumpet, in D major, a key that was regularly used for brass works, especially those of a jubilant nature (Handel’s The Trumpet Shall Sound and Hallelujah Chorus from Messiah spring to mind). His Sonata in D was originally thought to be the overture for an ode, Light of the World composed in 1694. Scored for trumpet, violin, two violas, violone (most akin to the modern double bass) and basso continuo, it is cast in three short movements, playing to the high-mettled strengths of the solo instrument in the outer fast movements (the final one with fugal elements), flanking the string-only slow movement.

*“Music is ... a forward Child, which gives hope of what it may be hereafter in England, when the masters of it shall find more Encouragement.”*

Henry Purcell

Our second Purcell Sonata is in B-minor. Even though a Trio Sonata (a composition for three solo instruments, usually two violins and a cello, with a continuo accompaniment), it comes from Ten Sonatas of Four Parts (Z 802-811), his

last-published sonatas, in 1697, although here the four refers to the four part books in which the set was issued (just as later Handel’s Op. 6 Concerti Grossi were listed as in ‘seven parts’, meaning seven part books). We hear the opening Sonata, like the next two actually composed before 1684.

Whereas the Trumpet Sonata followed sonata di camera (‘Chamber Sonata’) form (fast-slow-fast movements) here Purcell uses the sonata da chiesa (‘Church Sonata’) form, prefacing the first fast movement with a slow introduction (hence, slow-fast-slow-fast movements). Ten bars of gently descending phrases with just a hint of dotted rhythm make way for the madrigal-like Canzona, marked Allegro, where the dotted phrases come quicker and the semiquaver runs urge the music on. The second, much longer, slow section, marked Largo, proceeding slowly in 3/2, also the time signature for the Vivace finale, in decidedly contrasting vein, although a final six bars, in 4/4 and marked Grave, brings the Trio Sonata full circle to end in sombre mood.

Fifteen years older than Purcell, the impressively named Heinrich Ignaz Franz von Biber was born in Wartenberg in Bohemia, about fifty miles north of Prague. His father was a gamekeeper for the local Count and, although we know nothing about Heinrich’s education, from 1668 he was a violinist and viola da gamba



Henry Purcell  
c1659-1695



*Heinrich von Biber*  
1644–1704

player in the service of Karl Liechtenstein-Kastelkorn, Prince-Bishop of Olomouc (between Prague and Brno). Three years later Biber moved suddenly to the court of the Prince-Archbishops of Salzburg, becoming Kapellmeister in 1684, and staying for over 30 years until his death.

In Salzburg he was able to write for large forces, including two operas and a Requiem, but he is best known for his intimate, chamber and solo works, including the exquisite Mystery (or Rosary) Sonatas for solo violin. His 12 Sonate tam aris, quam aulis servientes (‘Sonatas as much for the altar as for the table’), featuring the trumpet, were published in Salzburg in 1676, dedicated to his employer: Prince-Archbishop Maximilian Gandolph, Count Kuenburg, although nine exist in manuscript in Kroměříž, which might indicate they were composed before Biber’s Salzburg move, or that he sent them to his previous employer. Mostly falling into two types, four are contrapuntal and another four mix the counterpoint with dances. All but one have been described as ‘patchwork like’ essaying contrasting sections in a single movement. We hear the fourth, in C major, which gradually gets faster over its first three sections, before a short slow section leads to the final Allegro. In the opening section the trumpet, with its high, bright tones, is in 12/8 against the strings’ 4/4, and the trumpet returns for the second Allegro when the whole ensemble is in 3/2, before the final 4/4.

We return to Purcell for his Three Parts on a Ground, perhaps composed as early as 1678. Scored for three violins over a ground bass in D major – intriguingly almost exactly the same ground bass underpinning Pachelbel’s famous Canon, from around the same time – there is an indication in the manuscript that it could be for ‘flutes’, for which probably read recorders, in F major. Even the melody taken by the three solo instruments may remind you of Pachelbel, as the variations (or ‘divisions’ as they would be known

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*“Purcell's Three parts upon a Ground has virtually no precedent in English consort music.”*

**Peter Holman**

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then) revel in the changes from the opening 6/4 via a more spirited 3/4, then 9/8 before reversing through 3/4 to end back in 6/4, ending with an explicitly stated Drag by way of a close. As Peter Holman remarks in his monograph Purcell (Oxford Studies of Composers, OUP, 1994, pp71-72) “[It] has virtually no precedent in English consort music – divisions on a ground were traditionally for lute, keyboard, or solo bass viol”.

George Frideric Handel arrived in London at 27, reneging on his post in Hannover. He found Royal favour with Queen Anne but she died within two years and Handel, to his horror, was faced with his old employer from Hannover: the new King, George I. The (apocryphal) story goes

that he managed to get the King to hear his music anonymously, on 17 July 1717. as accompaniment on a boat trip down the Thames. When the King asked Baron Kielmansegge who was the composer of such impressive music, he had to forgive Handel for absconding from Hanover.

It seems unlikely that the above story could be true. Intriguingly, because Handel didn’t publish the music immediately and the autograph is lost, we can only surmise that what we call his Water Music is what was played on that occasion, although press reports reasonably support the suggestion.

When, in 1743, a nearly complete version for harpsichord was released, the music was arranged in three suites: in F (and D minor), sometimes called the ‘horn’ suite; in D (the ‘trumpet’ suite)

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*“If Purcell had lived, he would have composed better music than this.”*

**George Frideric Handel, when his music was compared to Purcell's**

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and in G, both major and minor (the ‘flute’ suite). These are known in Handel’s catalogue as HWV 348, 349 and 350.

The ‘second’ Water Music Suite, opens with an overture, brightened with the trumpet and, originally, horns (for a military echo), foreshadowing a slow violin solo, before the famous sprightly Alla Hornpipe breaks in. By way of contrast is both the gentle G-minor Minuet



*George Frideric Handel*  
1685-1759



*Georg Philipp Telemann*  
1681-1767

and the elegant, Sarabande, marked Lentement (‘very slowly’) with a real feel of ebb and flow. Originally a spirited Latin American dance that was banned from Spain by Philip II in 1583 for “exciting bad emotions” the sarabande, when adopted at court, had slowed down considerably, becoming much statelier. The concluding Bourrée is deftly declamatory.

Four years Handel’s (and Bach’s) senior (outliving them both) Magdeburg-born Georg Philipp Telemann taught himself music, writing his first opera at 12, before working in Leipzig, Eisenach and Frankfurt. In 1721 he moved to Hamburg to become both Kantor of the Johanneum and music director of five Hamburg churches. He stayed, even after being offered the job as Kantor of Leipzig’s Thomaskirche (the job Bach got), for 46 years, composing some 3000 works. Along with sets of 12 unaccompanied Fantasias apiece for violin and viola, there are those for viola de gamba (more akin to a cello), first published in 1735, although only recently rediscovered. We hear the sixth as a palate



cleanser between our two Handel ensemble pieces. The opening Scherzando (an early use of that tempo marking), perhaps belies its suggested ‘jokey’ meaning in being a rather relaxed lilting movement in 6/8. The Dolce slow movement is sonorous, and minor-inflected, followed by the spirited gigue-like finale.

Pre-London, Handel led something of an itinerant lifestyle, spending three years in Italy. When, over 20 years later, he came to write his Six Concerti Grossi, Op. 3, he opted for the Italian, rather than the French style. Both were multi-movement, but the former had a concertino group of instruments (two violins, cello and keyboard – usually harpsichord, but sometimes organ, or even lute) used against the full orchestra; and the latter was more dance-based. Op. 3 was probably published without Handel’s full authority. When, in 1738, the publisher John Walsh was itching to cash in on Handel’s fame, the composer was a collaborator and the first to appear were six organ concertos, Op.4. A year later, in September and October 1739, the normal time of the year Handel would compose his next opera or oratorio, he took just over a month to compose a cohesive set of Concerti Grossi specifically for publication, which he must have surely intended both as a homage as well as a challenge to Arcangelo Corelli’s set of 12 Concerti Grossi, Op. 6 published in 1714, a year after the composer’s death. There is no doubt that Handel took as his template Corelli’s form, ensuring that his own 12 concertos were also published as Op. 6.

The manuscripts survive for the concertos and provide startling evidence of Handel’s speed of

composition from 29 September to 30 October, with No. 7 finished on 12 October. Over the 1739/1740 season there are references to ten new concertos being performed either in concerts or at intervals in Handel’s theatre performances.

The seventh is more like a concerto for the orchestra (ripieno) rather than pitching it against the solo group. The slow introduction – again just ten bars – has a repeated falling semiquaver phrase, gently sliding into the notable Allegro, sounding the same repeated note 14 times (two minims, four crotchets, eight quavers) which kick starts the spirited movement with its downward leaping four-crotchet phrase batted across the orchestra, slowing just in the last three bars. The G minor Largo is the melancholy heart of the

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*“[Handel] is the only person I would wish to see before I die, and the only person I would wish to be, were I not Bach.”*

**attributed to Johann Sebastian Bach**

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concerto, consoled by the slightly more urgent and flowing Andante, that slows to Adagio in its last bar and half. The final Hornpipe, in two repeated halves, was reported by French composer Michel Corrette to be used by Handel as an orchestral test piece for new players, with its tricky syncopated figurations in the 3/2 time signature.

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# Orchestra of the Age of Enlightenment

In 1986, a group of inquisitive London musicians took a long hard look at that curious institution we call the Orchestra, and decided to start again from scratch. They began by throwing out the rulebook. Put a single conductor in charge? No way. Specialise in repertoire of a particular era? Too restricting. Perfect a work and then move on? Too lazy. The Orchestra of the Age of Enlightenment was born.

And as this distinctive ensemble playing on period-specific instruments began to get a foothold, it made a promise to itself. It vowed to keep questioning, adapting and inventing as long as it lived. Residencies at the Southbank Centre and the Glyndebourne Festival didn’t numb its experimentalist bent. A major record deal didn’t iron out its quirks. Instead, the OAE examined musical notes with ever more freedom and resolve.

That creative thirst remains unquenched. The Night Shift series of informal performances are redefining concert formats. Its former home at London’s Kings Place has fostered further diversity of planning and music-making. The ensemble has formed the bedrock for some of Glyndebourne’s most ground-breaking recent productions.

In keeping with its values of always questioning, challenging and trailblazing, in September 2020, the OAE became the resident orchestra of Acland Burghley School, Camden. The residency – a first for a British orchestra – allows the Orchestra of the Age of Enlightenment to live, work and play amongst the students of the school.

Now more than thirty years old, the OAE is part of our musical furniture. It has even graced the outstanding conducting talents of Elder, Rattle, Jurowski, Iván Fischer and John Butt with a joint title of Principal Artist. But don’t ever think the ensemble has lost sight of its founding vow. Not all orchestras are the same. And there’s nothing quite like this one.

In the 2023-24 season, as part of its residency at the Southbank Centre, the OAE presents JS Bach’s Christmas Oratorio directed by Masaaki Suzuki and Easter Oratorio with Peter Whelan, Mendelssohn’s complete symphony cycle and the piano concertos with Sir András Schiff, and music by Haydn, Purcell, James Redwood, Mozart and Sibelius. Guest artists include Louise Alder, Riccardo Minasi, Maxim Emelyanychev and Alina Ibragimova. It also presents its ground-breaking series Bach, the Universe and Everything - placing six Bach cantatas alongside talks by eminent astronomers - at Kings Place, and The Night Shift where musicians from the OAE perform chamber music in pubs (public houses) around the capital. The OAE is a resident orchestra at Glyndebourne Festival and continues to tour extensively in the UK and internationally; appearances in 2023-24 include at Wiltshire Music Centre, The Anvil in Basingstoke, Portsmouth Guildhall, Saffron Hall (Saffron Walden), Sage Gateshead, Snape Maltings, Holmen’s Kirke in Copenhagen, Bregenz, Kölner Philharmonie, Elbphilharmonie in Hamburg, Théâtre des Champs-Élysées in Paris, and BOZAR in Brussels.



TUESDAY 14 MAY 2024 AT 12.05PM  
[ENDS APPROX 1.05PM]

AARON  
AKUGBO trumpet

RYAN  
CORBETT accordion

**ARTHUR HONEGGER (1892-1955)**

Intrada

**GEORGE FRIDERIC HANDEL (1685-1759)**

Messiah: But who may abide the  
day of His coming

**HENRY PURCELL (c1659-1695)**

Dido's Lament

**JEAN SIBELIUS (1865-1957)**

Valse Triste, op.44/1

**FLORENCE PRICE (1887-1953)**

Sympathy (arr. Aaron Akugbo)

**FELIX MENDELSSOHN (1809-1847)**

Introduction and Rondo Capriccioso  
Op 14 (accordion solo) arr Corbett

**ASTOR PIAZZOLLA (1921-1992)**

Café 1930

**JOHANN SEBASTIAN BACH (1685-1750)  
AFTER ANTONIO VIVALDI (1678-1741)**

Concerto in D for Trumpet BWV 972



# Aaron Akugbo

Born in 1998 of Nigerian Scottish descent, Aaron hails from Edinburgh and is poised as a future leading exponent of his instrument. He brings a wide ranging musical taste to his artistry and despite being classically trained, cites Louis Armstrong as his biggest musical inspiration. He is a charismatic performer with an abundance of natural humour which translates into an effortless engagement with people and audiences.

In the summer of 2023, Aaron made his BBC Proms debut performing the Haydn Trumpet Concerto with Chineke!, Europe’s first Black and Minority Ethnic orchestra. This followed his third visit to the Lucerne Festival where he joined the Lucerne Festival Strings for a performance of Praeludium for Trumpet and String Orchestra.

A graduate of the Royal Academy of Music and an ex-principal of the National Youth Orchestra of Great Britain, Aaron can often be seen as guest principal in the chairs of some of the most prestigious orchestras in the UK including the Philharmonia, BBC Philharmonic, BBC Symphony and Royal Philharmonic Orchestras.

Other recent and forthcoming highlights include recitals at St George’s Bristol, the Bath International, Lichfield, Glasgow Cathedral, Petworth, Ryedale, St Magnus, Lammermuir and Lucerne Festivals. The latter of which saw him perform the world premiere in 2022 of a new piece by Joy Guidry commissioned for him by the I&I Foundation entitled "They Know What They’ve Done To Us".

Aaron made his Royal Festival Hall debut in 2020 playing the Haydn Trumpet Concerto. His performance received glowing reviews with the Arts

Desk describing him as “a refined soloist... His sound was sweet, often lyrical... with perfect clarity and intonation”. He has also performed as soloist with the National Youth Orchestra of Scotland and the Orchestra of the Swan. He made his Wigmore Hall debut playing Saint Saëns Septet Op. 65 for trumpet, piano and strings.

Besides his solo and orchestral performances, Aaron is also a founding member of Connaught Brass. In 2022 the group were finalists at the Young Classical Artists Trust (YCAT) awards in London and were also selected to be Artists of the Tillett Trust, City Music Foundation and Kirckman Concert Society. They ust, City Music Foundation and Kirckman Concert Society. They were the inaugural winners of the Philip Jones Brass Ensemble Award in 2019 and attended the prestigious Britten Pears Chamber Music Residency in March 2022.

Aaron was a finalist in the Girolamo Fantini International Trumpet Competition in 2019 whilst also being awarded the special prize for best performance of “Vulcano Club” by Piergiorgio Ratti. He was subsequently invited by competition panellist and trumpet soloist, Tine Thing Helseth, to the Risør subsequently invited by competition panellist and trumpet soloist, Tine Thing Helseth, to the Risør Kammermusikfest in Norway. Aaron has received both lessons and masterclass tuition from many of the top trumpet players including Urban Agnas, Reinhold Friedrich, Jeroen Berwaerts, Gabor Tarkovi, Guillaume Jehl and Eric Aubier. He plays on a combination of Vincent Bach Stradivarius and Scherzer instruments.

# Ryan Corbett

Born in Glasgow in 1999, Ryan Corbett is a classical accordionist who has been described as “one of Scotland’s most exciting young musicians” (The Scotsman). When Ryan was eleven his grandmother gave him a small accordion on which he taught himself to play Scottish traditional music, he started learning with Djordje Gajic at the age of fourteen and continues to do so. Ryan graduated from the Royal Conservatoire of Scotland, where he is currently enrolled on the master’s course. Previously, he studied at the Music School of Douglas Academy and St Mary’s Music School.

Ryan was awarded the Keyboard Prize, first prize and Gold Medal at the Royal Over-Seas League Annual Music Competition, first prize at the Bromsgrove International Musicians’ competition and prizes at international accordion competitions in Italy, Germany, and China. Ryan is a Tillet Debut scheme artist, Munster Trust Recital Scheme artist and the first accordionist to be part of the prestigious BBC Radio 3 New Generation Artist scheme since its launch in 1999. As a member of the BBC scheme, he will be introduced to a wide audience through radio broadcasts, appearances at major venues including Wigmore Hall, and performances with BBC orchestras. He recently collaborated with the Columbian cellist and fellow NGA Santiago Cañón-Valencia in a recording of Piazzolla and Ginastera.

Ryan performed his accordion trio arrangement of Rameau for King Charles III on his official visit to the Royal Conservatoire of Scotland, and subsequently he was invited to perform his arrangement of a Scottish

tune at the King’s Honours of Scotland ceremony in St Giles Cathedral. The latter was broadcast live on BBC One and BBC Radio 3.

Ryan has given concerts across Europe and the USA at venues including the Berlin Philharmonie. In the UK he has performed at major festivals including Bath, Norfolk & Norwich, St Magnus, Buxton, Cambridge, Ryedale, Lake District, Edinburgh, Lammermuir, Perth, Paxton, Oxford Lieder, Cumnock Tryst, and the Keyboard Festival at St George’s Bristol. Ryan recorded Bach’s fourth keyboard concerto with the Berliner Symphoniker and has appeared as a soloist with the BBC Symphony Orchestra and the National Youth Orchestra of Scotland. He has also performed at private events for Sir Jackie Stewart and Dame Kiri Te Kanawa.

In 2021 Ryan formed an accordion duo with Djordje Gajic; its repertoire features an arrangement of Stravinsky’s ballet ‘Petrushka’ and Ryan’s own arrangement of Bach’s Prelude and Fugue in Eb ‘St Anne’ which was described as “musically unified and utterly compelling” (Seen and Heard International).

Ryan has featured as ‘Rising Star’ in the BBC Music Magazine, ‘Artist of the Month’ in Interlude HK, and ‘One to Watch’ in the Scotsman.

Ryan plays a Bayan Spectrum classical piano accordion made by Bugari Armando in Castelfidardo, Italy. This was made possible by the generous support of private sponsors, the John Mather Trust, and Dewar Arts Awards. Ryan is grateful to the Cross Trust, Drake Calleja Trust, Countess of Munster Musical Trust, RCS Scholarship Fund and Help Musicians UK for supporting his studies.



TUESDAY 14 MAY 2024 AT  
7.00PM  
[ENDS APPROX 8.45PM]

# Hearing Pictures

RODERICK  
WILLIAMS

baritone

ROGER  
VIGNOLES

piano



FRANZ SCHUBERT (1797–1828)

Figures in a landscape

DER WANDERER D489  
GANYMED D544  
IM FRÜHLING D882  
RASTLOSE LIEBE D138  
AUF DER RIESENKOPPE D611

To be sung on the water

MEERES STILLE D216  
AUF DER DONAU D553  
AUF DEM SEE D543  
ERLAFSEE D586  
DER SCHIFFER D536

Songs of night and nature

IM FREIEN D880  
NACHTSTÜCK D672  
WALDESNACHT (IM WALDE) D708

INTERVAL

CLAUDE DEBUSSY (1862–1918)

from Proses Lyriques

II. DE GRÊVE

MICHAEL HEAD (1900–1976)

from Six Poems by Ruth Pitter

VI. THE ESTUARY

FREDERICK KEEL (1871–1954)

from Three Salt-water Ballads

II. TRADE WINDS

BENJAMIN BRITTEN (1913–1976)

from On this Island Op 11

III. SEASCAPE

CHARLES IVES (1874–1954)

From The Swimmers

FRANCIS POULENC (1899–1963)

Le travail du peintre

- I. PABLO PICASSO
- II. MARC CHAGALL
- III. GEORGES BRAQUE
- IV. JUAN GRIS
- V. PAUL KLEE
- VI. JOAN MIRÒ
- VII. JACQUES VILLON

FRANZ SCHUBERT (1797–1828)

Two Farewell Songs

WANDERERS NACHTLIED D768  
AUF DEM WASSER ZU SINGEN D774

Picture Caspar David Friedrich’s *Der Wanderer über dem Nebelmeer*: a black frock-coated man on top of a crag looking out over the sea fog-strewn vista. Who better to put such a scene to music than Franz Schubert?



Schubert’s *Der Wanderer* D489, setting Georg Philip Schmidt of Lübeck, from October 1816, provided the thematic inspiration for his solo piano *Wanderer fantasie* D760 from 1822. It fits Caspar David Friedrich’s image to a tee: the singer, returning from the cliff tops, asks where his land is, and where is happiness: where he is not...

Ganymed D544, from March 1817, the first of our Goethe settings, uses the cup bearer of the Greek gods to exemplify the all-encompassing goodness and power of nature. Referencing spring in its first line leads into *Im Frühling* (In Spring) D882, from March 1826, setting verses from Ernst Schulze’s *Poetisches Tagebuch* (‘Poetic Diary’). Rather than an ardent outpouring, this is a contemplative song, marked *Andante*, encompassing a wistful reminiscence of lost love. *Rastlose Liebe* D138, composed exactly 209 years ago next Sunday, was inspired by Goethe’s rapture for Charlotte van Stein in Weimar back in 1776. Schubert captures the impetuosity of young love, suggesting that accepting joy was harder than beating the elements. *Auf der Riesenkoppe* D611 (On the Giant Peak), composed in March 1818, setting Theodor Körner,

takes us back to the mountain top, the singer surveying the natural world below and singing a paean to his homeland. Schubert’s tonal scheme is novel, starting in D minor and ending in B flat, traversing far in-between.

To be sung on the water opens with Goethe’s *Meeres Stille* D216 (Calm Sea), which Schubert set twice on consecutive days in June 1815. The second version, marked *pianissimo* almost throughout, is accompanied by a sequence of 32 arpeggiated chords, evoking, almost impressionistically, a waveless expanse of water and its windless dangers. Closer to home, *Auf der Donau* D553 (On the Danube), from April 1817, evokes Johann Mayrhofer’s rocking boat as it goes down the Danube, with castles and pine forests on either side, though mortality is the overall theme. Schubert’s choice of 6/8 for his Goethe *Auf dem See* D543 (On the Lake), possibly composed in March 1817, illustrates another lonesome boat, here under a star scape offering hope. Mayrhofer lyrics end the section. First, from September 1817, happiness and sadness evoked on the shore



*Franz Schubert*  
1797-1828



*Claude Debussy*  
1862 - 1918



*Michael Head*  
1900-1976



*Federick Keel*  
1871-1954



*Benjamin Britten*  
1913-1976

of Erlafsee D586 (Lake Erlaf); then, perhaps from the same year, Der Schiffer D536 (The Boatman), a passionate justification by the boatman himself of his profession, in rain or shine.

To Songs of night and nature. Im Freien D880 (In the Open, March 1826), a setting from Johann Gabriel Siedl's Lieder de Nacht (Poems of the Night), has a rather independent piano part, somewhat impromptu like, rising ever higher as if reaching for the stars. Nachtstück D672 (Nocturne, October 1819) follows an old man's final steps who, with his harp, goes into the forest seeking a final escape from affliction. Schubert set Mayrhofer's poem originally in C-sharp major/minor but revised it in C minor/major. Waldesnacht (Forest night) also known as Im Walde D708 (In the forest) to a text by Friedrich von Schlegel, was composed in December 1820. Schubert's rippling semiquavers conjure the forest rider, with a never slackening pace evoking a mixture of nature and philosophy.

Travelling to French and British shores, Claude Debussy's De Grève (Of the Shore), is the second of his Proses Lyriques from 1893, setting his own free verse. There's a reference to an English watercolour while his music evokes rushing little waves eventually subdued by the moon, to end calmly with distant bells.

Both Michael Head and Frederick Keel are two unsung song composers who both pursued academic careers at London's Royal Academy of Music. Head's The Estuary, is the last of his Six Poems by Ruth Pitter (1945). The gentle evocation of a calm day builds to a climax at the sight of a big ship coming close, gulls in its

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*“...the quiet voice calling  
me, the long low croon, of the  
steady Trade Winds blowing.”*

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**John Masefield**



*Charles Ives*  
1874-1954



*Francis Poulenc*  
1899-1963

wake, before returning to the opening calm. A generation older, Keel set a number of John Masefield's poems, including the trio published as Salt-water Ballads in 1919. The second, Trade Winds takes us to sunnier climes, with a delicious triple-beat lilt, in a gentle maritime idyll, one rise of the winds notwithstanding.

Benjamin Britten, is represented by his early Seascape, the third of his On this Island cycle, setting W H Auden, premièred in November 1937. Here Britten's almost-constant semiquaver oscillating apes the constant movement of the sea, as Auden's words reference the white cliffs, shingle, gulls, sucking surf, distant ships and harbours.

Across the Atlantic, in 1921, Charles Ives chose just 11 lines from Louis Untermeyer's 58-line poem Swimmers. Untermeyer met Ives in the mid-1940s, reporting his liking for the song: "It got immediately, from the very first notes of the piano, the surge of the sea, the welling up of the waves and a great sense of movement. All that I tried to do in words he was doing in sound."

Back to France and a change of focus for Francis Poulenc's 1956 cycle Le travail du peintre (The Work of the Painter), his last collaboration with Paul Éluard. The seven songs have descriptive verses taken from Éluard's Voir anthology. Poulenc transfigured both words and art into music: Pablo Picasso is stridently opinionated in his artistic stance; Marc Chagall is more liltily playful and Georges Braque a little more lyrical. Spanish composer Juan Gris is slower and more considered, while Paul Klee is full of spiky bustle and challenge: 'Knives are omens and bullets tears.' Joan Mirò lets bluster melt into something more contemplative as he looks to the sky. Finally Jacques Villon (Marcel Duchamp's brother) bravely stands against all that life throws at him to carry on doggedly.

Schubert offers a double farewell. Wanderers Nachtlied D768 (Wanderer's Night Song), composed before July 1824 takes as its starting point the 1815 song of the same title, both by Goethe. Here there is a realisation that the singer will soon join the silent forest night in eternal peace, matched by Schubert's masterful musical serenity to end. Auf dem Wasser zu singen D774 (To be sung on the water), is the quintessential strophic song, from 1823. Setting words by Friedrich Leopold Graf zu Stolberg Stolberg, Schubert achieves a perfect comparison between a boat and a soul, one gliding swan-like into the sunset, the other escaping the flux of time.

© Nick Breckenfield, 2024



# Roderick Williams OBE

Roderick Williams is one of the most sought-after baritones of his generation with a wide repertoire spanning baroque to contemporary. He enjoys relationships with all the major UK and European opera houses also performs regularly with leading conductors and orchestras throughout the UK, Europe, North America and Australia. Festival appearances include the BBC Proms, Edinburgh, Cheltenham, Aldeburgh and Melbourne. As a recitalist he is in demand around the world and appears regularly at venues including the Wigmore Hall, Concertgebouw and Musikverein and at song festivals including Leeds Lieder, Oxford Lieder and Ludlow English Song.

Roderick Williams was awarded an OBE in June 2017 and was Artist in Residence with the Royal Liverpool Philharmonic Orchestra from 2020-22, Artist in Residence at the 2023 Aldeburgh Festival and Singer in Residence at Music in the Round. He was also one of the featured soloists at the coronation of King Charles III in 2023.

As a composer he has had works premièred at Wigmore Hall, the Barbican, the Purcell Room and on national radio. In 2016 he won Best Choral Composition at the British Composer Awards and from 2022/23 he holds the position of Composer in Association of the BBC Singers.

**“He imbued each song with myriad colorful nuances, his rich, burnished baritone lovely throughout the evening.”**

VIVIENNE SCHWEITZER  
THE NEW YORK TIMES

# Roger Vignoles

Roger Vignoles is one of the most distinguished piano accompanists of our time. In a career spanning five decades he has become recognized throughout the world as a leading exponent of the art of song.

He has appeared at all the world’s principal venues and festivals, from the Concertgebouw to Carnegie Hall, and with many of the world’s foremost artists, such as Sir Thomas Allen, Barbara Bonney, Christine Brewer, Florian Boesch, Bernarda Fink, Elina Garanca, Susan Graham, Dame Kiri te Kanawa, Angelika Kirchschrager, Dame Felicity Lott, Mark Padmore, Christoph Prégardien and Sarah Walker.

Vignoles recently celebrated his 70th birthday in July 2015 at the Wigmore Hall with a star-studded cast of singers, of which Classical Source summed up his continuing contribution to the world of music as a “wonderful pianist, superb musician and ace accompanist”.

His extensive discography includes a long and fruitful association with Hyperion Records, recently crowned by the completion of the Complete Songs of Richard Strauss. Other notable recordings include Reynaldo Hahn with Susan Graham; Schumann, Brahms and Dvorak with Bernarda Fink; Schubert, Loewe and Krenek with Florian Boesch; Britten and Finzi with Mark Padmore, Fauré, Wolf, Rachmaninov, Chausson and Koechlin with Marie-Nicole Lemieux, and a wide range from Schubert to Cabaret Songs with Sarah Walker.

Recent engagements include an all-Tchaikovsky programme with Sofia Fomina at de Singel Antwerp, recitals in London, Toulouse, Marseille,

Stuttgart and Quebec with Marie-Nicole Lemieux, with Roderick Williams in Aarhus, with Michael Spyres at Opéra national du Rhin and La Monnaie, with Christoph Prégardien in Hong Kong, the Netherlands and Madrid, with Elena Copons and Marta Fontanals-Simmons at the Fundación Juan March and several appearances at the Wigmore Hall with Elizabeth Watts, James Gilchrist, Nash Ensemble, Julia Sitkovetsky, Nardus Williams and Johannes Kammler. Vignoles had a residency at the Bogota International Music Festival, as well as masterclasses at Tanglewood Music Center, the Marlboro Music Festival, National University of Singapore, the Cleveland Art Song Festival, and the Aldeburgh Festival.

While continuing his busy playing career, Vignoles is deeply committed to working with and coaching younger singers and pianists. He gives frequent masterclasses and workshops in Europe, Scandinavia and the US, where he is a regular visitor to the Juilliard School, Cleveland Institute of Music and the Tanglewood Music Center. He is an Honorary fellow of Magdalene College, Cambridge and Prince Consort Professor of Accompaniment at the Royal College of Music.

Originally inspired to pursue a career as a piano accompanist by the playing of Gerald Moore, Vignoles read music at Magdalene College, Cambridge, studied piano and accompaniment at the RCM, and later joined the Royal Opera House as a répétiteur. He completed his training with the renowned Viennese-born pianist and coach Paul Hamburger.



**WOLFGANG AMADEUS MOZART (1756-1791)**

Andante in F major, K. 616

**LUDWIG VAN BEETHOVEN (1770-1827)**

Sonata in E major, Op. 109

**MAX REGER (1873-1916)**

Variations and Fugue on a Theme by Bach, Op. 81

WEDNESDAY 15 MAY 2024 AT 12.05PM  
[ENDS APPROX 1.05PM]

# Ariel Lanyi

piano

In 2023, Ariel was honored to receive the Prix Serdang, a Swiss prize awarded by the distinguished Austrian pianist Rudolf Buchbinder. He was also nominated as a Rising Star Artist by Classic FM in the same year. Prior to this Ariel won 3rd Prize at the 2021 Leeds International Piano Competition, and was a prize winner in the inaugural Young Classical Artists Trust (London) and Concert Artists Guild (New York) International Auditions in the same year.

Highlights of the 2023/24 season include returns to the Wigmore Hall, Vancouver Recital Society, Miami International Piano Festival and Nottingham International Piano Series, as well as debuts with the Frankfurt Alter Oper and Merkin Hall in New York.

Ariel has appeared with orchestras in Israel, the UK, Argentina and USA, highlights including the Israel Philharmonic, Royal Liverpool Philharmonic Orchestra and City of Birmingham Symphony Orchestra, the latter of which he will return to this season for Mozart K503.

Future notable engagements include his debut with the Mahler Chamber Orchestra at the Grafenegg Festival, a return to Australia at the

Sanguine Estate Music Festival followed by a tour to China, and the Stars & Rising Stars concert series in Munich.

An avid chamber musician, Ariel has collaborated with leading members of the Berliner Philharmoniker and Concertgebouw Amsterdam, as well as with eminent musicians such as Maria João Pires, Marina Piccinini, Charles Neidich, and Torleif Thedéen. Recent highlights have included projects at the Wigmore Hall, Homburg MeisterKonzert, the Menton Festival in France, Perth Concert Hall and across the UK including the Brighton and Bath Festivals. Ariel also recorded with the Mozarteumorchester Salzburg under the auspices of the Orpheum Stifftung as part of their Next Generation Mozart Soloist series, and gave recitals at the Kissinger Sommer, Fundação Juan March in Madrid, and Festspiele Mecklenburg-Vorpommern.

In 2021 Linn Records released his recording of music by Schubert to critical acclaim, with future releases also planned.

Born in Jerusalem in 1997, Ariel is now based in London having recently completed his studies at the Royal Academy of Music.





WEDNESDAY 15 MAY 2024 AT 7.00PM  
[ENDS APPROX 8.15PM]

# THE GESUALDO SIX

COUNTERTENOR  
Guy James

TENORS  
Joseph Wicks  
Josh Cooter

DIRECTOR AND BASS  
Owain Park

COUNTERTENOR  
Alasdair Austin

BARITONE  
Michael Craddock

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*“Grief touches all of us at some point during our lives, affecting each person in different ways. The music in this programme is intended to illustrate some of these emotions, exploring musical responses to mourning and loss. In broad terms, we focus in on three perspectives: uncertainty, acknowledgement and hope. Byrd and Bingham beautifully capture a sense of powerlessness in their works, asking for forgiveness and protection. The pieces by Tavener, Lusitano and Morales present a series of questions, seeking reassurance for those whose lives are at an end. The setting by Joanna Marsh call on us to enjoy all that life has to offer, with a reminder not to let grief overwhelm us. If you like, this is a sequence for the souls of the departed, to be heard by those who remember them.”*

# Lux Æterna

A poignant, hopeful sequence of music

*THERE WILL BE NO INTERVAL*

**CRISTÓBAL DE MORALES (C1500–1553)**

Parce mihi Domine

**JOHN TAVENER (1944–2013)**

Funeral Ikos

**ORLANDO DE LASSUS (1532–1594)**

Clamaverunt ad Dominum

**THOMAS TALLIS (1505–1585)**

In jejunio et fletu

**WILLIAM BYRD (1540–1623)**

Peccantem me quotidie

**HOWARD SKEMPTON (BORN 1947)**

And there was war in heaven

**DONNA MCKEVITT (BORN 1970)**

Lumen (Nunc Dimittis)

**CRISTÓBAL DE MORALES (C1500–1553)**

Requiem aeternam (Introitus)

**VINCENTE LUSITANO (C1520-C1561)**

Heu me Domine

**JUDITH BINGHAM (BORN 1952)**

Watch with me

**JOANNA MARSH (BORN 1970)**

I take thee

**CRISTÓBAL DE MORALES (C1500–1553)**

Lux aeterna (Communio)

**RICHARD RODNEY BENNETT (1936–2012)**

A Good-Night

Concert supported by Kevin Quin  
in memory of Philip Brown

Sans Gesualdo himself, tonight’s journey ostensibly encompasses 500 years of expression and consolation of grief, though closer inspection confirms we only concentrate on Renaissance and Modern responses to grief, mainly 16th century (with one 17th century example) and our own modern times, while missing out on classical and romantic examples. We start with Spanish composer Cristóbal de Morales, and his music acts as a thread through the programme, appearing again twice.

From the Renaissance, Morales is also joined by Flemish composer Orlando de Lassus, from Britain both Thomas Tallis and William Byrd and Portuguese composer Vincente Lusitano. Their late-20th-century/21st -century bedfellows are John Tavener, Howard Skempton, Donna McKevirt, Judith Bingham, Joanna Marsh and Richard Rodney Bennett.

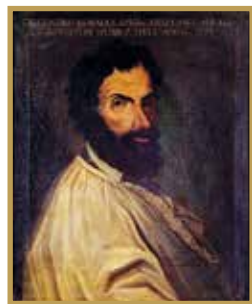
Seville-born Cristóbal de Morales spent a decade in Rome, between 1535 and 1545, as a member of the Papal Choir, where he composed most of his sacred music. He returned to Spain, first to Toledo and, latterly, to Malaga. Along with his younger contemporaries Lassus, Palestrina and Victoria, he is regarded as a master of polyphony and his connecting thread throughout this recital opens with Parce mihi Domine (Spare me, Lord). Set for four voices, singing largely in rhythmic unison six verses from Job (7; 16-21), this smooth setting of rather harsh, self-hating words, which also form part of The Office of the Dead, knits together the words with each subsequent chord almost invariably taking over one note from the previous chord. Both

sublime and comforting in its musical balm, it leads into the modern John Tavener (with just the one ‘r’), with his Funeral Ikos for six voices, in two consorts, which sets six Orthodox verses on the death of priests, as translated by Isabel Hapgood. Continuing the theme of death, it asks where souls go, ultimately appealing to us to open our hearts to Christ for him to lead us to God. Each verse ends with a turn to open fifths for the hopeful Alleluia.

Back to the Renaissance for a trilogy of composers. Flemish composer Orlando de Lassus also spent time in Rome between 1533 and 1534, before returning to Antwerp and then, from 1556, joining the court of the Duke of Bavaria in Munich, becoming kapellmeister in 1563. He composed over 2,000 works, mostly sacred. We hear his Clamaverunt ad Dominum, a six-voice setting of three Latin verses (6–8) of Psalm 106, recognising both humanity’s sinning but also God’s salvation. Here the three top voices take the first seven bars before the three lower voices join and interweave in the slowly unfolding textures.

To Britain now and two composers who contributed to the “first Renaissance musical anthology shared with complete equality between two musicians”:ThomasVautrollier’s 1575 collection of Latin motets Cantiones qua ab argumento sacrae vocantur (‘Songs that from their texts are called sacred’), dedicated to Queen Elizabeth I. Thomas Tallis and William Byrd both contributed 17 works, mostly grouped in threes. “The volume is a retrospective for the older composer, a showcase for the younger, and a collaboration between two





*Cristóbal de Morales*  
c1500–1553



*Vincente Lusitano*  
c1520–c1561



*Donna McKevitt*  
b 1970



*Orlando de Lassus*  
1532–1594



*Thomas Tallis*  
c1505–1585



*Richard Rodney Bennett*  
1936–2012



*Howard Skempton*  
b 1947



*John Tavener*  
1944–2013



*Judith Bingham*  
b 1952



*Joanna Marsh*  
b 1970



*William Byrd*  
c1540–1623

musicians whose training lay on either side of the major cultural watershed of the day” (quotes from Kerry McCarthy’s *Master Musicians* monologue William Byrd OUP, 2013, pp. 56 & 54). Tallis’ five-part *In jejunio et fletu* (Fasting and Weeping), to a text from the First Respond at Matins on the First Sunday of Lent, wreaths the priests’ lamentations with an envelopment of rich, if unusual harmonies. Byrd’s five-part *Peccanem me quotidie* (I sin everyday), to a text taken from the seventh respond of the Matins of the Dead, opens with the bass line, with parts added in ascending voice order,

sorrowfully expressing the fear of hell and the hope for God’s rescue.

We move forward 430 years for Howard Skempton’s *And there was war in heaven*, composed in 2005 and setting three lines from Revelation (12, 7–8), with Michael and his angels fighting against a dragon, ultimately defeated. Retaining five voices, Skempton rings the changes by adopting five beats to the bar and adopts some harmonic surprises that perhaps would have been alien to the Renaissance composers. His layering

and intertwining of the vocal lines become mesmeric in the slow telling of the tale, leading to a hushed and rapt close. Donna McKevitt’s *Lumen* (Nunc Dimittis – Now let your servant depart, Lord) was composed for Gesualdo Six and, similarly, layers repeated words to hypnotic effect, over which duets sing longer sections of the text.

The opening of the Catholic Requiem Mass obviously has a place in such a grief-laden programme as this, and its first movement *Requiem aeternam* (Introitus) – Eternal rest – is here presented in a version by Cristóbal de Morales. To follow is Portuguese composer Vincente Lusitano, who by the time he was in his early 30s was in Rome, but ten years later had converted to Calvinism and was married and living in Germany, though what happened after that is not known. A theorist as well as a composer, a few of his works survive, including his four-part *Heu me Domine* (Alas for me, Lord), which was included in an anonymous manuscript on singing from c1551, assumed to be by Lusitano. The text is adapted from the Fifth Respond at Matins for the Dead and is remarkable for its rise in chromatic pitch, making it still revolutionary and unsettling.

Back to our own time, first for Judith Bingham’s *Watch with me*, which was commissioned by the Dean and Chapter of Westminster Abbey to mark the eve of the centenary of the Battle of the Somme and was premièred on 30 June 2016. Bingham elides Matthew’s verses about Jesus at the Garden of Gethsemane (26; 36–39) and the first two stanzas of Wilfred Owen’s *Exposure*, set on the eve of a battle. The lower voices intone the Biblical scene, Owen’s

own evocative and harrowing testimony sounding above. Somewhat more hopeful in looking forward is Joanna Marsh’s *I take thee*, commissioned in 2020 by Stephen Bence for his wife of ten years, Imtiaz Dharker. As Owain Park remarks in his notes for Gesualdo Six’s recording: “The work is in Marsh’s typically inventive harmonic style, opening out into rich added-note chords before subsiding into unisons. A beautiful passage in the text, ‘taking our tea with buttered / hope’ is wonderfully set here, full of joy and laughter.”

Our final Renaissance glance brings us to the last of Cristóbal de Morales’ contributions: *Lux aeterna* (Communion) from his five-voice *Missa pro defunctis* (Requiem). It opens with a bar of plainchant from which the polyphony slowly blossoms; a second plainchant section (*Requiem aeternam dona eis Domine*) has a similar effect and gently leads to a quiet close.

Finally, Richard Rodney Bennett’s *A Good-Night* was composed in 1999 for a compilation work, *A Garland for Linda* – Linda McCartney, who had died in 1998. A recording was released in 2000 in aid of cancer charity, the *Garland Appeal*. The other composers included Paul McCartney, John Tavener, Judith Bingham, John Rutter, David Matthews, Roxana Panufnik, Michael Berkley and Giles Swayne and it included Vaughan Williams’ *Silence and Music* from his 1953 *A Garland for the Queen*. *A Good Night* sets 17th-century poet Francis Quarles, celebrating the most hopeful view that death is a like sleeping safely, “no rest so sure.”

© Nick Breckenfield, 2024

# The Gesualdo Six

The Gesualdo Six is an award-winning British vocal ensemble comprising some of the UK's finest consort singers, directed by Owain Park. Praised for their imaginative programming and impeccable blend, the ensemble formed in 2014 for a performance of Gesualdo's Tenebrae Responsories in Cambridge and has gone on to perform at numerous major festivals across the UK, Europe, North America, Australia and New Zealand.

Notable highlights include a concert in the distinguished Deutschlandradio Debut Series, performances at renowned venues including London's Wigmore Hall, New York's Miller Theatre, the Sydney Opera House, and their debut at the BBC Proms in 2023. The ensemble have collaborated with Fretwork, the Brodsky Quartet, and Matilda Lloyd, and tour a work of concert-theatre titled Secret Byrd with Director, Bill Barclay.

**“Ingeniously programmed and impeccably delivered, with that undefinable excitement that comes from a group of musicians working absolutely as one.”**

GRAMOPHONE

The Gesualdo Six is committed to music education, regularly hosting workshops for young musicians and composers. The ensemble have curated two Composition Competitions, with the most recent edition drawing entries from over three hundred composers worldwide. The group recently commissioned new works from Shruthi Rajasekar and Joanna Marsh, alongside coronasolfège for 6 by Héloïse Werner.

The ensemble have harnessed the power of social media to make classical music accessible to millions worldwide, creating captivating videos from beautiful locations while on tour. The group released their debut recording English Motets on Hyperion Records in early 2018 to critical acclaim, followed by six further albums (Christmas, Fading, Josquin's Legacy, Tenebrae Responsories, Lux Aeterna and William Byrd's Mass for five voices), and most recently Morning Star.



**“Exciting, inventive, vibrant”**

MUSICWEB  
INTERNATIONAL

# Owain Park

Owain Park was born in Bristol in 1993. As well as directing The Gesualdo Six, he maintains a busy schedule of conducting projects with ensembles including London Mozart Players, Southbank Sinfonia, the BBC Concert Orchestra, the Academy of Ancient Music and Cappella Cracoviensis. Owain is Principal Guest Conductor of the BBC Singers and formerly Musical Director of Cambridge Chorale.

Owain's compositions are published by Novello and have been performed internationally by ensembles including the Tallis Scholars and the Aurora Orchestra. While at Cambridge University he studied orchestration with John Rutter, before undertaking a Masters degree in composition. He is composer-in-residence for the London Choral Sinfonia, and was one of BBC Radio 3's 31 under 31 Young Stars 2020. The Choir of Trinity College Cambridge recorded an album of his compositions which was nominated for the BBC Music Magazine Awards. In 2023, Battle Cry, a collaborative album from Helen Charlston (mezzo-soprano) and Toby Carr (theorbo) featuring Owain's composition as the title track, won the Gramophone Award for Best Concept Album.

Owain is a Fellow of the Royal College of Organists (FRCO), and was awarded the Dixon Prize for improvisation, having been Senior Organ Scholar at Wells Cathedral and Trinity College Cambridge. He was a Tenebrae Associate Artist for two seasons, and has worked with ensembles including The Sixteen, Gabrieli Consort, and Polyphony. Owain is a keen gardener, and when he's not on stage he can be found raking, pruning or picking cherry tomatoes.





THURSDAY 16 MAY 2024 AT 12.05PM  
[ENDS APPROX 1.05PM]

Irène Duval

violin

Sam Armstrong

piano

**WOLFGANG AMADEUS MOZART (1756-1791)**

Sonata in G major, K.301

**ROBERT SCHUMANN (1810-1856)**

Sonata No.1 in A minor, Op.105

**GABRIEL FAURÉ (1845-1924)**

Berceuse Op.16

**GABRIEL FAURÉ (1845-1924)**

Andante Op.75

**CLAUDE DEBUSSY (1862-1918)**

Sonata in G minor

# Irène Duval

Born in France to a French father and Korean mother, Irène grew up in Japan, Indonesia and Hong Kong before returning to France at the age of 11.

Since graduating from the Conservatoire de Paris and Kronberg Academy, Irène has firmly established herself as a captivating and passionate performer, and was prize-winner at the 2021 YCAT International Auditions.

In the 23/24 season, Irène will be recording two solo albums to be released by Capriccio. She will also be performing at the Festival Aix en Provence in France, the Lammermuir Festival in Scotland, and the Bendigo Chamber Music Festival in Australia.

Over the 22/23 season Irène made her debut with the Chamber Orchestra of Europe conducted by Sir András Schiff in the opening concert of the Kronberg Festival and returned as soloist with the Royal Philharmonic Orchestra conducted by Jamie Phillips. Irène also made her debut with the Royal Northern Sinfonia conducted by Janusz Piotrowicz, and gave solo and chamber music recitals at Wigmore Hall, the Philharmonie in Paris and across the UK.

She also took part in the IMS Prussia Cove 50th Anniversary concerts and a Boccherini Concert with Steven Isserlis at Wigmore Hall (live streamed), and gives recitals at Perth Concert Hall (broadcast by Radio 3), Konzerthaus Berlin, the Bath and Brighton International Festivals.

Sought after as a chamber musician Irène has collaborated with Khatia Buniatishvili at the

Klavier Ruhr and Verbier Festivals, and has taken part in the Hindsgavl Festival In Denmark and the Alumni and Friends Festival in Kronberg.

Chamber music has also taken her to the Festival de Pâques de Deauville, Les Vacances de Monsieur Haydn, Centre de Musique de Chambre de Paris and Kronberg Academy's Festivals, performing with musicians such as Martin Helmchen, Gidon Kremer, Ferenc Rados, and Christian Tetzlaff.

Irène also took part in the Norsjo Chamber Music Festival, Joie de Vivre Festival in Vienna, the Kryzowa Chamber Music Festival, and regularly returns to Open Chamber Music at IMS Prussia Cove. Irène has performed widely in Europe at major venues and festivals including the Théâtre des Champs Elysées, Salle Gaveau, Dresdner Kulturpalast, Sommets Musicaux de Gstaad, Fondation Singer-Polignac, Festival de la Roque d'Antheron and Les Folles Journées.

Solo highlights include appearances with the Dresdner Philharmonie, Kremerata Baltica and Orchestre Colonne, working with conductors such as Maxim Emelyanychev and Michael Sanderling. In 2017 she released her first CD 'Poèmes' for Mirare/Harmonia Mundi to critical acclaim. Further afield Irène has appeared with L'Orchestre d'Auvergne (conducted by Roberto Fores Veses) and Sinfonia Varsovia (conducted by Robert Trevino) at the National Forum in Tokyo, Japan.

# Sam Armstrong

Hailed as 'a major new talent' International Piano and a 'pianist of splendid individuality' Arts Desk English pianist Sam Armstrong made solo debut recitals at the Concertgebouw Amsterdam, Carnegie Hall's Weill Recital Hall in New York as well as at the Wigmore Hall in London, and as concerto soloist with the National Symphony of Ecuador.

Passionate about chamber music, he has performed with musicians including Elina Buksha, Valeriy Sokolov, Krzysztof Chorleski, Viviane Hagner, Hannah Roberts, Ralph Kirshbaum, Alban Gerhardt, Lars Wouters van den Oudenweijer and Pablo Barragan. He has appeared at festivals including Aldeburgh, Cheltenham, Krzyzowa Music, Mecklenburg-Vorpommen, Prussia Cove Open Chamber Music, Ravinia and in venues such as Seoul Arts Centre, Esplanade Singapore, Kumho Art Hall Seoul, and Manchester's Bridgewater Hall. He has been broadcast on BBC Radio 3, Radio Suisse-Romande/Espace 2, NPO Radio 4, WQXR New York, WFMT Chicago and Radio New Zealand.

Sam maintains a regular partnership with the soprano Katharine Dain, releasing their first album "Regards sur l'Infini" in November 2020. The disc received major critical acclaim and won the prestigious Edison award in December 2021, the jury describing it as "a debut album that hit like a bomb". It was also The Guardian's classical album of the week, was selected amongst Het Parool and Trouw's best classical albums of the

year. The duo have just released their second disc "Forget This Night" which has received major acclaim from the Times, Gramophone, BBC Music Magazine "a remarkable release: beautiful, intelligent and utterly heartfelt" as well as in the Dutch press NRC, Volkskrant & Trouw.

During 2022/23, Sam performed in recitals at the Concertgebouw Amsterdam, Wigmore Hall Concertgebouw Brugge, De Doelen Rotterdam, Perth Concert Hall and festivals of Krzyzowa, Lammermuir, Bath, Wonderfeel and the International Lied Festival Zeist.

He studied with Helen Krizos in Manchester at the Royal Northern College of Music and subsequently in New York with Richard Goode at Mannes College of Music, winning the most important awards for piano in both institutions: first prize in the RNCM Piano Recital Prize and the Nadia Reisenberg Debut Award from Mannes. He also worked with John O'Connor in Dublin and in masterclasses with Leon Fleisher, Menahem Pressler, Mitsuko Uchida, Murray Perahia and Pierre-Laurent Aimard. Sam also studied song repertoire extensively with Cristina Stanescu in New York and Roger Vignoles in London.

In September 2023, he joined the faculty of the Guildhall School of Music and Drama in London as Senior Tutor in Keyboard Chamber Music.



# PIERRE-LAURENT AIMARD

piano



THURSDAY 16 MAY 2024 AT 7.00PM  
[ENDS APPROX 8.45PM]

## JOHANN SEBASTIAN BACH (1685–1750)

Partita No.1 in B flat, BWV 825

- I. PRAELUDIUM
- II. ALLEMANDE
- III. CORRENTE
- IV. SARABANDE
- V. MENUET I
- VI. MENUET II
- VII. GIGUE

## ARNOLD SCHÖNBERG (1874–1951)

Suite Op. 25

- I. PRÄLUDIUM - RASCH
- II. GAVOTTE - ETWAS LANGSAM, NICHT HASTIG (ATTACA)
- III. MUSETTE RASCHER – (GAVOTTE DA CAPO)
- IV. INTERMEZZO
- V. MENUET - MODERATO – TRIO
- VI. GIGUE - RASCH

## FRANZ SCHUBERT (1797–1828)

Ländler and Valses (selection)

- I. FROM WALZER OP.18 D145: NO. 4 IN C-SHARP MINOR
- II. FROM 36 ORIGINALTÄNZE D 365: NO. 26 IN E MAJOR
- III. FROM LÄNDLER D 145: NO. 8 IN D-FLAT MAJOR
- IV. FROM 16 DEUTSCHE TÄNZE, D 783: NO. 15 IN A-FLAT MAJOR
- V. FROM VALSES SENTIMENTALES D 779 OP. 50, NO. 28 IN E-FLAT MAJOR
- VI. FROM LAST WALTZES D146 OP.127: NOS. 5 IN F MAJOR & 15 IN B-FLAT MAJOR
- VII. FROM 36 ORIGINALTÄNZE D 365: NO. 29 IN D MAJOR
- VIII. FROM ZWÖLF DEUTSCHE LÄNDLER FOR PIANO, D 790: NO. 3 IN D MAJOR

**INTERVAL**

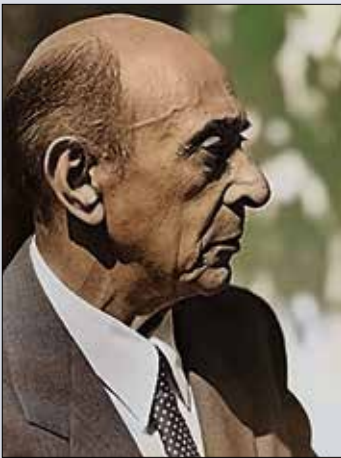
**ROBERT SCHUMANN (1810–1856)**

Carnaval, Op. 9 - Scènes mignonnes sur quatre notes

- I. PRÉAMBLE - QUASI MAESTOSO - PIÙ MOLTO; ANIMATO; VIVO; PRESTO
- II. PIERROT - MODERATO
- III. ARLEQUIN - VIVO
- IV. VALSE NOBLE - UN POCO MAESTOSO
- V. EUSEBIUS - ADAGIO
- VI. FLORESTAN - PASSIONATO
- VII. COQUETTE - VIVO
- VIII. RÉPLIQUE - L'ISTESSO TEMPO (SPHINXES)
- IX. PAPILLONS - PRETISSIMO
- X. A.S.C.H. – S.C.H.A. (LETTRES SANSANTES) - PRESTO
- XI. CHIARINA - PASSIONATO
- XII. CHOPIN - AGITATO
- XIII. ESTRELLA - CON AFFETTO
- XIV. RECONNAISSANCE - ANIMATO
- XV. PANTALON ET COLOMBINE - PRESTO
- XVI. VALSE ALLEMANDE - MOLTO VIVACE
- XVII. PAGANINI - INTERMEZZO. PRESTO
- XVIII. AVEU - PASSIONATO
- XIX. PROMENADE - COMODO
- XX. PAUSE - VIVO
- XXI. MARCH DES ‘DAVIDSBÜNDLER’ CONTRE LES PHILISTINS - NON ALLEGRO; MOLTO PIÙ VIVO; ANIMATO; VIVO; ANIMATO MOLTO; VIVO; PIÙ STRETTO



*Johann Sebastian Bach*  
1685-1750



*Arnold Schönberg*  
1874–1951



*Franz Schubert*  
1797-1828



*Robert Schumann*  
1810-1856



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*“The aim and final end of all music should be none other than the glory of God and the refreshment of the soul.”*

**Johann Sebastian Bach**

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Bach’s Op. 1, published in 1726, was his Partita No. 1 in B flat. It is likely to have been composed earlier, probably as a teaching aid, while Bach was at his Kapellmeister post in Cöthen between 1720 and 1723, before successfully (and at last) being appointed to the position of Cantor at St. Thomas’, Leipzig. He kept close ties with the Prince at Cöthen and – on the occasion of the Prince’s first born by his second wife – Bach presented this very work with a rather flowery dedication, referring to “these trifling musical first fruits” before offering some simpering verse.

The remaining five keyboard Partitas were published separately in ensuing years and, eventually in 1731, were collected together in the Klavierübung. They follow expected style, bringing together a number of short dance movements, although the original meaning was ‘variation’. After the rather stately and gently ornamented opening Praeludium, here we have the German allemande, lighter in tone and contrastingly faster, typically with an up-beat to start and constant semiquaver motion. The ensuing jaunty corrente is in the lively Italian style, rather than its more normal French counterpart, the courente, that had become particularly popular during the reign of Louis XIV. The title simply means ‘flowing’ and here is underpinned with a skipping accompaniment. Despite its wild 16th-

century origins in Latin America and Spain (perhaps also with Moorish influence), the sarabande had slowed down considerably when appropriated by the aristocracy, to become an extended and rather stately, triple-time dance, delicately ornamented and developed. Next come two ‘galanterien’ movements (i.e. guest dances): here two Menuets, the first brittle and the second a little more restrained, with a return to the first’s spikiness to close. To end, as usual, is the gigue (here with constant rippling accompaniment to the rather pedantic theme), developed from the British Jig, but which Bach used in French or Italian forms (here in the lighter latter).

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*“Music is only understood when one goes away singing it and only loved when one falls asleep with it in one's head, and finds it still there on waking up the next morning.”*

**Arnold Schoenberg**

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Almost 200 years on from Bach’s First Partita, Arnold Schönberg composed his own keyboard Suite which clearly follows a similar form of a suite of dances, flanked by a prelude and ending in a jig. His Op. 25 was the first wholly serial score that Schoenberg composed, and the whole work is built on the following tone row, its inversions or retrogrades: E–F–G–D flat–G flat–E flat–A flat–D–B–C–A–B flat. Technically, as the Schott/Universal Wiener Urtext Edition remarks,

this row is “constructed according to the principal of inversionsal hexachordal combinatoriality (in which the corresponding hexachords of the main row and one transposition of its inversion share no common tones; together, in other words, they form a twelve-tone aggregate)”. Note that, if you reverse the final four notes of this tone row (i.e. B flat–A–C–B natural) you get the German musical notation of Bach’s surname, which surely affirms Schönberg’s intended homage to Bach.

The first manuscript for the Präludium was completed between 24 and 29 July 1921, with the other movements being worked on during February and March 1923, but the Suite had to wait until 1925 to be published. The Suite is a bravura example of how to assimilate existing, if ancient, genres into Schoenberg’s new harmonic universe. Each of the movements has rhythmic impulses which are repeated in a way that helps to signpost our way through the music. Additionally, the Gavotte and Musette act as we would expect a scherzo and trio to work – with the Gavotte repeated, as its classical forbears, after the Musette (note how Schoenberg here retains the bagpipe drone but changes it to a tritone rather than the ‘old-style’ perfect fifth). Whilst what we hear remains constantly new, how we hear it is helped by our knowledge (mostly subconscious) of how we expect short suite pieces to go. Schoenberg’s triumph is in melding accepted genres so successfully with his brave new harmonies.

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*“Schubert had ... a double nature, the Viennese gaiety being interwoven and ennobled by a trait of deep melancholy. Inwardly a poet and outwardly a kind of hedonist...”*

**Eduard von Bauernfeld, dramatist**

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Our group of Schubert miniatures are extracted from something like 319 separate dances (ecossaises, minuets, waltzes, deutsche as well as ländler) in 22 sets, and it is not too difficult to imagine the musical soirées that Schubert so often attended and guests dancing to many of these. In essence Pierre-Laurent Aimard has created his own bespoke set. All but one are short, in two parts (typically each section just eight bars, but repeated) and essay various moods, from the strident waltz No 4, from his Op. 18 collection of 12 Waltzes, 17 Ländler and 9 Écossaises D 145 (composed between 1815 and 1821) to the wistful and nostalgic third of his 12 Deutsche Ländler, D 790 which ends the selection. In between we have two waltzes from Schubert’s 36 Originaltänze D 365 (from between 1816 and July 1821): No. 26 with infectious grace notes in the first section, noticeably more sparingly used in the second and, later, No. 29 which has a longer second section, that offers strident contrast before returning to the opening more contained utterance. The Ländler is a country cousin of the waltz and Schubert’s example, D145 No. 8 is rustic in its leaps both in the theme and the

oompah accompaniment. His Deutsche Tänze No. 15 from his D 783 set is smoother and more wistful while, as you might expect from something titled Valses sentimentales, the No. 28 of his D 779 set (published as Op. 50) is sweetly cajoling with a nostalgic echo effect. Despite its title ‘Last Works’ most of the low numbered waltzes in D 145, Op. 127 were composed in 1815, including No. 5, which is much more expansive than what has gone before with, in addition to the two longer repeated sections of the waltz, a B-flat major Trio section before a repeat of the waltz. No. 15, composed like the other higher numbers in February 1823, is back to the shortened form: both halves are remarkably similar, the main difference being the answering phrase to the repeated quavers goes up in the first half and down in the second. After Originaltänze No. 29 we end our reverie on a delicate note with the third of Schubert’s Zwölf Deutsche Ländler D 790, composed in May 1823.

*“To send light into the darkness of men's hearts - such is the duty of the artist.”*

**Robert Schumann**

Schumann’s Carnaval, Op. 9 (the title, seemingly coming from the fact that it was finished around the time of the annual Leipzig carnival), was seriously influenced by a novel by Jean Paul Richter, Flegeljahre (Rowdy Youth), particularly the contrasting characters, masks

and dances as well as the two characters, Vult and Walt, emulating in Schumann’s mind his own contrasting impetuous and contemplative characters, Florestan and Eusebius. There are even butterflies – Papillons – whose transformative magic had already inspired an earlier collection of Schumann’s piano pieces.

In addition to these literary connections there are hidden musical codes. Schumann wrote to his mother on 2 July 1834: “Two gorgeous women have entered our circle. I have told you before of Emilia, the 16-year old daughter of the American consul... The other is Ernestine, daughter of a rich Bohemian, Baron von Fricken – her mother was Gräfin Zettwitz – a wonderfully pure, childlike character, delicate and thoughtful. She really is devoted to me, and cares for everything artistic. She is remarkably musical – everything, in a word, that I might wish my wife to be... If the future asked me whom I would choose, I would answer definitely ‘this one.’”

Schumann later discovered that Ernestine was illegitimate, which ruled her out of (his self-imposed) court, but not before she had become the musical inspiration for Carnaval, for the simple expedient of the letters of her birthplace, Asch. Either fully notated in the German style: A, Es (our E flat), C and H (our B natural), or rearranged to equate to four letters in Schumann’s name that can also be transcribed musically (SCHA), as well as Asch being notated just as As (our A flat), C and H (our B), Schumann was able to use these three motifs for the whole work, which he wrote out – rather archaically in breves – in the middle of the whole set, entitled Sphinxes (not only the

used in the sense of a riddle, but also the word for moth): No 1 is Es C H,A (SCHumAnn); No 2 is As C H and No 3 is A Es C H, both referring to Ernestine’s birthplace. Whether or not Schumann ever intended these three riddles (or ciphers) to be played in performance, they can act as a reflective central pivot to the whole work, and it is up to the performer to include or exclude them.

All the pieces are based on one or other of these coded motifs, with the opening prelude also based on Schubert’s Sehnsuchtwalzer. Those before Sphinxes use the two motifs with A natural, but from No. 10 (Papillons) Schumann takes his inspiration from the second motif, which used A flat. Coupled with the literary inspiration of Jean Paul’s characters and figures from Italian commedia dell’ arte, there are also musicians and acquaintances from real life. While Chopin and Paganini are self-explanatory, for Estrella read Ernestine and for Chiarina read Clara Wieck (Schumann’s future wife), where there is a characteristic downward figure – A flat, G, F, E flat, D –hidden in a counter melody, which Clara herself had used twice in her own works and which Schumann conjured both here and in other works. Schumann told Moscheles in 1837 that he had only added the titles after he had composed the music, although perhaps not, as his own dual personalities appear: Florestan, actually interrupted by a quote from Papillons, offering an adagio contrast to his fervent music, and Eusebius. And poor Ernestine, she lost out on Schumann’s dedication, which eventually was made to violinist-composer Karol Lipiński.



# Pierre-Laurent Aimard

## “A brilliant musician and an extraordinary visionary”

WALL STREET JOURNAL

Pierre-Laurent Aimard is widely acclaimed as an authority in music of our time while recognised also for shedding fresh light on music of the past. His international schedule of creatively conceived concerts, broadcasts and recordings is complemented by a career-long commitment to teaching, giving concert lectures and workshops worldwide.

Pierre-Laurent Aimard has had close collaborations with many leading composers including Helmut Lachenmann, Elliott Carter, Harrison Birtwistle, György Kurtág, Karlheinz Stockhausen, Marco Stroppa, Pierre Boulez, and Olivier Messiaen. During the 2023/24 season he celebrates the music of György Ligeti with projects throughout Europe, North America, Japan and China. Guest Concerto appearances include Czech Philharmonic,

Staatskapelle Dresden, Teatro alla Scala Milan, Orchestre National de France, Danish National Symphony Orchestra and New York Philharmonic. Aimard’s extensive recital touring takes in Southbank Centre London, Elbphilharmonie Hamburg, Musikverein Wien, Philharmonie Luxembourg and Concertgebouw as well as Philadelphia, Chicago and San Francisco. At Paris’ Theatre des Champs Elysees he collaborates with French actor Denis Podalydès for an exploration of Fateless with music by Ligeti, Kurtág, Schoenberg and Cage. Aimard also continues his association with long-standing chamber music partners, most notably Tamara Stefanovich at the Tonhalle Zürich and Madrid’s Centro Nacional de Difusión Musical, and jazz pianist Michael Wollny at Frankfurt Alte Oper.

Upcoming world premieres include Clara Iannotta’s Piano Concerto for the Acht Brucken Festival in Cologne and the Portuguese premiere of Klaus Ospald’s *Se da contra las piedras la libertad*, a work co-commissioned by Casa da Musica, Porto and Cologne’s WDR Symphony Orchestra. Past premieres by Aimard include Carter’s last piece *Epigrams*; Sir Harrison Birtwistle’s works *Responses*; *Sweet disorder*

and the carefully careless and *Keyboard Engine* for two pianos.

The season begins with the September release of a new recording of the complete Bartók piano concertos with Esa-Pekka Salonen and San Francisco Symphony Orchestra. This record is the latest in a series of critically acclaimed collaborations with Pentatone, following *Visions de l’Amen* (2022) recorded with Tamara Stefanovich; Beethoven’s *Hammerklavier Sonata & Eroica Variations* (2021), and Messiaen’s magnum opus *Catalogue d’oiseaux* (2018) which garnered multiple awards including the prestigious German music critic’s award “Preis der Deutschen Schallplattenkritik.”

An innovative curator and uniquely significant interpreter of piano repertoire from every age, Aimard has been invited to direct and perform in numerous residencies including recently for Musikkollegium Winterthur where over the season he celebrated different composers and opened with the complete cycle of Beethoven Piano Concertos. Elsewhere, he has performed ground-breaking projects at Porto’s Casa da Musica, New York's Carnegie Hall and Lincoln Center, Konzerthaus Vienna, Alte Oper Frankfurt, Lucerne Festival,

Mozarteum Salzburg, Cité de la Musique in Paris, Tanglewood Festival, the Edinburgh Festival, and as Artistic Director of the Aldeburgh Festival from 2009 to 2016.

Aimard is the recipient of many prizes, receiving the prestigious International Ernst von Siemens Music Prize in 2017 in recognition of a life devoted to the service of music and the Leonie Sonning Music Prize, Denmark’s most prominent music award in 2022.

A member of the Bayerische Akademie der Schönen Künste, Aimard has held professorships at the Hochschule Köln and was previously an Associate Professor at the College de France, Paris. In spring 2020, he re-launched a major online resource *Explore the Score* in collaboration with the Klavier-Festival Ruhr, which centres on the performance and teaching of Ligeti’s piano music.



FRIDAY 17 MAY 2024 AT 12.05PM  
[ENDS APPROX 1.05PM]

# Northern Reeds

**ROBERT SCHUMANN (1810-1856)**

Waldszenen (arr. Raaf Hekkema)

**EDEN LONGSON (b.1994)**

Thunder Rolled... It Rolled A Six

**JENNI WATSON (b.1985)**

Helios (arr. Sean Hayes)

**KEV WONG**

Last but not least

**GEORGE GERSHWIN (1898-1937)**

An American in Paris (arr. Raaf Hekkema)

Northern Reeds was founded in 2019 by five graduates of the Royal Northern College of Music, and is the UK's first established reed quintet. This new and exciting chamber music format comprises five reeded instruments of the woodwind family: the oboe (Hannah Seymour), saxophone (Nathan Holroyd), clarinet (Chris Hardy), bass clarinet (Beth Machell) and bassoon (Alice Keegan).

Northern Reeds are the winners of the Royal Philharmonic Society Henderson Chamber Ensemble Award 2022, RNCM Fewkes Prize 2022, the June Emerson Wind Music Launchpad Prize 2022, and the RNCM Christopher Rowland Prize Audience Vote 2022. The group has performed in venues across the country including the Bridgewater Hall, the Stoller Hall and Manchester Central Library. They have recently released their self-titled debut album featuring four

new pieces by UK composers, alongside Schumann's Waldszenen. They are the first UK group to be admitted into Calefax's International Reed Quintet Network and recently had the pleasure of working alongside the group in judging their annual Calefax Composers Competition. Alongside this, Northern Reeds has commissioned new works for reed quintet by composers such as Tak-Kei Wong and Eden Longson. The quintet was recently the subject of articles in magazines by CASSGB and the British Double Reed Society.

Northern Reeds are honoured to have been supported by the Royal Philharmonic Society Henderson Chamber Ensemble Award, June Emerson's Launchpad Prize and the RNCM Fewkes Prize.





Marc-André  
Hamelin

piano

# TAKÁCS QUARTET

FRIDAY 17 MAY 2024 AT 7.00PM  
[ENDS APPROX 8.55PM]



JOSEPH HAYDN (1732–1809)

String Quartet in B-flat Op 76 No 4 Sunrise (No 63 / Hob III:78)

- I. ALLEGRO CON SPIRITO
- II. ADAGIO
- III. MENUETTO: ALLEGRO
- IV. FINALE: ALLEGRO MA NON TROPPO

MAURICE RAVEL (1875–1937)

String Quartet in F major

- I. ALLEGRO MODERATO. TRÈS DOUX
- II. ASSEZ VIF. TRÈS RYTHMÉ
- III. TRÈS LENT
- IV. VIF ET AGITÉ

INTERVAL

CLAUDE DEBUSSY (1862–1918)

from Images Book I No. 1 Reflets dans l'eau ANDANTINO MOLTO. TEMPO RUBATO

ANTONÍN DVOŘÁK (1841–1904)

Piano Quintet No. 2 in A major, Op. 81

- I. ALLEGRO MA NON TANTO
- II. DUMKA. ANDANTE CON MOTO
- III. SCHERZO (FURIANT). MOLTO VIVACE
- IV. FINALE. ALLEGRO

Known as both the ‘father of the symphony’ and ‘father of the string quartet’, Joseph ‘Papa’ Haydn left copious quantities of each genre and we join him in his later career, free of most of his commitments to the Eszterházy family and able to travel, most famously to London in both 1791 and again in 1794. Haydn’s penultimate set of published quartets, Op 76, as usual a group of six quartets, was commissioned by Count Joseph Erdödy. Haydn composed them during 1796 and 1797, after he had returned home from his second London sojourn. They were published two years later on the cusp of the new century and include two famous ‘nicknamed’ quartets: No. 3, the ‘Emperor’ and No. 4 the ‘Sunrise’.

*“It is the melody which is the charm of music, and it is that which is most difficult to produce. The invention of a fine melody is a work of genius.”*

Joseph Haydn

It is the very opening of the B-flat quartet that gave it its nickname, Sunrise. The first violin’s rising phrase seems to describe the rising sun, although Haydn immediately compliments it with the cello’s descending phrase in place of a second subject. In fact, although not marked, the violin’s upward curve acts as a slow introduction, before the spirited allegro makes the pace; the cello’s descending answer also seems to slow the pace, but only momentarily. The rest of the movement, including further “sunrises” and, perhaps, “sunsets”, effervescently plots its course to its final emphatic chords.



Joseph Haydn  
1732-1809

Built from just five notes heard at the very outset (a pattern immediately repeated), the E-flat Adagio offers us rapt instrumental interchanges, though in a much more consoling frame of mind, each instrument (though mainly the first violin) gently pulling away. At the end, each player takes the five-note phrase in canon, each over-lapping the others.

The jaunty, insistent minuet, with its more dramatic trio couched in two different sections, the first accompanied by a bagpipe-like drone, prepares us for the high spirits of the finale, with its distinctive ornamentation adding a comical quip to each statement of the theme and an ever-growing extension to the final phrase that seems to keep us hanging longer every time. There’s an expected minor-key episode and a repeat of the first section, before an unexpected coda, which speeds up dramatically and brings the quartet to a rousing, if breathless, unison close.



Maurice Ravel’s 1902 String Quartet followed Debussy’s after nearly a decade. It came at a time when relations between the two composers had soured (mainly caused by associates and hangers on) and the two composers had stopped visiting each other. Intriguingly, then, it was Debussy who defended Ravel’s Quartet after its dedicatee, Ravel’s teacher Fauré, had “found the fourth movement stunted, badly balanced, in fact a failure. In the end, Debussy was asked for his opinion, and he reassured and congratulated the younger man, writing him a solemn injunction: ‘In the name of the gods of music, and in mine, do not touch a single note of what you have written in your Quartet’.” Ravel commented “My

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*“Music, I feel, must be emotional first and intellectual second.”*

**Maurice Ravel**

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String Quartet represents a conception of musical construction, imperfectly realised no doubt, but set out much more precisely than in my earlier compositions.”

Contrasting its first theme’s warm, natural lyricism with the wavering wistfulness of the second, the opening Allegro’s short development then turns the emotional key before recapitulating the long-breathed calm opening and slowing to the end. Emulating Debussy, the Scherzo opens with a jaunty pizzicato quasi-Spanish first theme, melting into its bowed section amidst trills before slowing

sublimely for the rapt ‘Trio’ section. Pizzicato lines are reintroduced which, with guitar-like strumming, herald the eventual return of the Scherzo proper. The ‘very slow’ third movement echoes the quartet’s very start: a nostalgic reverie, intimate but also at times distracted and unsettled which, despite a central section blossoming to a more positive climax, rapidly falls back to its more unsettled musings despite the calm ending. The Finale, opening in an agitated 5/8, also has a throw-back to the opening movement’s first theme in a much more relaxed 3/4. These two time signatures leapfrog each other in ever quicker haste, more so even in the spirited, rushing coda.

Turning to the solo keyboard, we join Claude Debussy around the same time as Ravel’s String Quartet, for the first of his first published set of solo piano Images. Debussy wrote to his publisher J Durand on 11 September 1905: “Have you played the Images...? Without false pride, I feel that these three pieces hold together well, and that they will find their place in the literature of the piano... to the left of Schumann, or to the right of Chopin, whichever you like.”

Although most often thought to have been the product of 1904 and 1905, prior to their official première on 3 March 1906 at a concert at the Société Nationale, given by Ricardo Viñes, it was Viñes that confided to his diary that Debussy had played him early versions of Reflets dans l'eau and Mouvement as early as December 1901.

Despite his avowed distaste of Wagner, it is interesting that Debussy’s Reflets dans l’eau (Reflections in Water) climaxes in a passage in E flat (along with A flat and F a harmonic cornerstone



*Claude Debussy*  
1862 - 1918

for the piece), which is the very key that Wagner starts his Ring Cycle, with the depiction of the Rhine maidens at the start of Das Rheingold (Debussy would also reach an E flat major climax in another of his water-based inspirations, Poissons d’or). Moreover, as Paul Roberts points out in his Images: The Piano Music of Claude Debussy (Amadeus Press, 1996, p 25), there is a depth to Debussy’s water imagery here more akin to the later La cathédrale engloutie from the first book of Préludes, which goes against the idea that Debussy was simply mimicking impressionistic art works to illustrate shimmering reflections. The soundworld Debussy evokes can also be argued to have been influenced by the Javanese Gamelan music he had first heard at the Paris Expo in 1899 and again the following year. Reflets dans l'eau ends in a series of gong and bell sonorities.



*Maurice Ravel*  
1875-1937

Returning to Central Europe to end, we join Antonín Dvořák in his beloved Bohemia. His Second Piano Quintet was composed in 1887 and was directly inspired by his attempts to revise his earlier A minor Piano Quintet Op 5, dating from 15 years earlier. Frustrated at how hard it was to make something out of his 1872 work – and, seemingly, he tried for five months during the spring and summer of 1887 – Dvořák miraculously composed a new piano quintet, in the same key, in just six weeks between mid-August and early October. It was premièred on 6 January 1888 in Prague and published that same year.

The opening Allegro ma non troppo’s main themes are each introduced by, respectively, a pensive cello after two-bars’ introduction of the piano’s halting accompanying rhythm; and the viola. Note Dvořák’s constant sense of reinvention (indeed the second theme is already a development from the transition



Antonín Dvořák  
1841-1904

passage that leads into it) and how he can wring the emotional changes: the music suddenly rising up in agitation and falling back again to a delicate sweetness. Indeed the second theme comes as a meandering contrast to the helter-skelter passage Dvořák is able to develop with the first theme. The development utilises all these elements, while the recapitulation still sees Dvořák's inspiration expanding on his original ideas, building to the fervent coda.

The middle two movements are fashioned from two of Dvořák's favourite Bohemian musical forms: the dumka and the furiant, however freely he adapts both. The dumka is like a rondo, with the nostalgically melancholy returning theme alternating with faster sections, in the overall A-B-C-A-B-A structure. Here 'B' is marked *un pochettino più mosso* ('just a little faster'): a duet for the two violins, with pizzicato accompaniment on the lower strings. The main contrast really comes with the vivace 'C' section – unique in Dvořák's output – a boisterous "wild dance" which is developed from the rondo theme. From the

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*"To have a wonderful idea is nothing special. The idea comes of its own accord and, if it's fine and great, man cannot take the credit for it. But to take a fine idea and make something great of it, that is the hardest thing to do; that is what real art is!"*

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Antonín Dvořák

highpoint of this musical arch-like structure, the music retraces its steps through both 'A' and 'B' sections to its close.

A furiant would normally contrast triple and duple time (3/4 against 2/4), but here the opening of the scherzo is a brisk Czech waltz – Valčík – with a second section utilising a 6/8 lilt. The sublime Trio is a subtle string of moving chords, underpinned by pizzicato cello and rippling piano which cannot help referring to the scherzo theme, which allows a seamless transition back to the opening music, before the scintillating coda.

An introduction of a repeated five-note phrase heralds a finale of Dvořák's typical organic growth with its contrasts between ardent and more delicate passages, so natural and so effortless: in a word, so Bohemian.. The music eventually comes to a still plateau, from which the infectious rhythm that has driven the whole movement returns to power the music into the virtuosic coda.

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**Classical  
music doesn't  
get much  
more life-  
enhancing  
than this.**

THE GUARDIAN

# The Takács Quartet

The world-renowned Takács Quartet is now entering its forty-ninth season. Edward Dusinberre, Harumi Rhodes (violins), Richard O'Neill (viola) and András Fejér (cello) are excited about the 2023-2024 season that features varied projects including a new work written for them. Nokuthula Ngwenyama composed 'Flow,' an exploration and celebration of the natural world. The work was commissioned by nine concert presenters throughout the USA. July sees the release of a new recording of works by Samuel Coleridge-Taylor and Dvořák for Hyperion Records, while later in the season the quartet will release works by Schubert including his final quartet in G major. In the Spring of 2024 the ensemble will perform and record piano quintets by Price and Dvořák with long-time chamber music partner Marc-Andre Hamelin.

As Associate Artists at London's Wigmore Hall the Takács will perform four concerts featuring works by Hough, Price, Janacek, Schubert and Beethoven. During the season the ensemble will play at other prestigious European venues including Berlin, Geneva, Linz, Innsbruck, Cambridge and St. Andrews. The Takács will appear at the Adams Chamber Music Festival in New Zealand. The group's North American engagements include concerts in New York, Boston, Philadelphia, Baltimore, Washington DC, Vancouver, Ann Arbor, Phoenix, Berkeley, Los Angeles, Portland, Cleveland, Santa Fe and Stanford. The ensemble will perform two Bartók cycles at San Jose State University and Middlebury College and appear for the first time at the Virginia Arts Festival with pianist Olga Kern.

The members of the Takács Quartet are Christoffersen Fellows and Artists in Residence at the University of Colorado, Boulder. For the 23-24 season the quartet enter into a partnership with El Sistema Colorado, working closely with its chamber music education program in Denver. During the summer months the Takács join the faculty at the Music Academy of the West, running an intensive quartet seminar.

The Takács has recorded for Hyperion since 2005. Their recordings are available to stream at <https://www.hyperion-streaming.co.uk> In 2021 the Takács won a Presto Music Recording of the Year Award for their recordings of string quartets by Fanny and Felix Mendelssohn, and a Gramophone Award



**“the  
characteristic  
Takács sound  
– aristocratic,  
intellectual,  
full-bodied....”**

STRINGS MAGAZINE

with pianist Garrick Ohlsson for piano quintets by Amy Beach and Elgar. Other releases for Hyperion feature works by Haydn, Schubert, Janáček, Smetana, Debussy and Britten, as well as piano quintets by César Franck and Shostakovich (with Marc-André Hamelin), and viola quintets by Brahms and Dvorák (with Lawrence Power). For their CDs on the Decca/London label, the Quartet has won three Gramophone Awards, a Grammy Award, three Japanese Record Academy Awards, Disc of the Year at the inaugural BBC Music Magazine Awards, and Ensemble Album of the Year at the Classical Brits. Full details of all recordings can be found in the Recordings section of the Quartet's website.

The Takács Quartet is known for its innovative programming. In 2021-22 the ensemble partnered with bandoneon virtuoso Julien Labro to premiere new works by Clarice Assad and Bryce Dessner, commissioned by Music Accord. In 2014 the Takács performed a program inspired by Philip Roth’s novel *Everyman* with Meryl Streep at Princeton, and again with her at the Royal Conservatory of Music in Toronto in 2015. They first performed *Everyman* at Carnegie Hall in 2007 with Philip Seymour Hoffman. They have toured 14 cities with the poet Robert Pinsky, and played regularly with the Hungarian Folk group Muzsikás.

In 2014 the Takács became the first string quartet to be awarded the Wigmore Hall Medal. In 2012, Gramophone announced that the Takács was the first string quartet to be inducted into its Hall of Fame. The ensemble also won the 2011 Award for Chamber Music and Song presented by the Royal Philharmonic Society in London.

The Takács Quartet was formed in 1975 at the Franz Liszt Academy in Budapest by Gabor Takács-Nagy, Károly Schranz, Gabor Ormai and András Fejér, while all four were students. The group received international attention in 1977, winning First Prize and the Critics’ Prize at the International String Quartet Competition in Evian, France. The Quartet also won the Gold Medal at the 1978 Portsmouth and Bordeaux Competitions and First Prizes at the Budapest International String Quartet Competition in 1978 and the Bratislava Competition in 1981. The Quartet made its North American debut tour in 1982. Members of the Takács Quartet are the grateful beneficiaries of an instrument loan by the Drake Foundation. We are grateful to be Thomastik-Infeld Artists.

**A performer  
of near  
super-human  
technical  
prowess**

THE NEW YORK  
TIMES

**“Hamelin  
remains a  
poet with  
whom no  
string player  
has ever  
failed to fall  
in love with.”**

STRINGS MAGAZINE

# Marc-André Hamelin

Pianist Marc-André Hamelin is known worldwide for his unrivaled blend of consummate musicianship and brilliant technique in the great works of the established repertoire, as well as for his intrepid exploration of the rarities of the 19th, 20th, and 21st centuries.

Highlights of Mr. Hamelin’s 2023–2024 season include a vast variety of repertoire performed with the Staatorchester Hagen (Beethoven’s Piano Concerto No. 3), Netherlands Radio Philharmonic (Reger’s Piano Concerto), and Los Angeles Chamber Orchestra (music by Franck and Boulanger). Recital and chamber music appearances take Mr. Hamelin to Prague, Poland, Oslo, Rome, Lithuania, Hamburg’s Elbphilharmonie, London’s Wigmore Hall, Amsterdam’s Muziekgebouw, Portland Piano International, Cleveland Chamber Music Society, Cliburn Concerts and Brevard Music Center with Johannes Moser, and across the U.S. with the Takács Quartet. Festival appearances include Tanglewood, Le Festival de Lanaudière, Grand Teton Music Festival, Tuckamore Festival, Schubertiade, and Rockport Chamber Music Festival.

Mr. Hamelin is an exclusive recording artist for Hyperion Records, where his discography spans more than 70 albums. In September 2023, the label released Mr. Hamelin’s recording of Fauré’s Nocturnes and Barcarolles, including a short four-hand suite, played with his wife, Cathy Fuller. This album was an ‘Editor’s Choice’ for Gramophone Magazine in October 2023, and was named by the Sunday Times as one of the 10 Classical Albums of the year.

Mr. Hamelin has composed music throughout his career, with over 30 compositions to his name. The majority of those works—including the Etudes and Toccata on “L’homme armé,” commissioned by the Van Cliburn International Piano Competition—are published by Edition Peters. His most recent work, “Hexensabbat”, was premiered at Le Piano Symphonique festival in Lucerne, 2023. Mr. Hamelin makes his home in the Boston area with his wife, Cathy Fuller, a producer and host at Classical WCRB. The recipient of 7 Juno Awards and 11 Grammy nominations, Mr. Hamelin is also an Officer of the Order of Canada, a Chevalier de l’Ordre national du Québec, and a member of the Royal Society of Canada.

SATURDAY 18 MAY 2024 AT 7.00PM  
[ENDS APPROX 8.45PM]

# AQUINAS PIANO TRIO

VIOLIN  
Ruth Rogers

CELLO  
Katherine Jenkinson

PIANO  
Martin Cousin



JOSEPH HAYDN (1732–1809)

Piano Trio in D major Hob XV:7

- I. ANDANTE CON VARIAZIONI
- II. ANDANTE
- III. ALLEGRO ASSAI

FELIX MENDELSSOHN BARTHOLDY (1809–1847)

Piano Trio No. 2 in C minor Op. 66

- I. ALLEGRO ENERGICO E FUOCO
- II. ANDANTE ESPRESSIVO
- III. SCHERZO. MOLTO ALLEGRO QUASI PRESTO
- IV. FINALE. ALLEGRO APPASSIONATO

INTERVAL

FRANZ SCHUBERT (1797–1828)

Piano Trio in B-flat major D898

- I. ALLEGRO MODERATO
- II. ANDANTE UN POCO MOSSO
- III. SCHERZO: ALLEGRO
- IV. RONDO: ALLEGRO VIVACE

“Since God has given me a cheerful heart, He will forgive me for serving Him cheerfully.”

Joseph Haydn

Joseph Haydn was a prolific composer, even his 108 symphonies (104 of which are sequentially numbered) are overshadowed by a now-outdated form of baryton trios, of which he wrote 126 (a baryton was a cello-like instrument with an additional set of plucked strings, of which Haydn’s patron was a noted exponent). Next in line are Haydn’s 68 string quartets, then the 62 piano sonatas (of which some are lost and Anthony van Hoboken, who famously catalogued Haydn’s works only recognised 52), and only then come the piano trios, numbering 45.

And yet these piano trios were important, particularly because of their piano parts. The great American scholar and pianist Charles Rosen, in his acclaimed book The Classical Style, pointed out their brilliance over and above Haydn’s solo sonatas, and praised their improvisatory and spontaneous spirit. While the violin part also finds greater freedom, the cello part – clearly a throwback to the basso continuo in baroque forms, like the trio sonata – often doubles of the piano; or – as Rosen questions – does the piano follow the cello, as the bass strings ground the music with a distinctive texture?

Most of Haydn’s 45 Piano Trios date from late in his career, but we join ‘Papa’ Haydn in the early

1780s when he had to delay the composition of three piano trios for the publisher Artaria because of work on two operas for Esterhazy: Orlando Paradiso and Armida. He was only able to supply the trios (Nos. 6–8) in 1784 and 1785, the outer two in two movements, but the middle one, No. 7 in D major in three delightfully idiosyncratic movements. A slow variation movement is followed by another Andante – a two-part Siciliana complete with pizzicati, before the final Allegro assai, with a contrasting minor-key section. Richard Wigmore in his Faber Pocket Guide to Haydn (2009, p.223) describes it as “a rondo in contradanse style that indulges in some comically outlandish harmonic adventures” before adding a short piano cadenza and a return to the tonic before the end.

“Ever since I began to compose, I have remained true to my starting principle... to write solely as I myself thought best, and as it gave me pleasure.”

Felix Mendelssohn

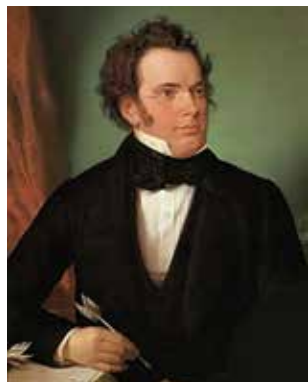
Some sixty years later, Felix Mendelssohn composed his Second Piano Trio in 1845 in Leipzig, some six years after composing his First Piano Trio which had elicited Robert Schumann to claim that Mendelssohn as “the Mozart of the 19th century.”



*Joseph Haydn*  
1732-1809



*Felix Mendelssohn*  
1809-1847



*Franz Schubert*  
1797-1828

Mendelssohn’s pupil at the time, English pianist, composer and writer of harmony and counterpoint textbooks, William Smith Rockstro wrote that he had looked through Mendelssohn’s study (with permission) and found “his Pianoforte Trio in C minor, as yet unpublished, and untried.” Mendelssohn then said that the violinist Ferdinand David would arrive the following day, and the day after that Rockstro went on: “Mendelssohn gave a delightful little party, at which the two friends, assisted by an excellent violoncellist, played the C minor Trio, for the first time, with scarcely less effect than they afterwards produced when introducing it to the general public at the [Leipzig] Gewandhaus” (quoted from Roger Nichols’ Mendelssohn Remembered, Faber and Faber, 1997 p 214).

In the opening movement, the piano’s seething quavers (Hebrides-like), soon taken by violin and cello, contrast with a second subject more sweetly in E flat, before ending with a third theme in G minor. There are calmer passages, but the

rhythmic impulses dominate (even in the quietest middle section, the piano’s arpeggiated triplets soon help to ratchet up the tension again).

Like his solo piano *Leider ohne Worte* (‘songs without words’), Mendelssohn’s expressive slow movement unfolds, ebbs and flows, though not without moving away from its opening E flat major to explore minor keys as the violin and cello make as much as possible of the opportunities for a duet.

Mendelssohn himself remarked that his G-minor Scherzo (with G-major Trio) was “a trifle nasty to play.” It is as fleet-footed as his *A Midsummer Night’s Dream* music, which he had expanded at the behest of King Friederich William IV of Prussia just a couple of years before. The surging rush of semiquavers hardly gives the players time to breath, made harder still that everything has to be so delicate. This fairy music evaporates into thin air almost as soon as it has begun.

The finale, in 6/8, returns to the use of three subjects, though this time with the principal C

minor rondo theme contrasted by two separate episodes – in E flat and A flat respectively, the second of which is a chorale with passing reference to Martin Luther’s *Gelobet seist Du, Jesu Christ* (‘Praised be you, Jesus Christ’) as set by Mendelssohn’s beloved Bach. By such means Mendelssohn is able to envelop his continuing restless rhythmic imagination with an organic sense of grandeur that is typified by the return at the end of the chorale theme in blazing C major.

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*“In originality of harmony and modulations, and in his gift of orchestral colouring, Schubert has had no superior.”*

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**Antonín Dvořák**

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Franz Schubert’s first Piano Trio, in B flat D 898 – certainly the most carefree of his two – is somewhat difficult to date. The later E-flat Piano Trio, D 929 (published as Op. 100), we know was written in late 1827, when Schubert was making a fair copy of *Winterreise*. But the manuscript of the B-flat Trio is lost, and there is no specific correspondence referring to it. However, we know of a Schubert piano trio that was performed on 26 March 1828, and this is assumed to be the E-flat Trio, so Schubert’s 18 January letter to Anselm Hüttenbrenner referring to “a new Trio of mine, which pleased very much” (which probably refers to a concert at the Philharmonic Society hall on 26

December given by the Szchuppanzigh Quartet) must refer to the B flat work.

In any case, all references in early catalogues and its publication in 1836 refer to it as his “premier Grand Trio” and the notion that it is a close neighbour to the E flat Trio is boosted by the manuscript of the E-flat Notturmo D897, thought to have been a discarded original slow movement for the Trio. Written on the same paper and with stylistic qualities akin to the E-flat Trio and *Winterreise* this, presumably, indicates Schubert’s composition of these two such genial works back-to-back.

The cello part, often written in its upper register, suggests that Schubert equated the form with his beloved piano duets. Perhaps the lyrical high spiritedness of the music was a result of his enjoyable Styrian holiday that September.

The expansive opening movement presents its two themes simply; develops them briefly before opening the recapitulation in G flat (not the expected tonic) – then in D flat – before the piano is allowed to return in B flat; and ends with a short coda. The “new” slow movement (as with the Notturmo, in E flat) is in three sections, the middle of which is in C minor (then C major) and distinctly ornamented. The irresistible Scherzo is ideally contrasted with the smoother Trio, while the indication that the Finale is a Rondo is slightly misleading, as the principal theme only occurs twice. Sometimes criticised as an example of Schubert at his most prolix, the traversal of harmony is ingenious and, for most, this music will not outstay its effusive welcome, ending in a Presto coda.

© Nick Breckenfield, 2024



# Aquinas Piano Trio

Described by Gramophone as, ‘spot-on in interpretative instinct’, the Aquinas Piano Trio has established itself as one of Britain’s most sought-after chamber groups. Following their Wigmore Hall debut in December 2015, Musical Opinion commented, ‘This sold out concert hall was in awe, ecstatic with joy at the final cadence.’ Their list of recordings includes the Saint-Saens Trios, released on Guild in 2015,

**“exquisite virtuosity from all the players, with beautiful tone and flawless unity and movement”**

LEWIS WOLSTANHOLME, MUSICAL OPINION

and their CD of Mendelssohn Trios was Strad Magazine’s Choice of the Month in May 2015: ‘The Aquinas Trio rejoices in these cherishable scores with a symphonic sweep and an insatiable forward momentum ... This is an enormously impressive coupling.’

The Aquinas Trio released 3 discs of Haydn trios on Naxos between 2022-23, all to universal acclaim, with the Strad remarking ‘The Aquinas Trio brings flawless ensemble and a lively intelligence to these relatively neglected pre-1770 works’ and Fanfare Magazine stating ‘I

have never enjoyed Haydn trios as much as in these performances. Aquinas’s easy-going spirit is captivating.’

The trio’s past engagements include a Schumann concert series at Kings Place, London, as well as performances at the Little Missenden Festival, the Chipping Campden International Music Festival, the Menton Festival in France and the Kirker Chopin Festival in Mallorca. Their continuing support of contemporary music saw premieres of new works by Thomas Hyde and Rob Keeley during the 2016/17 season, with a Naxos CD release of Rob Keeley’s Piano Trio no.2 in 2019, Lawrie Rose’s piano trio for Stone Records in 2022, alongside Smetana and Rachmaninov trios and Michael Stimpson’s complete works for piano trio in 2023.

Highlights of the 23/24 season include a return to Chipping Campden Music Festival and a recital for Sherborne Abbey Festival.

They will also perform a series of 5 recitals between 2022-26 at Wigmore Hall.

## Ruth Rogers

Ruth Rogers studied with Itzhak Rashkovsky and Herman Krebbers. Described as “the finest of the younger generation of violinists” (Musical Opinion) and hailed by the Guardian as “superb”, Ruth is in demand as soloist, leader, and chamber musician.

In 2015 Ruth was appointed as a leader of the London Mozart Players. She worked as Co-Leader of the Bournemouth Symphony Orchestra from 2008 until 2012 and appears as a guest leader of many other major orchestras including the Hallé, BBC Philharmonic, City of Birmingham Symphony Orchestra, Scottish Chamber Orchestra and the Royal Liverpool Philharmonic.

Ruth also plays with the John Wilson Orchestra at the BBC Proms.

## Katherine Jenkinson

Katherine Jenkinson is recognised as one of the UK’s leading cellists specialising in solo and chamber music. In 2017, Katherine had the privilege of recording a new cello concerto with The Royal Philharmonic Orchestra which was written for her by the British composer, Oliver Davis. Chamber music is a key part of Katherine's musical life.


She was a founder member of The Rautio Piano Trio, and was a member of The Allegri String Quartet 2008-2011 and Iuventus Quartet and Ensemble.

In Contemporary music, Katherine has worked closely with composers, Arvo Pärt, Anthony Payne, Richard Allain and Thomas Hyde. Katherine plays on an Italian cello by Taningardi made in 1703. She is grateful to the Countess of Munster for their help in the purchase and restoration of this cello.

## Martin Cousin

Martin Cousin is now regarded as one of the most exceptional pianists of his generation, having been awarded 1st prize at the 2005 Ettore Pozzoli International Piano Competition (Seregno, Italy) and Gold Medal at the 2003 Royal Over-Seas League Music Competition (London). Martin has performed as concerto soloist with the Philharmonia, London Philharmonic, Halle, Royal Philharmonic and BBC Concert Orchestras. 2006 saw the release of his debut CD of Rachmaninov's Sonata No 1 and Morceaux de Salon with SOMM Recordings, which was selected as Classical CD of the week by the Daily Telegraph. The US magazine Fanfare added, "This is the performance of the 1st Sonata that I have always heard in my head but never thought I'd actually get to hear with my ears. This guy's the Real Deal!"

He now records exclusively for Naxos and released 2 discs of Rubinstein’s piano music in 2023, gaining 5 stars in MUSICA Magazine, 5 tuning forks from Diapason and 4 stars from Ritmo Magazine. American Record Guide remarked ‘Martin Cousin is a fine pianist and up to all the considerable demands of these pieces.’ 2 discs of Liszt’s Operatic Transcriptions will be released in 2024 and 2 more discs of Scarlatti will be recorded in 2024, for release in 2025.



SUNDAY 19 MAY 2024 AT 7.00PM  
[ENDS APPROX 9.00PM]

# PAVEL KOLESNIKOV & SAMSON TSOY

piano duo

“Hands and fingers crisscrossed as one, as if braiding and twisting lace. The initial impression that Tsoy gives structure, Kolesnikov poetry, is entirely dashed when they reverse parts and pianos: each provides both.”

THE GUARDIAN



IGOR STRAVINSKY (1882–1971)

Le Sacre du Printemps (The Rite of Spring) for piano four hands  
Scenes of Pagan Russia in Two Parts

Première partie – L’Adoration de la terre (The Adoration of the Earth)

- I. INTRODUCTION
- II. LES AUGURES PRINTANIER (THE AUGURS OF SPRING)
- III. DANSES DES ADOLESCENTES (DANCES OF THE YOUNG GIRLS)
- IV. JEU DU RAPT (MOCK ABDUCTION)
- V. RONDES PRINTANIÈRES (SPRING ROUND DANCES)
- VI. JEUX DES CITÉS RIVALES (RITUAL OF THE RIVAL TRIBES)
- VII. CORTÈGE DU SAGE (PROCESSION OF THE SAGE)
- VIII. LE SAGE (THE SAGE)
- IX. DANSE DE LA TERRE (DANCE OF THE EARTH)

Seconde partie – La Sacrifice (The Sacrifice)

- X. INTRODUCTION
- XI. CERCLES MYSTÉRIEUX DES ADOLESCENTES (MYSTICAL CIRCLE OF THE YOUNG GIRLS)
- XII. GLORIFICATION DE L’ÉLUE (GLORIFICATION OF THE CHOSEN ONE)
- XIII. EVOCATION DES ANCÊTRES (EVOCATION OF THE ANCESTORS)
- XIV. ACTION RITUELLE DES ANCÊTRES (RITUAL OF THE ANCESTORS)
- XV. DANS SACRALE: L’ÉLUE (SACRIFICIAL DANCE: THE CHOSEN ONE)

INTERVAL

LEONID DESYATNIKOV (BORN 1955)

Trompe-l’œil

FRANZ SCHUBERT (1797–1828)

Fantasie in F minor D 940

- I. ALLEGRO MOLTO MODERATO
- II. LARGO
- III. ALLEGRO VIVACE

“I haven't understood a bar of music in my life, but I have felt it.”

Igor Stravinsky

The idea for The Rite of Spring came to Stravinsky before he had completed The Firebird. In St Petersburg in 1910 he dreamt of “a solemn pagan rite: sage elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of spring.” Excited by the idea, he mentioned it to his painter friend, Nicholas Roerich (who specialised in pagan subjects) and Diaghilev, both of whom were enthusiastic. However, Petrushka intervened and the Rite had to wait until 1912. Then performances scheduled for that year were put back as Nijinsky, the great dancer whom Diaghilev wanted as choreographer, was too busy. Stravinsky was present during the rehearsals, which were prepared to Stravinsky’s own piano four hands version of the score, though he had to give Nijinsky basic music lessons for him to understand the score’s rhythmic complexities. Stravinsky did not complete the orchestration until 18 March 1913, just ten days before the première at Paris’ Théâtre de Champs-Élysées with Pierre Monteux conducting.

The riot that night is often reported, resulting in a Parisian joke that retitled it “Le Massacre du Printemps”. As to the ballet’s real title, it was designer Bakst who suggested Le Sacre for

the French, which became known as The Rite in English, although the ballet’s original title in Russian was Vesna Svyashchennaya, meaning literally Sacred Spring. Stravinsky himself suggested that the nearest English equivalent to his intention was The Coronation of Spring.

Despite the modern sound of the music, much is based on the past. One of Stravinsky’s childhood memories was of the ice on the River Volga “several feet thick, a fact that will help you imagine the crash it made in the first hour of the spring thaw. The noise was so great that we could hardly talk.” This is the key point. In The Rite of Spring melody is subordinate to rhythm. The sets of chords at irregular intervals that run through the work are illustrative of the inconsistency of nature. Similarly, Russian folk verse and tunes prefer irregular metres, and its poetry varies accents according to the flow of the verses, so lines may have unequal numbers of syllables. Only one actual folk tune was used by Stravinsky, being the opening bassoon figure, which is from a collection of Lithuanian folk music, but the whole work is imbued with folk idioms: themes with narrow ranges and few notes, constantly repeated with rearrangement creating a strength of their own.

The harmony is discordant, in the sense that it derives from the conjunction of two chords a semitone apart and it is perhaps not surprising that it caused such a commotion at its première. Yet, at its simplest level, these harmonies simply remove the constraint of a large-scale harmonic structure. In fact, there remain plenty of melodic snatches (hummable too) in the work, but they derive from the rhythm, which is a reversal of normal

musical form (or, at least, up to then). There are no fewer than 439 changes of time signature, from 11/4 at one extreme and 5/16 at the other, with every conceivable variation in between. There are few normal tempo markings, but metronome markings abound.

The wonder is how complete the piano for hands version sounds, given the impossibility of replicating all the timbres of the range of orchestral instruments that Stravinsky used, but the rhythmic innovations and sheer pounding of the piano keys brings something new perhaps to the work. Pierre Monteux who heard Stravinsky in rehearsals commented: “the very walls resounded as Stravinsky pounded away, occasionally stamping his feet and jumping up and down to accentuate the force of the music.” It remains one of the most extraordinary and most powerful pieces of music ever composed, and still seems forward looking, even today.



*Igor Stravinsky*  
1882-1971

doppelgänger to Schubert’s *Fantaisie*, a portrait of the piece, or rather, its reflection in the complex amalgam of posteriority. Jokingly, the composer compared his role in this commission to that of Jorge Luis Borges’s fictional character, Pierre Menard, who attempts to re-write Cervantes’s *Don Quixote* word for word—as if Cervantes had not already done so. According to the story, the resulting work is identical to the original; nevertheless, it is distinct and elicits a different emotional response from the reader because it is written from a 20th-century perspective.”

Completed in Haifa on 8 March 2023, Kolesnikov and Tsoy premiered *Trompe-l’œil* (Optical Illusion) at the Holy Trinity Church in Blythburgh on 12 June 2023 as part of that year’s Aldeburgh Festival, subsequently touring it including to Carnegie Hall. Desyatnikov writes



*Leonid Desyatnikov*  
b 1955

about his work: “You can envisage my piece as the follow-up to or the rough draft of Schubert’s *Fantaisie*. Something incomplete. Like a study for a composition that’s been abandoned en route. In Milan, in the church of Santa Maria presso San Satiro, I discovered a deceptive piece of architecture that was a great inspiration for me. From the entrance hall, you can see the fresco on the altar. From a distance, it looks like a lump of tiramisu. But when you come closer, you discover that this apparently formless mass is made up of ornaments of great clarity and is of a perfectly geometric design. I should like my *Trompe l’œil* to be discovered as though you were standing in the porch of the church; and that the structure would not be obvious at once to the naked eye but to emerge, progressively, to the person walking towards it.”



*Franz Schubert*  
1797-1828

Following Schubert’s four-part structure and adopting some of his rhythmic motifs, Desyatnikov’s soundworld is very different, but a dotted rhythm provides both a link and a recurring idea within his self-confessed style of ‘minimalism with a human face’, and the final free fugato section apes Schubert’s final fugue. Kolesnikov and Tsoy see it as binding the whole programme together with the Stravinsky: “Simultaneously an interpretation, a recomposition, and an independent work, it exposes and magnifies the essence of Schubert’s gestures, multiplying them as in a mirror chamber. Then, at some point, the obsessive, pointed rhythms of the *Fantaisie* start resembling those of *The Rite*. Here is a discovery: Perhaps Schubert’s elegiac madness is not so far away from Stravinsky’s violent frenzy? And maybe the link between these two masterpieces lies in

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*“You can envisage my piece as the follow-up to or the rough draft of Schubert’s Fantaisie.”*

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### Leonid Desyatnikov

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When Pavel Kolesnikov and Samson Tsoy commissioned Ukrainian composer Leonid Desyatnikov, who was born in Kharkhiv and who left Russia at the start of the Ukraine war, it was explicitly to compose a work to be paired with Schubert’s *Fantaisie*. “We imagined a kind of



their unsurpassed fearlessness to plunge into the unconscious and face the darkness.”

So to Franz Schubert’s original Fantaisie in F minor D 940 One of a huge body of work for piano four hands – over 30 works – it was the last of his four Fantaisies, the others amongst his very earliest works (in G, D 1; in G minor, D 9; and in C minor D 48). It was completed in April 1828, just seven months before his untimely death. He and his friend Franz Paul Lachner played the Fantaisie for the first time for an audience of just one, another friend Eduard von Bauernfeld in Bauernfeld’s rooms on 10 May. It was published, with a dedication to Caroline Esterházy (an unrequited love interest) as Op. 103 in 1829, after Schubert’s death.

*“Pianists scarcely realise what a glorious treasure they can find in Schubert's piano compositions ... As a bird lives in the air, so he lived in music, and in doing so sang melodies fit for angels.”*

**Franz Liszt**

Regarded as the pinnacle of Schubert’s output for piano four hands, the Fantaisie’s sonata form structure is underpinned by the opening wistful, haunted stepwise and dotted F minor

theme, which returns at the end in a cyclical masterstroke. The mood is gentle but emotionally laden, nostalgic for happier times perhaps, albeit it with a loud interruption, and turns to F major and back again. The inner sections are both in F sharp major (the Neapolitan key): the Adagio bursting in with fortissimo upbeats and trills, almost baroque in its demeanour; the Scherzo all Beethovenian playful swagger and purpose with a gentler D major Trio section, before the Scherzo returns with what may sound like the final climax, with two crashing chords and silence. But the return of the original theme creeps back in and develops a fugal tread, strident and insular by turns. A more prolonged climax is built, but again there’s silence, before the theme appears one final time, gradually building to what has been described as “the most remarkable cadence in the whole of Schubert's work.”

© Nick Breckenfield, 2024

# Pavel Kolesnikov & Samson Tsoy

The 2023/24 seasons sees pianists Pavel Kolesnikov and Samson Tsoy debut as a duo at New York’s Carnegie Hall, Rotterdam’s De Doelen, Ghent’s De Bijloke and Berlin’s Konzerthaus, as well as returning to Wigmore Hall. These dates follow appearances last season at the Aldeburgh Festival, Amsterdam’s Muziekgebouw and London’s Southbank and Barbican Centre’s – the latter in Poulenc’s Concerto for Two Pianos with the City of Birmingham Orchestra as part of Europe’s first Classical Pride Concert.

**“piano duo bring electrifying intimacy”**  
THE GUARDIAN

For both artists, space and setting is a crucial element in their music-making. During the pandemic they performed Messiaen’s Visions de l’Amen at a former multistorey car park in London (Bold Tendencies), while this summer they brought back concerts at Aldeburgh’s historic Jubilee Theatre where they placed the audience on stage while performing Bach and Kurtag

on upright pianos placed in the stalls. Other presentations include Prokofiev’s Cinderella in the Muziekgebouw loading bay and performances in galleries across Europe. Their next project will be a digital installation at Antwerp’s MoMu combining choreography by Anne Teresa De Keersmaecker and Schubert’s Fantasie.

Described as “piano magicians” by The Arts Desk, Pavel and Samson have been living and working together ever since their early student days. In 2019, the duo co-founded the Ragged Music Festival, which provides a stripped-down environment for artists to explore a dialogue between music, architecture, and visual arts. Originally based in London’s Ragged School Museum, the festival has expanded internationally with the first edition at the Muziekgebouw Amsterdam in 2023. Over the last four years it has welcomed visual artists Hélène Binet, Antoni Malinowski, Eva Vermandel and musicians Alina Ibragimova, Elisabeth Leonskaja, Mark Padmore, Lawrence Power, Elena Stikhina and Doric String Quartet. The Festival was nominated for a South Bank Sky Arts Awards in 2021.



MONDAY 20 MAY 2024 AT 7.00PM  
[ENDS APPROX 8.45PM]

# MAHAN ESFAHANI

harpsichord

“Esfahani’s playing is engagingly  
imaginative and captures the freshness  
of instrumental texture.”

THE SYDNEY MORNING HERALD



LOUIS MARCHAND (1669–1732)

Suite in D minor

- I. PRÉLUDE
- II. ALLEMANDE
- III. COURANTE I
- IV. COURANTE II
- V. SARABANDE
- VI. GIGUE
- VII. CHACONNE
- VIII. GAVOTTE RONDEAU
- IX. MENUET

DOMENICO SCARLATTI (1685–1757)

Four Sonatas in G major from the Essercizi K. 424–427

- I. K. 424 ALLEGRO
- II. K. 425 ALLEGRO MOLTO
- III. K. 426 ANDANTE
- IV. K. 427 PRESTO QUANTO SIA POSSIBILE

GEORG FRIDERIC HANDEL (1685 – 1759)

Suite in B flat major HWV 434

- I. PRELUDE
- II. SONATA
- III. ARIA CON VARIAZIONI VAR I–V

INTERVAL

GEORG FRIDERIC HANDEL (1685 – 1759)

Chaconne in G major HWV 435

DOMENICO SCARLATTI (1685–1757)

Six Sonatas from the Essercizi (1738)

- I. K. 11 IN C MINOR ALLEGRO
- II. K. 7 IN A MINOR PRESTO
- III. K. 16 IN B-FLAT MAJOR PRESTO
- IV. K. 28 IN E MAJOR PRESTO
- V. K. 30 IN G MINOR FUGA. MODERATO
- VI. K. 24 IN A MAJOR PRESTO

French, German and Italian are the nationalities of our three composers, but the first, Louis Marchand, stands out from the others – Handel and Scarlatti the younger – in that he carved his career in his homeland, whereas Handel is renowned for his near five decade sojourn in London, and Domenico Scarlatti for leaving Italy first for Portugal, then Spain.

Marchand was both Handel’s and Domenico Scarlatti’s elder by 16 years. He followed his family’s profession as organist and was something of a protégé. But along with his talent there came a violent temper and an arrogance that blighted his career with scandal and notoriety (not without family precedent: his uncle, Louis – also an organist – was arrested for the rape of a parishioner: his death sentence was commuted to a life of servitude, and he died when our Louis Marchand was 25).

Despite his fame, little of his music survives, and that which does, is from early in his career. Between 1713 and 1716 he spent three years in Germany (various reasons are given – escaping his divorced wife – she divorced him – or even the wrath of Louis XIV, whom he is said to have insulted: although the King seemingly insulted his

“*Marchand had ... a rapid style of playing, a lively and sustained inventiveness, and certain turns of phrase known only to him.*”

Pierre-Louis d’Aquin de Château-Lyon



Louis Marchand  
1669–1732

fingers first, so he rebutted with an insult to Louis’ ears), but he largely spent his career as an organist in Paris. While in Germany, in 1717, he met Bach, playing harpsichord for him one evening and – so it goes – running away from an organ challenge the following night. But we know that Bach did play his two harpsichord suites, the first of which we hear tonight.

Only five of Marchand’s harpsichord works are still extant: two suites, the first in D minor,

published originally in 1699 and reissued in 1702 as his *Pièces de clavecin Premier livre*, with the G minor suite (as *Second livre*) following in 1702 and reprinted the following year. Three stand-alone pieces make up the five: a Badine, a G-minor Gavotte and, from 1707, his *Venitienne*.

Just like Bach's keyboard suites (the so-called English and French Suites and the Partitas), Marchand's Suites offer a set sequence of dances, with an improvisatory and sonorous Prélude to start. In addition to the standard Allemande (heavily ornamented and contemplative) Courante (here two of them, both 'flowing' as befits their name), slow Sarabande and jaunty Gigue, Marchand includes three 'guest' movements to end: the stately Chaconne with its variations on a ground, a light and breezy Gavotte-Rondeau and sprightly Menuet.



*Domenico Scarlatti*  
1685-1757

same mood: 'sonata-form' is not a term Scarlatti would have recognised.

Naples-born and bred, Scarlatti moved to Lisbon in 1719 or 1720, as Court harpsichordist to the King of Portugal and tutor to Princess Maria Barbara. In 1729, when the Princess married the Spanish Crown Prince, Scarlatti moved to the court of Madrid, eventually becoming the Queen's maestro di cámara (chamber harpsichordist). His expertise is no better exemplified than the competition set up in 1709 between Handel (visiting Italy at the time) and Scarlatti, which was

declared a draw: Handel winning on the organ; Scarlatti winning on the harpsichord. Separated from musical developments in main-stream Europe, Scarlatti (like Haydn less than half a century later stuck at the Esterházy Court) was able to forge his own developments, especially at the keyboard.

It has been argued that, in common practice with his time, Scarlatti composed – or, at least, ordered – his sonatas in pairs and Ralph Kirkpatrick followed Walter Gerstenberg in cataloguing the sonatas in such a way; often their pairs would be in the same key. Tonight Mahan Esfahani's first Scarlatti selection comprises two pairs of G major essercizi as consecutively collated by Kirkpatrick, while his second selection cherry picks from the first 30 in Kirkpatrick's catalogue.

K. 424 opens for right hand alone with a crotchet, two quavers, two crotchet rhythm which becomes a recurring mantra throughout the piece, joined by the left hand after two bars. Immediate contrast is found in K. 425, with its 3/8 time signature and lilting pulse, constructed of rhythmic patterns in contrary motion. Given Scarlatti's seeming indifference to slow speeds, K. 426 is one of those exceptions that proves the rule and presents his longest sonata we hear in this recital. Marked Andante and retaining the 3/8 of its predecessor, it is made of distinct sections and forms a musical contemplation before its contrasting partner bustles in. The "as fast as possible" K. 427, toccata-like in its semiquaver insistency, has a sudden punctuation at the end of each paragraph in the form of a long-short/short-long fanfare figure.



*George Frideric Handel*  
1685-1759

Scarlatti's contemporary (along with Johann Sebastian Bach, born in 1685), and one time musical combatant, George Frideric Handel is best known for his peerless operas and oratorios (although the former have only been re-discovered in the last 60 years or so). But, like Bach, he wrote a number of keyboard works, mainly for teaching use. Unlike Bach, though, he did not rigorously pursue them into print. Most were early works, predating his Italian sojourn (from 1706) when he was in Hamburg. We know from fellow composer, Johann Mattheson, who was tutor to Cyril Wich, the son of

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*“Show yourself then more human  
than critical, and thereby increase  
your own Delight... Live happily.”*

**Domenico Scarlatti**

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Domenico Scarlatti wrote 555 sonatas for the keyboard, although he called them Essercizi – “Studies.” Most were written in the last five years of his life, although the first 30 had been published some 20 years before his death, in 1738. And all of them were single-movement works, some very short and in any case very rarely lasting over ten minutes. They also retained the



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*“What the English like is something they can beat time to, something that hits them straight on the drum of the ear.”*

**Handel to Glück (reputedly)**

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the British Ambassador in Hamburg, that Handel composed works for the boy, which Mattheson described as “finger exercises for keyboard”. Some of these were published without Handel’s permission in the 1720s both in Amsterdam and London, but Handel himself only committed two sets to print, in 1720 and 1733, and it is from that second set, described as Suites de Pièces de Clavecin, that we hear the first two Sonatas now.

Both are in a non-traditional format – unlike Bach’s and Marchand’s multi-movement dance suites. The B-flat Sonata, HWV 434 – one of Handel’s most popular works – is in three movements, with an extraordinary improvisatory Prelude, where the performer is instructed to add the arpeggios over three sequences of bald spread chords, interspersed with semiquaver patterns running up and down the keyboards. What follows is a movement specifically called Sonata, with an ABA structure. Finally Handel composes an Aria con variazioni, where the theme was picked up by Brahms for his Variations and Fugue on a Theme of Handel Op. 24. Handel himself forges five variations, the first two swapping semiquaver figurations between the right, then left hands. The

third and fourth swap semiquavers for triplets, though the semiquavers return to end.

The G-major Sonata, HWV 435, is more spectacularly radical, as it is in one movement: a Chaconne with 21 variations. Akin to the passacaglia it’s a piece with a repeated ground bass, here in three beats to the bar. Again, Handel swaps semiquaver running passages (in various forms) with triplet passages and slows the pace down to Andante when he turns to G minor for variations 9 to 16, with variation 17 – back in G major – acting as a buffer zone before the speed picks back up for the last four variations

Our final Scarlatti selection is from the only set the composer saw through to publication in 1738, comprising 30 works (K. 1–30). Something of Scarlatti’s personality comes from the introduction to the publication:

Whether you be a Dilettante or Professor, in these Compositions do not expect any profound Learning, but rather an ingenious Jesting with Art, to accommodate you to the Mastery of the Harpsichord. Neither Considerations of Interest, nor Visions of Ambition, but only Obedience moved me to publish them. Perhaps they will be agreeable to you; then all the more gladly will I obey other Commands to please you in an easier and more varied Style. Show yourself then more human than critical, and thereby increase your own Delight... Live happily.

All are at a brisk pace (remember Scarlatti’s disinterest in slower speeds). K. 11 in C minor has a jaunty swagger and a fondness for descending phrases. K. 7 in A minor has a faster spring in its step with more varied rhythmical playfulness – each half is twice as long as K. 11. K. 16 in B-flat major, equally as long, opts not to repeat its first part and develops a fine line in subtle syncopations to end. K. 28 in E major and 3/8 is as restless as all the others with characteristic upward semiquaver sweeps to urge the music along. The last of Scarlatti’s self-published Essercizi, K. 30 in G minor, bucks the general trend in being marked Moderato. It has

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*“Domenico Scarlatti owned [a cat] which would actually stroll across the keyboard and pick out passable subjects for fugue. But that was a Spanish cat of the Enlightenment. It appreciated counterpoint.”*

**Peter Shaffer, playwright**

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garnered the sobriquet Cat’s Fugue and Scarlatti cataloguer Ralph Fitzpatrick describes it as a “magnificent tangle”, while W. Dean Sutcliffe in The Keyboard Sonatas of Domenico Scarlatti (CUP, 2003, p.182) comments: “This piece... is surely one of Scarlatti’s supreme gestures of disdain. The counterpoint is intractable and rugged.” The theme constitutes six chromatically

rising crotchets followed by tumbling triplets and the piece is continuous with no division into repeated parts; Scarlatti following the fugue in dogged fashion to the close. To end the recital, K. 24 in A major opens with a big dipper descent shortly followed by an ascent and further descent, contrasting with stepwise movement elsewhere in the piece. Back to being cast in two repeated parts, there can be no surprise in the swirling and emphatic final descent.

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# Mahan Esfahani

Since making his London debut in 2009, Mahan Esfahani has established himself as the first harpsichordist in a generation whose work spans virtually all the areas of classical music-making from critically-acclaimed performances and recordings of the standard repertoire to working with the leading composers of the day to pioneering concerto appearances with major symphony orchestras on four continents. He was the first and only harpsichordist to be a BBC New Generation Artist (2008-2010), a Borletti-Buitoni prize winner (2009), a nominee for Gramophone's Artist of the Year (2014, 2015, 2017), and on the shortlist as Instrumentalist of the Year for the Royal Philharmonic Society Awards (2013, 2019).

As a concerto soloist his partners at the podium have included leading conductors such as Leif Segerstam, François Xavier-Roth, Ilan Volkov, Riccardo Minasi, Ludovic Morlot, Alexander Liebreich, Martyn Brabbins, Thomas Dausgaard, Jiří Rožeň, Antoni Wit, Thierry Fischer, Jiří Bělohlávek, and Andris Poga with major symphony and chamber orchestras and contemporary music ensembles. He also varies his solo engagements with meaningful chamber music partnerships alongside artists such as Antje Weithaas (violin), Emmanuel Pahud (flute), Nicholas Daniel (oboe), Michala Petri (recorder), and Hille Perl (viola da gamba).

Esfahani's work with new and modern music is particularly acclaimed, with high-profile solo and concertante commissions from George Lewis,

Brett Dean, Bent Sørensen, Miroslav Srnka, Poul Ruders, Anahita Abbasi, Laurence Osborne, Gary Carpenter, Miroslav Srnka, Elena Kats-Chernin, Oscar Jockel, Daniel Kidane, Michael Berkeley, and other contemporary voices in forming the backbone of his repertoire. His commitment to exploring the contemporary voice for the harpsichord is reflected in his 2020 Hyperion release 'Musique?' – a compilation of electronic and acoustic works including the modern revival of Luc Ferrari's 1974 Programme commun for harpsichord and tape.

His richly-varied discography for Hyperion and Deutsch Grammophon – including an ongoing series of the complete works of Bach for the former – has been acclaimed in the English- and foreign-language press and has garnered one Gramophone award, two BBC Music Magazine Awards, a Diapason d'Or and 'Choc de Classica' in France, and an ICMA as well as numerous Editor's Choices in a variety of publications including a spot in the Telegraph's compilation of essential classical music and the New York Times List of Top Recordings.

He can be frequently heard as a commentator on BBC Radio 3 and Radio 4 and as a host for such programs as Record Review, Building a Library, and Sunday Feature, as well as in live programmes with the popular mathematician and presenter Marcus du Sautoy; for the BBC's Sunday Feature he is currently at work on his fourth radio documentary following popular

programmes on such subjects as the early history of African-American composers in the classical sphere and the development of orchestral music in Azerbaijan. Likewise, he is a regular contributor of cultural commentary and reviews for such publications as The Critic, Engelsberg Ideas, The New Yorker, Guardian, Times, and other print media.

Born in Tehran in 1984, Esfahani grew up in the United States and studied musicology and history at Stanford University and worked as a repetiteur and studied in Boston with Peter Watchorn before completing his studies in Prague with the celebrated Czech harpsichordist Zuzana

Růžicková. Following several years spent in Milan, Oxford, and London, he now makes his home in Prague.

In recognition of his contributions to the classical music field, Mahan Esfahani was awarded the 2022 Wigmore Hall Prize.







TUESDAY 21 MAY 2024 AT 12.05PM  
[ENDS APPROX 1.05PM]

Alexandra Achillea Pouta  
mezzo soprano

William Bracken  
piano

**CLAUDE DEBUSSY (1862-1918)**

Trois Chansons de Bilitis

- I. LA FLûTE DE PAN (PAN'S FLUTE)
- II. LA CHEVELURE (THE HAIR)
- III. LE TOMBEAU DES NAIADES (THE TOMB OF THE NAIADS)

**LILI BOULANGER (1893-1918)**

Clairières dans le Ciel (Selected Songs)

- I. ELLE ÉTAIT DESCENDUE AU BAS DE LA PRAIRIE (SHE HAD GONE DOWN TO THE BOTTOM OF THE MEADOW)
- II. PARFOIS, JE SUIS TRISTE (SOMETIMES, I AM SAD)
- III. NOUS NOUS AIMERONS TANT (WE WILL LOVE EACH OTHER SO MUCH)
- IV. LES LILAS QUI AVAIENT FLEURI (THE LILACS WHICH HAD BLOOMED)
- V. DEMAIN FERA UN AN (TOMORROW WILL BE A YEAR)

**OLIVIER MESSIAEN (1908-1992)**

Harawi (Selected Songs)

- I. LA VILLE QUI DORMAIT, TOI (THE CITY THAT SLEPT, YOU)
- II. BONJOUR TOI, COLOMBE VERTE (HELLO, YOU GREEN DOVE)
- III. DOUNDOU TCHIL (THE DANCE OF THE STARS)
- IV. L'AMOUR DE PIROUTCHA (THE LOVE OF PIROUTCHA)
- V. AMOUR OISEAU D'ÉTOILE (LOVE, BIRD OF STAR)
- VI. L'ESCALIER REDIT, GESTES DU SOLEIL (THE STAIRCASE REPEATS, GESTURES OF THE SUN)

# Alexandra Achillea Pouta

Alexandra Achillea Pouta is a Greek mezzo-soprano, winner of the 2023 Guildhall Gold Medal Award, and a two-time finalist of the Maria Callas Foundation Competition. She is a Samling Artist and was a 2022 Snape Artist in Residence at Britten Pears Arts.

In 2023, Alexandra embarked on a European tour with Martha Argerich and the Peace Orchestra under the baton of Ricardo Castro, as the soloist of Sinfonia No.2 Un mondo nuovo by Nicola Campogrande, performing among other venues, at the Philharmonie de Paris, Auditorium Manzoni, Teatro Galli, and Settimane Musicali di Ascona.

A key collaborator of Idrisi Ensemble, she explores the interconnections between her Mediterranean heritage, new, and ancient repertoires. She frequently partners with emerging composers; recently premiering pieces for projects presented in London and Singapore. Classical improvisation is a fundamental aspect of her work, which she aims to incorporate in all her performances.

As an opera singer, she has performed various roles including Sister Helen at the London stage premiere of Dead Man Walking by Jake Heggie, Ottavia in L'incoronazione di Poppea by Monteverdi, and Signora Guidotti in I due timidi by Nino Rota (Guildhall Opera). She was a member of the 2023 Glyndebourne Opera Chorus and has created two roles in new chamber operas as part of the Opera Makers, delivered in association with The Royal Opera House.

Upcoming engagements include her debut album with Nonclassical records, in collaboration with composer Beatrice Ferreira, launching in May 2024 at the Southbank Centre, as well as her BBC Radio 3 broadcast debut during the BBC Total Immersion Day celebrating the music of Luciano Berio, and an artist residency at the VOCE Centre of Pigna, Corsica.

Alexandra studied Musicology at Aristotle University of Thessaloniki and Historical Performance at the Early Music Centre of the Athens Conservatoire. She is also alumna of the Guildhall School of Music and Drama, from which she graduated with a Bachelor of Music in Vocal Studies and an Artist Masters in Opera Studies. She is currently a Guildhall Junior Fellow for 2023-2024, facilitating a collaborative practice course for singers and composers.

In 2022, she gave a recital with pianist Élisabeth Pion at Carnegie Hall's Weill Recital Hall - they subsequently presented Messiaen's Harawi in Barbican's Milton Court. Other recent performance highlights include Lili Boulanger's Psalm 130: Du fond de l'abîme at the Barbican Hall with the Guildhall Symphony Orchestra and Chorus, conducted by Marius Stravinsky, as well as performances at Snape Maltings, Wigmore Hall, Durham Cathedral, and Union Chapel among other venues.

**“a terrifically vibrant mezzo soprano, powerfully capturing the Signora’s feverish joy at the chance to relive her youthful passion”**

OPERA TODAY

# William Bracken

William Bracken is in high demand as a recitalist, concerto soloist, chamber musician and teacher. The Wirral-born pianist has won numerous awards including 1st prize at the 2022 Liszt Society International Piano Competition, 1st prize, press prize and audience prize at the 2023 Euregio Piano Award international piano competition and 3rd prize at the 2024 UniSA international piano competition. He is currently

**“A fine and confident pianist, a questing mind, musical maturity, great integrity - go and listen!”**

DAME IMOGEN COOPER

continuing studies at the Guildhall School of Music and Drama in London where he also holds a position as teaching assistant in the Centre for Creative Performance and Classical Improvisation.

Concert highlights include several concerto performances at The Barbican, Liverpool Philharmonic Hall, St. John's Smith Square and recitals at Chipping Campden Festival, LSO St. Luke's and most recently Wigmore Hall, where he was praised by the Telegraph for his “courage and stamina and musicality in abundance” and

“an ability to hold an audience in the palm of his hand”. William also made his New York debut at Carnegie's Weill recital hall in January 2024.

William has worked with many of today's leading musicians including Stephen Hough, Richard Goode, Simon Trpceski and Paul Lewis. In 2022 William was made a scholar of the Imogen Cooper music trust which involved participating in a week of intensive study in the south of France with renowned pianist Dame Imogen Cooper – that summer he also won a full scholarship to attend the Aspen Music Festival and Summer School in Colorado U.S.A, studying with Hung-Kuan Chen and Fabio Bidini.

William performs a large and diverse range of repertoire and also has a keen interest in jazz and improvisational elements of performing classical music. He is a current artist diploma student at the Guildhall School of Music and Drama studying with profs. Martin Roscoe and Ronan O'Hora.





TUESDAY 21 MAY 2024 AT 7.00PM  
[ENDS APPROX 8.45PM]

# THE FESTIVAL ACADEMY ORCHESTRA with Elena Urioste

CONDUCTOR  
Thomas Hull

VIOLIN  
Elena Urioste

LEADER  
Ruth Rogers

Details of the orchestra and biographies of Thomas Hull  
and Ruth Rogers are near the front of programme



## LUDWIG VAN BEETHOVEN (1770–1827)

### Overture, The Consecration of the House Op. 124

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MAESTOSO E SOSTENUTO - UN POCO PIÙ VIVACE - MENO MOSSO - ALLEGRO CON BRIO - ADAGIO

## SIR EDWARD ELGAR (1857–1934)

### Violin Concerto in B minor Op. 61

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- I. ALLEGRO
- II. ANDANTE
- III. ALLEGRO MOLTO

## INTERVAL

## JOHANNES BRAHMS (1833–1897)

### Symphony No. 3 in F major Op. 90

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- I. ALLEGRO CON BRIO – UN POCO SOSTENUTO – TEMPO 1
- II. ANDANTE
- III. POCO ALLEGRETTO
- IV. ALLEGRO – UN POCO SOSTENUTO

Ludwig van Beethoven's Overture Die Weihe des Hauses (The Consecration of the House), was the last overture he composed. When the Josefstadt Theatre in Vienna opened on 3 October 1822, it presented a drastic reworking by Carl Meisl of Kotzebue's Ruins of Athens, for which Beethoven had provided both overture and incidental music ten years earlier. Such was the scale of the rewriting, Beethoven felt it necessary to compose a new overture which he must have done at great speed as we know he had not started writing it until at least late September.

A friend, Anton Schindler, relates a walk he had with the composer in the hills above Baden where Beethoven was taking the waters. Beethoven stopped to jot down two themes for the overture: “He explained that he planned to develop one of them freely, and the other in the formal style of Handel.” The high trumpets and even the grand introduction (in three sections) followed by the

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*Beethoven claimed that his Overture Op. 124 had been stolen and transcribed for piano four hands. He wrote letters and issued a press statement in favour of authorised two and four-hand versions by Carl Czerny*

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busy fugue certainly bear the stamp of Handel, of whom he said: “Handel is the unequalled master of all masters! Go and learn to produce such great effects by such modest means!”

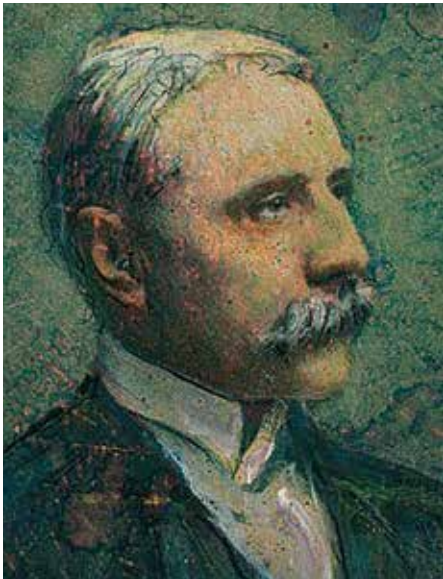
Five tutti chords lead to the first of three themes which make up the grand prelude. This is a march, first on wind with pizzicato accompaniment and then for full orchestra (the first and last utterance for trombones). The second section is very Handelian in its proud trumpets accompanied by rattling timpani. The third is almost virtually



*Ludwig van Beethoven*  
1770-1827



a transitional passage into the busy double fugue: but none of these themes return. The rest of the overture is dominated by the quaver/two semi-quaver rhythm that forms the fugal theme and, in typical fashion, Beethoven gets carried away in the excitement that it almost seems he has forgotten how to stop.



*Edward Elgar*  
*1857-1934*

Orchestra, on 10 November 1910 and, despite Kreisler’s reported discomfort about the composer’s conducting technique, it was a triumph.

The Violin Concerto is perhaps Elgar’s most personal work. The dedication is to Fritz Kreisler, but the score includes a quotation in Spanish: “Aquí está encerrada el alma de . . . . . (Herein is enshrined the soul of . . . . .)” The five dots are important: Elgar did reveal that they referred to a woman’s name, or nickname. His wife was called Alice, which would fit, but it seems more accepted that it was another Alice, daughter of the artist Sir John Millais and wife of Yorkshire MP Charles Stuart Wortley that Elgar was alluding to. His nickname for her was ‘Windflower’ and he wrote of “Windflower themes” in the concerto as well as always referring to it as “our own concerto”

whenever mentioning it in his subsequent letters to her. Elgar wrote: “This concerto is full of romantic feeling” and, to his friend Frank Schuster, “It’s good! awfully emotional! too emotional, but I love it!”

With five themes the opening movement – after an extended orchestral tutti – is full of typical rubato and the violin enters by completing a reiteration of the first theme in a wonderfully prescient opening gambit. Surveying the five themes the soloist then, heralded by sombre wind chords develops the second subject into one of Elgar’s most moving melodies, slowly and hauntingly nostalgic (emphatically a “windflower” theme), from which the orchestra creeps back in. Development and recapitulation are in their expected places, although Elgar skilfully takes the music through various keys, calm and stormy by turns (B minor, F sharp minor, G major and D major), finally ending in a brilliant flourish.

The Andante, in the distant key of B flat, has the soloist rhapsodising between exquisite orchestral episodes. Opening with a pastoral, perhaps even hymn-like, lyrical idea, the soloist creeps in with the long-breathed theme, quietly rising above the orchestra, which becomes rapt in its answering phrases. Slowly the violin becomes more animated and the accompaniment at times more passionate, with passages of true Elgarian nobilmente, but more sombre accompaniment (trombones and horns) are introduced and the passion ebbs away before the rapt, hushed close.

The Allegro molto, immediately breaks the mood: a brilliant march, reintroducing a theme from the Andante (speeded up and in B major),

but the movement is split asunder by a notable accompanied cadenza (making up for the previous lack of cadenzas). Here Elgar instructs his strings to “thrum” (i.e. brushing the strings with the soft parts of three or four fingers), providing a shimmering base for the cadenza: the emotional heart of the whole work, in which the soloist forges links between all the foregoing themes and movements, inculcating a mood of heartfelt longing. Elgar’s great innovation ends with the same phrase that starts the whole concerto, allowing the orchestra to return with the march theme. The music builds speed to the short coda, topped by grand, climactic chords.

Elgar himself made two recordings of his Violin Concerto – the first in the days of acoustic recording (before 1925), with a smaller orchestra surrounding an acoustic horn and the necessity not only for reduced orchestration but also for some unwelcome shortening which, in the case of the Violin Concerto played by Marie Hall meant wholesale butchering so that the completed recording lasts barely 15 minutes! The second, from 1932, was the famous Yehudi Menuhin recording, when the soloist was only 16.

Released from the 25-year gestation of his First Symphony, premièred on 4 November 1876, Johannes Brahms quickly turned to Second, premièred on 30 December 1877, under Hans Richter. A slightly longer gap occurred until he had time to devote himself again to the symphonic form, with the Third Symphony, which was premièred on 2 December 1883, again conducted by Hans Richter.

The work had been written during that summer, after Brahms had been on a Whitsuntide visit to the Rhine. Inspired by his trip (perhaps like Robert Schumann in his Rhenish symphony – the opening themes of both symphonies are distinctly similar and both coached in a triple rhythm), Brahms hired rooms in Wiesbaden and set to work, completing the symphony quickly. It may also have been something to do with the 50-year old composer falling in love, as there is reference to a lady he had met that January – 26-year-old Hermione Spiess (she used to refer to her “Johannes Passion”) who lived in Wiesbaden.

Without doubt his most unified symphonic structure, the subtle power of the Third is quite different from the other three symphonies, especially as it ends in some form of quiet repose rather than barnstorming fashion. In it Brahms uses something akin to a motto theme: F-A-F (the A sometimes A flat, as in the opening three bars), coming from a little phrase he was fond of quoting with regard to this symphony: *Frei aber froh* (‘Free but happy’).

Powerful brass and wind intone the motto with the strings tumbling from it, each time starting higher in pitch. The tempo is Allegro but the tread of the music is powerful and measured, with a change from 6/4 to 9/4 for the mellifluous second subject. After the development, the motto returns in glowing form on the horn and we are swept away again by the force of the first theme, which eventually dies away as it descends, for the final time, down the stave.



*Johannes Brahms*  
1833–1897

Trumpets and timpani are rested in the middle movements, but the trombones are used to underpin the darker side of the Andante. It starts in all innocence at a leisurely pace, but much of the movement is pared down to single instrumental lines, causing a still, eerie effect. The harmonies here are adventurous, but also neatly resolved – with the continual shift between As and

A flats in the motto reflected in the final bars and its quiet close.

The lyrical Poco allegretto ebbs and flows as naturally as breathing, in simple ABA form with the middle section slightly more-purposeful and full of chromatic syncopations. The C minor first section is rescored for its second hearing – the opening cello theme is thus transferred to the horn, to magical effect.

Strings and bassoons ominously open the dramatic finale, followed by an equally portentous (but still quiet) chorale. A sudden climax and the drama is fully engaged, with

horns and cellos at full pelt introducing the main purposeful triplet-based theme that carries the music forward. Great swathes of exciting, syncopated passages teem with the sudden usual Brahmsian contrasts of volume, pace and harmony. In the coda, the motto returns to tame the music, ushering in a radiant calm over shimmering strings, with a final reference to the first movement’s main theme.

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# Elena Urioste

**“..... her airy, silvery tone and fine filigree detail well matched to its melodic invention and elegant reveries.”**

BOYD TONKIN, THE ARTS DESK

Elena Urioste is a musician, yogi, writer, and entrepreneur. As a violinist, Elena has given acclaimed performances as soloist with major orchestras throughout the world, including the Philadelphia, Cleveland, and Minnesota Orchestras; the New York and Los Angeles Philharmonics; the Chicago, Boston, Dallas, San Francisco, San Diego, National, Atlanta, Baltimore, and Detroit Symphony Orchestras, among many others in the United States; the London Philharmonic, Hallé, Philharmonia, CBSO, Orchestra of Opera North, and Royal Liverpool Philharmonic Orchestras; the BBC Symphony, Philharmonic, Scottish Symphony Orchestra, and National Orchestra of Wales; as well as the Chineke! Orchestra, Malaysian Philharmonic, Orchestre National de Lille, and Hungary’s Orchestra Dohnányi Budafok and MAV Orchestras. She has performed as a featured soloist in Carnegie Hall’s Stern Auditorium, the Concertgebouw, and the BBC Proms at the Royal

Albert Hall; and has given recitals at the Wigmore Hall, Carnegie Hall’s Weill Recital Hall, Kennedy Center, Konzerthaus Berlin, Sage Gateshead, Bayerischer Rundfunk Munich, and Mondavi Center. Elena is a former BBC New Generation Artist (2012-14) and has been featured on the covers of Strings, Symphony, and BBC Music magazines.

An avid chamber musician, Elena is the founder and Artistic Director of Chamber Music by the Sea, an annual festival on Maryland’s Eastern Shore. She has been a featured artist at the Marlboro, Ravinia, and La Jolla Music Festivals, as well as the Aldeburgh and Cheltenham Music Festivals, Open Chamber Music at Prussia Cove, and the Verbier Festival’s winter residency at Schloss Elmau. She is the co-director of the Kaleidoscope Chamber Collective, appointed Associate Ensemble at Wigmore Hall in 2020.

Elena is a graduate of the Curtis Institute of Music and The Juilliard School. She is the co-founder of Intermission, a program that combines music, movement, and mindfulness, and received her RYT-200 hour yoga teaching certification from the Kripalu Center in June 2019. The outstanding instruments being used by Elena are an Alessandro Gagliano violin, Naples c. 1706, and a Nicolas Kittel bow, both on generous extended loan from the private collection of Dr. Charles E. King through the Stradivari Society of Chicago.

[www.elenaurioste.com](http://www.elenaurioste.com)





WEDNESDAY 22 MAY 2024 AT 7.00PM  
[ENDS APPROX 8.45PM]

# KALEIDOSCOPE CHAMBER COLLECTIVE with Francesca Chiejina soprano

SOPRANO  
Francesca Chiejina

VIOLINS  
Elena Urioste  
Savitri Grier

VIOLAS  
Juan-Miguel Hernandez  
Edgar Francis

CELLOS  
Laura van der Heijden  
Tony Rymer

LUDWIG VAN BEETHOVEN (1770–1827)

String Quintet in C major Op. 29

- I. ALLEGRO MODERATO
- II. ADAGIO MOLTO ESPRESSIVO
- III. SCHERZO. ALLEGRO
- IV. PRESTO – ANDANTE CON MOTO E SCHERZOSO – ANDANTE CON MOTO E SCHERZOSO

ALMA MAHLER (1879–1964)

Four Songs for Soprano & Strings

- I. DIE STILLE STADT (RICHARD DEHME) – ANDANTE – TRÄUMERISCH (POCO ANDANTE)
- II. LAUE SOMMERNACHT (GUSTAVE FALKE) – ETWAS DRÄNGEND
- III. BEI DIR IST ES TRAUT (RAINER MARIA RILKE) – NICHT LANGSAM – LANGSAM
- IV. ERNTELIED (GUSTAVE FALKE) – LEICHT BEWEGT

INTERVAL

ALEXANDER VON ZEMLINSKY (1871–1942)

Maiblumen blühten überall (Richard Dehme)

RUHIG – VEIL BEWEGTER, STEIGERN – FORTWÄHREND STEIGERN – STEIGERN – STÜRMISCH UND SCHNELL – BREITER ... LANGSAM – LANGSAME, DRÜCKENDE BEWEGUNG – ETWAS STEIGERN – SCHNELLER... NACH UND NACH LANGSAMER WARDEN – ETWAS DRÄNGEND

ARNOLD SCHÖNBERG (1874–1951)

Verklärte Nacht Op. 4

GRAVE – MOLTO RALLENTANDO – ADAGIO – A TEMPO – CODA

“...a warmly songful work that for all its lightness of spirit has a singular voice and some startling experiments – it amounts to a covertly radical outing.”

Jan Swafford on Beethoven's String Quartet

A century separates our first work, dating from 1801, and the rest of the repertoire, which looks to fin de siècle Vienna on the cusp of the 19th and 20th centuries where, alongside the connected trio of composers, there is a silent fourth composer’s ghostly presence, Gustav Mahler, as well as a common poet to all three composers: Richard Dehme.

Think of Ludwig van Beethoven’s chamber music you immediately think of his incomparable 16 string quartets and then his piano trios, with which he started his official compositional career (the Op. 1 set of three piano trios). While he continued with both forms his earlier larger chamber forms are much less rarely programmed: the two Sextets (eventually published as Op. 81b for two horns and string quartet and Op. 71 for pairs of clarinets, horns and bassoons); the Septet Op. 20 (clarinet, horn, bassoon, violin, viola, cello, double bass) and – perhaps the most frequently played – the Piano and Wind Quintet Op. 16. There are also two string quintets for two violins, two violas and single cello: Op. 4 an arrangement of the 1793 Wind Octet dating from 1795 and eventually published as Op. 103, and the C major String Quintet that opens tonight’s Vienna-centred concert.

Composed in 1801 and dedicated to its commissioner, Count Moritz van Fritz, it is clearly inspired by Mozart’s Quintets. But, as Beethoven’s recent biographer Jan Swafford writes in his Beethoven: Anguish and Triumph (Faber, 2014, p. 288): “It is indicative of Beethoven’s burgeoning confidence that his Quintet is not particularly beholden to Mozart. It is a warmly songful work that for all its lightness of spirit has a singular voice and some startling experiments – it amounts to a covertly radical outing.” Mind you, perhaps it is not surprising that Beethoven might have wished



Ludwig van Beethoven  
1770-1827



to forget about it as it was published, seemingly without authorisation by Artaria in 1802, leading to a slanderous riposte by the composer, which was fought over in court, with success for the publisher.

A gentle opening – three iterations of a phrase each pitched higher, underpinned by oscillating quavers on first viola – leads to a contrasting and more spirited passage with triplet descents, then a sweetly sounding second subject in A major for the three upper strings (this was Beethoven’s first usage of a key other than the dominant or relative major key for a second subject: a facet of his music that would become very important). The exposition is fashioned from these ideas and expanded in the development. Beethoven’s harmonic daring is heightened in the recapitulation where he traverses through six stepwise keys in eight bars, before the strident close.

The two inner movements are both bucolic. First, a rapt slow movement in F major, with soaring solo lines and intertwining accompaniments, which is notable for being as long as the opening movement. It suddenly develops more dramatic haste, before the cello mellifluously leads to the final few bars of short chords. Second is a brief but insistent C major Scherzo, swirling and rowdy, passing thematic snatches between players, with a more flowing Trio.

The 6/8 Finale, marked presto, with its whispered semiquavers and sudden first violin flourishes is as intricate as it is hectic. After a rhythmic fugal passage Beethoven introduces a contrasting episode, eventually occurring twice, in 3/4 and marked andante con moto e scherzoso,

which – rather like Haydn’s Surprise Symphony – has a joke in store. After its second entry, the Quintet is on the home straight, with the opening music returning to build to a thrilling finish.

We turn now to three composers born in the 1870s. Alexander von Zemlinsky was a teacher. Amongst his pupils were both Arnold Schönberg, who became his brother-in-law as Zemlinsky’s sister became Schönberg’s first wife, and the young Alma Mahler (née Schindler, daughter of the Austrian artist Emil Schindler). Zemlinsky and Alma had a relationship for a couple of years before her head was turned by Gustav Mahler. Then, even before Mahler’s death, she was looking elsewhere, first to her second

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“ *‘What have I done?’ [Mahler] said. ‘These songs are good – they’re excellent. I insist on you working on them and we’ll have them published... God, how blind and selfish I was in those days.’* ”

**Gustav to Alma, 1910**

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husband architect Walter Gropius then her third, writer Franz Werfel (and that’s not counting a fling with painter Oskar Kokoshcka), but we’re concentrating on her compositions.

While studying with Zemlinsky, Alma composed something like one hundred songs.



*Alma Mahler*  
1879–1964

But, famously, Mahler dictated to her that she would have to give up composition if she married him. Even a volt face on that view late in their marriage (after she had dallied with Gropius), which resulted in the publication of a dozen or so songs, was too late to rekindle any compositional inspiration. And then in two world wars most of her manuscripts were lost, with only a 16 songs remaining extant.

We hear four songs arranged for string accompaniment, the first three from a set of five songs published in 1910; the fourth the last from a set of four published in 1915. Die stille Stadt

(The Quiet Town) sets a text by Richard Dehmel (1863–1920) which describes a sleepy town as the daylight fades, with dark falling accompaniment that becomes more agitated until hope is heard in a children’s song, ending in some repose. The first of two songs setting lyrics by Gustave Falke (1853–1916), Laue Sommernacht (Mild Summer Night) likens a lifelong search for love to finding and embracing a lover on a pitch black night without stars. Here Alma Mahler achieves a rapt stillness, heady with string sonorities, before ending with a paean to light. Bei dir ist es traut (It’s Cosy With You) sets two verses by Rainer Maria Rilke (1875–1926), exquisitely accompanied, extolling the intimacy between two people and the wish to be blissfully hidden from the rest of the world. Finally, we return to Falke for Erntelied (Harvest Song), the longest of our selection, setting two substantial verses which greet the sunrise in the autumn, and praise the landscape in evermore sumptuous accompaniment: a musical idyll of an ideal (and unachievable?) kingdom, where words are no longer necessary and the soprano’s vocalise eventually takes over before bowing out for the strings to close.

Alexander von Zemlinsky was seemingly inspired by his brother-in-law’s string sextet based on Richard Dehmel’s poem Verklärte Nacht and undertook a Dehmel setting of his own for voice and sextet, based on Die Magd (The Maid). Of the five verses Zemlinsky only composed 210 bars which got him into the third verse and he abandoned the rest. Only in 1997 was the music of the first two verses – in essence complete in

itself – published as Maiblumen blühten überall (Mayflowers Bloomed Everywhere). Seeking metaphors for love, Dehmel conjures not only mayflowers, but a rotting tree, a nightingale, wild poppies, bread and the sun in his analogies of life, love and death. Zemlinsky opens and closes with long string only passages (collectively about a half of the length of the piece), so aping Schönberg’s late romantic string sonorities, as well as distinctive solo lines. The middle section features the soprano with her heartfelt vocal line, at times impassioned at others rapt and contemplative.



*Alexander Von Zemlinsky*  
1871-1942

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*“When I was twenty Zemlinsky taught me in composition and through him I got to know his pupil Schönberg. He used to say to me... ‘You wait. The world will talk about Schönberg before long.’”*

**Alma Mahler**

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Although only premièred in 1902, Arnold Schönberg’s 30-minute-long tone poem for string sextet (pairs of violins, violas and cellos), *Verklärte Nacht* (Transfigured Night) was composed in 1899, an astonishing accomplishment for the 25-year-old composer. With this work he arrived fully fledged onto the musical scene, having earlier only produced a few songs and the String Quartet in D. Only in 1917 did Schönberg ‘orchestrate’ it for string orchestra, adding double basses, with a further revision in 1943.

Both Schönberg’s final comment in late-romanticism and a precursor to his first steps in serialism (the 12 note, ‘atonal’, technique he developed nine years later), the music matches Richard Dehmel’s 36-line poem explicitly, adding the full text of the poem (from an 1896 collection called *Weib und Welt* – Woman and World) at the top of the score.

The work falls into five sections, matching the five sections of the poem, although the music is continuous. After a scene-setting prelude, the woman speaks, there is an interlude, then the man

speaks, followed by a postlude. The gist is that she is carrying someone else’s child; he agrees to accept the child as his own, hence the transfiguration of the scene.

The opening Grave section in D minor sets the scene – the cold light of the moon and the eerie shadows of the trees are unsettlingly evoked, matching the woman’s quandary. The second section, *Molto rallentando*, begins with an agitated rhythm, as the woman begins to reveal her feelings (here the first violins are, perhaps, the woman’s voice). The third section, *Allegro*, returns to the opening theme, as the couple walk further in silence. The more lyrical and much warmer section that follows (*Adagio*) is the man’s considered response. Taking the woman’s earlier agitated theme and tenderly smoothing it out, particularly on the cellos, the music reaches a passionate climax. The coda sees the couple walking further, and – just as the poem ends on a similar line its very first – Schönberg returns to the opening mood, although here the moon is described in radiant rather than colder terms: the music turns to warmer D major and the future seems brighter than it did before ...

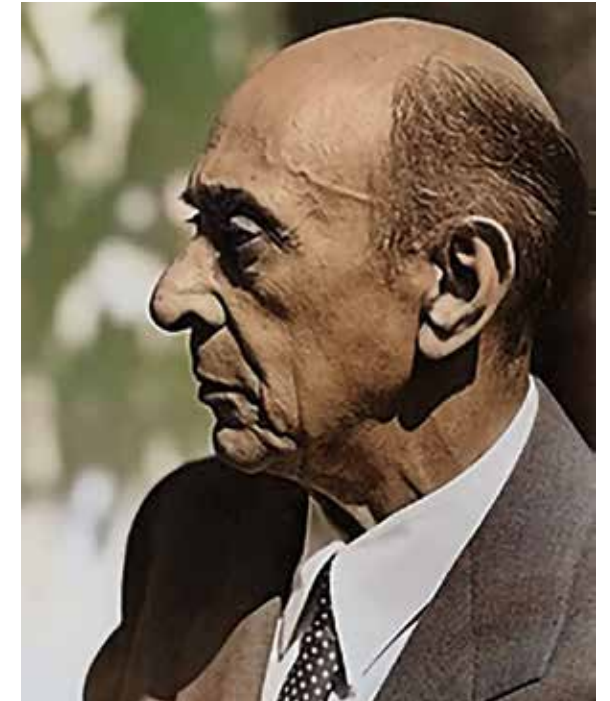
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*“...an inner warmth glows  
in you for me and in me for you.  
This will transfigure your stranger’s child,  
which you will bear for me, from me.”*

**Richard Dehmel, from *Verklärte Nacht***

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*Arnold Schönberg*  
1874-1951



# Kaleidoscope Chamber Collective

Kaleidoscope Chamber Collective, hailed for its “exhilarating performances” (The Times), was dreamed up in 2017 by Tom Poster and Elena Urioste, who met through the BBC New Generation Artists Scheme. Kaleidoscope’s flexible roster features many of today’s most inspirational musicians, both instrumentalists and singers, and its creative programming is marked by an ardent commitment to celebrating diversity of all forms and a desire to unearth lesser-known gems of the repertoire.

**“exhilarating performances”**  
THE TIMES

In 2020, Kaleidoscope was appointed Associate Ensemble at Wigmore Hall, where the group makes multiple appearances each season, and was invited to give the Hall’s 120th birthday concert in May 2021. Kaleidoscope broadcasts regularly on BBC Radio 3 and has recently been ensemble-in-residence at Aldeburgh Festival, Kettle’s Yard, Ischia Music Festival, Chamber Music by the Sea (Maryland USA), and Cheltenham Festival, where the group gave several world premieres and collaborated with Sir Simon Russell Beale and the cast of The Lehman Trilogy.

Kaleidoscope’s debut recording for Chandos Records, American Quintets, features music by Amy Beach, Florence Price, and Samuel Barber. It received glowing reviews and a BBC Music Magazine Award nomination, and immediately led to an invitation to record a series of albums for the label. Two further albums, featuring chamber music by Samuel Coleridge-Taylor and Felix and Fanny Mendelssohn, were released in summer 2022 to widespread critical acclaim, with all three of Kaleidoscope’s albums so far being awarded Editor’s Choice in Gramophone. Their next album, Transfigured, featuring music of Schoenberg, Zemlinsky, Webern, and Alma Mahler, will be released in September 2023, with a three-disc series of the piano quartets of Brahms and his female contemporaries to follow.

Passionate about inspiring the next generation of musicians, Kaleidoscope has featured in Wigmore Hall’s Learning Festival, directed courses for the Benedetti Foundation, and holds a visiting professorship at the Royal Academy of Music for the 2022-23 academic year. Forthcoming performance highlights include concerts in London and Dortmund with Hilary Hahn, a debut at the BBC Proms, and a tour of the USA.

# Francesca Chiejina

Nigerian-American soprano Francesca Chiejina is a graduate of the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden, where her roles included Countess Ceprano Rigoletto, Lady-in-Waiting Macbeth, Voice from Heaven Don Carlo, and Ines Il trovatore.

This season, she has sung the title role in Semele (Blackheath Halls), performed Strauss Lieder with the BBC Philharmonic Orchestra and Opera North, and premiered Odyssey, a new work by Jonathan Dove at the Bristol Beacon.

**“With soprano Francesca Chiejina's celestial voice suspended above the orchestra's shimmering, mournful music, you might feel as if you're transcending”**  
THE GUARDIAN

Recent operatic highlights include High Priestess Aida at Royal Opera House and Lauretta Il Trittico with Scottish Opera Mimì La bohème (Nevill Holt Opera, English Touring Opera); Melissa Amadigi (English Touring Opera); Miss Jessel The Turn of the Screw (OperaGlass Works); the title role in English Touring Opera’s film of Elena Langer and Glyn

Maxwell’s Ariadne; Freia RhineGold (Birmingham Opera Company); Anne Trulove The Rake’s Progress (Blackheath Halls Opera); her debut with Capella Cracoviensis as Aldimira Sigismondo; her house and role debut as Clara Porgy and Bess at Grange Park Opera; her debut with the Orchestre Symphonique de Montréal (Serena Porgy and Bess).

On the concert platform, she has recently sung Berg’s Seven Early Songs with the Sinfonia of London and John Wilson at the BBC Proms, Mozart’s Requiem with Crouch End Festival Chorus, Barber’s Knoxville: Summer of 1915 with the BBC Philharmonic and with the Royal Northern Sinfonia at the Sage Gateshead; Handel’s Messiah with the Royal Philharmonic Orchestra at the Royal Albert Hall; Vaughan Williams’s Serenade to Music at the Last Night of the Proms.

Chiejina has participated in masterclasses with Martin Katz, Kamal Khan, Gianna Rolandi, Joyce DiDonato, Brigitte Fassbänder, Edith Wiens and Felicity Lott. Competition successes include reaching the finals of the inaugural Glyndebourne Opera Cup in 2018, the semi-finals in the National Mozart Competition and winning the GSMD English Song Prize, the GSMD Aria Prize, as well as second prize in the Classical Singer Competition. She was also a finalist in the 2017 Kathleen Ferrier Awards.

Chiejina studied at the University of Michigan with Martha Sheil and James Paterson, and at the Guildhall School of Music and Drama with Sue McCulloch.

THURSDAY 23 MAY 2024 AT 7.00PM  
[ENDS APPROX 8.45PM]

# THE FESTIVAL ACADEMY ORCHESTRA with Steven Osborne

CONDUCTOR  
Thomas Hull

PIANO  
Steven Osborne

LEADER  
Ruth Rogers

Details of the orchestra and biographies of  
Thomas Hull and Ruth Rogers are near the  
front of programme





MAURICE RAVEL (1875–1937)

Ma mère l'Oye Suite

- I. PAVANE DE LA BELLE AU BOIS DORMAN (SLEEPING BEAUTY’S PAVANE)
- II. PETIT POU CET (HOP-O’-MY-THUMB)
- III. LAIDERONETTE, IMPÉRATICE DES PAGODES (LITTLE UGLY, EMPRESS OF THE PAGODES)
- IV. LES ENTRETIENS DE LA BELLE ET DE LA BÊTE (CONVERSATION BETWEEN BEAUTY AND THE BEAST)
- V. LE JARDIN FÉERIQUE (THE FAIRY GARDEN)

MAURICE RAVEL (1875–1937)

Piano Concerto in G

- I. ALLEGRA MENTE
- II. ADAGIO ASSAI
- III. PRESTO

INTERVAL

SERGEI PROKOFIEV (1891–1953)

Romeo and Juliet Op 64 (excerpts from the three suites)

- I. ROMEO AT THE FOUNTAIN (SUITE 3/1)
- II. MORNING DANCE (SUITE 3/2)
- III. MONTAGUES AND CAPULETS (DECLARATION ONLY) (SUITE 2/1)
- IV. THE YOUNG JULIET (SUITE 2/2)
- V. MASKS (SUITE 1/5)
- VI. MONTAGUES AND CAPULETS (DANCE) (SUITE 2/1)
- VII. ROMEO AND JULIET (BALCONY AND LOVE DANCE) (SUITE 1/6)
- VIII. FOLK DANCE (SUITE 1/1)
- IX. FRIAR LAURENCE (SUITE 2/3)
- X. DEATH OF TYBALT (SUITE 1/7)
- XI. ROMEO AT JULIET’S BEFORE PARTING (SUITE 2/5)
- XII. ROMEO AT THE JULIET’S TOMB (SUITE 2/7)
- XIII. DEATH OF JULIET (SUITE 3/6)

Sixteen years separated Ravel and Prokofiev’s birthdays and also (nearly) their deaths, Ravel dying at 62, and Prokofiev just six weeks short of his 62nd birthday. We hear ballet music from both in tonight’s concert.

In 1908, Ravel started to compose Cinq peieces enfantines – four hands on a keyboard – for Mimi and Jean Godebski, children of good friends. Mimi later reported that her nerves scuppered the idea of them premièring the work and Ravel had to find other young players for the first performance in April 1910 at the inaugural concert of the Société musicale indépendant. Later Jacques Rouché, director of the Théâtre des Arts, persuaded Ravel orchestrate it to turn it into a ballet called Ma mère l’Oye. Ravel also added a prelude, a new movement and interludes between each movements, the order of which he rearranged. The ballet was première d on 28 January 1912, but on the concert platform the orchestral suite, following the order of the piano original is perhaps the most popular.

Inspired by Charles Perrault’s fairy stories and other great 17th- and 18th century French children’s writers, Mme. Aulnoy and Mme. Leprince de Beaumont, curiously - despite the ballet’s title - none has anything to do with Mother Goose. In deliberately simplifying his style for his proposed dedicatees, Ravel fashioned musical ‘bonsai trees’ of his already miniature style. Indeed the first piece lasts only 20 bars. The orchestrations, albeit totally faithful to the piano original, revel in teeming instrumental innovation.

Sleeping Beauty’s Pavane boasts an ebbing, flowing flute melody in Aeolian mode (the ‘white-



Maurice Ravel  
1875-1937

notes’ on the piano, from A to A). Hop-o’-my-Thumb, our Tom Thumb, finding himself lost in the forest, scatters breadcrumbs (rising thirds on violins) to make a trail of where he has been. Ravel elongates the time by increasing the number of beats in the bar. When the birds start eating the breadcrumbs (chirruping solo violin glissando harmonics, with cuckoo-d support) he can’t even tell where he has been! Mournful oboe and cor anglais typify his anguish. Rather than a Chinese temple, Little Ugly becomes Empress of small insect-like creatures who play music on nutshells,

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*“the Adagio’s flowing phrase! How I worked it over bar by bar! It nearly killed me!... I did it two bars at a time, with the help of Mozart’s Clarinet Quintet.”*

**Maurice Ravel**

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also called ‘pagodes’ as told in Mme. d’Aulnoy’s Serpentin Vert where the princess is made ugly by a witch’s spell. The Converstation between Beauty and the Beast are represented by the clarinet and double bassoon respectively. When Beauty finally admits the Beast’s love, a cymbal crash heralds the transformation, with solo strings assuming the roles: violin (Beauty) and cello (Beast). Finally, The Fairy Garden is where Sleeping Beauty awakes – trembling with atmosphere and ending in a gloriously luminous climax, with the sun reaching its noon-day zenith and bathing the garden with crystal-clear light.

The piano was Ravel’s own instrument, but he waited until his early 50s to compose a piano concerto, and then worked on two almost at the same time: one for the pianist Marguerite Long and the other, a commission from famous Austrian pianist, Paul Wittgenstein, for a concerto just for the left hand.

In an interview with London’s Daily Telegraph Ravel described his Concerto in G: “[It’s] a concerto in the strictest sense of the term and

written in the spirit of those by Mozart and Saint-Saëns. Indeed, I think that the music of a concerto can be bright and brilliant without claiming to be profound or aiming at dramatic effects. It has been said of certain great classical composers that their concertos are conceived not so much for the piano as against it. For my part, I consider this criticism to be perfectly justified. At first I intended to call my work Divertissement, then I decided that there was no need, as the title Concerto is sufficiently explicit, taking into account the character of the music. In certain respects my Concerto is not unlike my Violin Sonata; it uses some jazz elements, but only in moderation...”

A percussive snap heralds a jazzy introduction, with rippling piano ostinato which came to Ravel while on a train from London to Oxford going to pick up an honorary degree in 1928. The trumpet-introduced first theme is contrasted with the languorous, smoochy second theme for piano and they both swoop in and out of focus, eventually building to end in the brightest and most brittle of colours, topped by eight descending tutti chords.

Ravel told Margueritte Long, referring to the Adagio’s long (some 35 bars) solo piano opening cantabile: “that flowing phrase! How I worked it over bar by bar! It nearly killed me!... I did it two bars at a time, with the help of Mozart’s Clarinet Quintet.” The flute, then oboe and clarinet gently enter on a bed of string chords, with a more chromatic middle section for the soloist. A climax builds and dissipates, with a final cor anglais statement of the theme, piano ripples beneath, before the final solo trill.

After a noisy opening four chords, topped by a bass drumbeat, the Finale is all hectic bustle, with

E flat clarinet shrieks and sudden instrumental as well as full orchestral flourishes. It is by far the shortest movement, essaying a headlong rush to the exact same five chords that open the movement, bringing it to a resounding close.

On his return to Russia after some 14 years abroad, Serge Prokofiev turned again to ballet, even if both subject matter and musical idiom was a world away from his early iconoclastic scores. Prokofiev in his autobiography puts it down to different cultural expectations: whereas in the West the public preferred multiple short works, his fellow countrymen liked to get their teeth into a full-length ballet: hence Romeo and Juliet. Prokofiev wrote: “In the latter part of 1934 there was talk of the Kirov Theatre, Leningrad staging a ballet of mine. I was interested in a lyrical subject. Shakespeare's Romeo and Juliet was suggested. But the Kirov Theatre backed out and I signed a contract with the Moscow Bolshoi Theatre. In the spring of 1935, Radlov [a Shakespearean director] and I worked out the scenario, consulting with the choreographer on questions of ballet technique. The music was written in the course of the summer, but the Bolshoi declared it impossible to dance to, and the contract was broken." With no production in sight, Prokofiev relied on his usual fail-safe, and produced two orchestral suites from the music (1936 and 1937), as well as arranging ten pieces for piano. A third orchestral suite followed in 1946.

The full ballet was eventually premiered in Brno (Czech Republic) in 1938, followed on 11 January 1940 by the Kirov. The Bolshoi mounted

a production after the War in 1946, which visited London a decade later. The rest is, of course, history.

In tonight’s compilation that roughly follows the story with selections taken from all three suites, it is perhaps curious to note that only in the Third Suite that Prokofiev topped and tailed the ballet. We open with Romeo at the Fountain at the very start, his youthful character fashioned from surging strings and rhythmic wind motifs, before the Verona burghers pick up the tempo with wind and brass fanfares for a vigorous Morning Dance. Montagues and Capulets was specially adapted for the concert suite (there is no correspondingly titled number in the actual ballet), combining music from the first scene, with the two rival families at loggerheads (music perhaps now best recognised as the theme tune to The Apprentice); and then the music of the Knights’ Dance at Capulet’s Ball. Tonight that part follows two other excerpts. Juliet the Young Girl introduces Juliet’s playful, unaffected thematic material, principally for flute, here with a slower, gracious section (where her mother suggests Juliet marry Paris) with quiet reflection as Juliet realises she is nearly a woman, before the percussion-heralded Masks is another dance at the ball.

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*On rebuffing attempts to fashion a happy ending for Romeo and Juliet: “The reasons for this bit of barbarism were purely choreographic – living people can dance, the dying cannot!”*

**Sergei Prokofiev**

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*Sergei Prokofiev*  
1891-1953

The romance and soaring tenderness of Shakespeare's Balcony Scene and Love Dance is followed by the Folk Dance and then the introduction of the other pivotal character, Friar Laurence, here seen with Romeo, where his religious calling and kindly nature are depicted in two themes, the first for bassoons over tuba and harp, the other for divided cellos. His benignly intended intervention of marrying the two secretly falls apart almost immediately when, in The Death of Tybalt, first Tybalt's fatal stabbing of Mercutio leads to Romeo's revenge in killing Tybalt. From scurrying string passages to the awesome repeated hammer blows for full orchestra, this is one of the most famous moments in the whole ballet.

Our star-crossed lovers have one last night together: Romeo and Juliet before parting, opening the ballet's Third Act, depicting the dawn after their wedding night, characterised by a simple purity. We spool forward to the banished Romeo not knowing the full story about what has happened to Juliet. In Romeo at Juliet's Tomb both Juliet's funeral and Romeo's headlong return are depicted: the music heightening his despair and accompanying self-poisoning. The slow music here tellingly harks back to their earlier love themes and, from the end of the Third Suite, in Death of Juliet we hear how she wakes to find her husband dead and decides to take her own life too.

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# Steven Osborne OBE

Steven Osborne's musical insight and integrity underpin idiomatic interpretations of diverse repertoire that have won him fans around the world. The extent of his range is demonstrated by his 33 recordings for Hyperion, which have earned numerous awards, and he was made OBE for his services to music in the Queen's New Year Honours in 2022.

A thoughtful and curious musician, he is often invited to curate festivals, including at Antwerp's DeSingel, Bath International Music Festival and Antwerp Symphony Orchestra, and has served as Artist-in-Residence at Wigmore Hall. The Observer described him as 'a player in absolute service to the composer' and his close reading of composers' scores has led him to create his own edition of Rachmaninov. He has a lifelong interest in jazz and often improvises in concerts, bringing this spontaneity and freedom to all his interpretations.

In 2023–24, Osborne returns to recent recording repertoire by Beethoven and Debussy, and has devised a special programme of miniatures, ranging from Bach through to jazz, which reflects his own musical journey. He opens the 23–24 season for the BBC Scottish Symphony, performing Ryan Wigglesworth's Piano Concerto, and performs with the Czech Philharmonic/Bychkov, Israel Philharmonic/Petrenko, Dresden Philharmonic, Brussels Philharmonic, Seattle Symphony and Philharmonia/Rouvali.

Osborne has performed in the world's most prestigious venues, including the Wiener Konzerthaus, Amsterdam Concertgebouw, Berlin Philharmonie, Hamburg Elbphilharmonie, Suntory Hall and Kennedy Center Washington, and is a regular guest at both Lincoln Center and Wigmore Hall. He has worked with major orchestras around the globe, most recently the Deutsches Symphonie Orchester Berlin, Radio Symphonieorchester Wien, Oslo Philharmonic, Danish National Radio, London Symphony, Royal Stockholm Philharmonic, Yomiuri Nippon Symphony, Australian Chamber Orchestra, Seattle Symphony and Aspen Music Festival.

At the end of 2023, his 34th release for Hyperion will be the next instalment in his survey of solo works by Debussy. A label artist since 1998, his recordings span Beethoven, Schubert, Debussy, Ravel, Liszt, Stravinsky, Prokofiev, Rachmaninov, Medtner, Messiaen, Britten, Tippett, Crumb and Feldman, and have accumulated numerous awards around the world.

Osborne was born in Scotland and studied at St Mary's Music School in Edinburgh and the Royal Northern College of Music. He is Visiting Professor at the Royal Academy of Music and the Royal Conservatoire of Scotland, Patron of the Lammermuir Festival and was elected a Fellow of the Royal Society of Edinburgh in 2014.

[www.stevenosborne.com](http://www.stevenosborne.com)



FRIDAY 24 MAY 2024 AT 7.00PM  
[ENDS APPROX 8.55PM]

# PAUL LEWIS

piano





FRANZ SCHUBERT (1797–1828)

Sonata in C minor, D. 958

- I. ALLEGRO
- II. ADAGIO
- III. MENUETTO. ALLEGRO – TRIO
- IV. ALLEGRO

Sonata in A major, D. 959

- I. ALLEGRO
- II. ANDANTINO
- III. SCHERZO. ALLEGRO VIVACE
- IV. RONDO. ALLEGRETTO

INTERVAL

Sonata in B flat major, D. 960

- I. MOLTO MODERATO
- II. ANDANTE SOSTENUTO
- III. SCHERZO. ALLEGRO VIVACE CON DELICATEZZA – TRIO
- IV. ALLEGRO MA NON TROPPO



Franz Schubert  
1797-1828

Schubert’s last few months were as compositionally fruitful as they were tragic. He composed two song settings to verses by Heine and Rellstab (August), the three last piano sonatas (September) and both the String Quintet and the clarinet-accompanied Der Hirt auf dem Felsen (The Shepherd and the Rock, October) before his health took a serious turn for the worse. He remained mentally alert until very nearly the end but became delirious on Monday 17 November. He died, just 31, on Wednesday 19 November at 3pm.

Inevitably regarded as a group, like Beethoven’s last three piano sonatas and Mozart’s last three symphonies, Schubert’s final trio of piano sonatas were composed in extraordinarily quick time but, unlike both his compositional forbears, there is a detectable common inspiration behind the three works.

There’s no suggestion that Schubert consciously regarded these to be his last piano works, let alone valedictory ones. He was as practical as ever: having finished the B-flat major Sonata (D. 960), on 26 September 1828, he wrote to the publisher Probst by 2 October offering all three sonatas, requesting that the dedication should be to Johann Nepomuk Hummel. Unfortunately this was never agreed and it was left to Anton Diabelli, some ten years after Schubert’s death, to publish the sonatas, with a dedication to Robert Schumann. Schumann had spent the early part of 1838 in Vienna and uncovered the score for the Great C major Symphony (No. 9) and critically applauded the chamber works. He was less keen on the last three sonatas, seeing in them a greater simplicity

than in earlier works and, instead of constantly introducing new threads, he saw Schubert simply relying on “spinning out a certain idea.”

Perhaps therein lies the key. Schubert here released himself from any Beethovenian shackle regarding the contraction of sonata form. Rather than being constrained by tradition, he fashioned it in his own way, and was not shy of thinking big. Here he returned to the classical form of four movements (eschewing Beethoven’s late concision) and wrote three large-boned works which, despite their classical allusions, continued to break new ground. There are thematic connections, as evidenced by Schubert’s sketches, and harmonic ones, including two motifs first heard in the opening bars of the C minor Sonata D. 958 – moving within a minor sixth and a diminished fifth – that become building blocks for the whole set.

Schubert uses direct connections with Beethoven to break away from him. The very starting point of the C-minor Sonata D. 958 is the theme from Beethoven’s 32 Variations in C minor, WoO 80. As the progenitor of this opening gambit, Schubert’s original sketches show how much closer the relationship might have been to Beethoven’s theme. Those sketches also show how the three Sonatas became connected together thematically only during the compositional processes. A further detectable Beethoven influence can be found in the Adagio, which is in the same key as Beethoven’s Pathétique (Op. 13)’s slow movement and, similarly, develops its main theme after various episodes in other keys. But Schubert’s handling of such ‘connections’ are really departures from Beethoven..

Schubert assumes the same gestures as Beethoven’s variation theme (the long held first note, the dotted rhythm and ensuing upward run), including the same key, triple metre, the elision of the first two beats of the bar and the softening of the normally expected stress on the third (up–) beat. The theme, varied with running semiquaver accompaniment, is repeated. Yet, there is also a similarity here to the piano parts or several of Schubert’s own lieder dating from that same year, particularly *Der Atlas* from *Schwanengesang* D. 957. The music melts into the contrasting cantabile second subject, in E flat, even offering two variants, including the distinctive ripple of triplets with one slipping into D flat, while the Beethoven-esque first theme only reappears twice more throughout the whole movement. A brief rocking phrase closes the exposition. The development ranges freely far and wide, starting from the first theme’s strident opening phrase, but becomes almost a study in chromatic semiquaver runs before a reprise of the first theme proper. The second subject returns in C major before the music slips back to C minor at the reintroduction of the semiquavers in the right hand, leading to the rhythmic sleight-of-hand in the coda where Schubert develops a descending four beat phrase (crotchet–four quavers–crotchet) spanning the three-beat bar lines, to end pianissimo.

The A-flat Adagio is marked by two contrasting themes: the first hymn-like, the second statelier, with sonorous arpeggiated left-hand semiquavers, developing into semiquaver triplets for both hands and building to a pulsing climax. The return of both themes are not simple repeats, each is

developed, so the form of the movement is A-B-A1-B1-A2. Momentarily the second theme at its return finds itself in A major, a rise in the basic key of a semitone. The hymn chorale first returns with delicate semiquaver triplet filigree, then concludes the movement with staccato bass semiquavers, similar to Beethoven’s slow movement theme in his Op. 28 Pastoral Sonata.

The Menuet is distinctive in its use of two general pause bars (separating three-bar phrases) at the end of its second section, a graceful pause which is doubled to clear the palate for the gentler Trio, an A-flat ländler. Intriguingly, such a two-bar silence also features in the 6/8 Finale, offering the first respite after both restless themes have been introduced. The first, featuring slurred quavers across the bar line (as Beethoven’s Op. 30 No. 3 finale), is 92 bars long. The second, with its off-beat accompaniment, is just as loquacious, starting in C-sharp minor and moving to E-flat major. The ‘development’ starts in B major and, as William Kinderman suggests, brings a reminiscence of the *Erlkönig* D. 328 (The Cambridge Companion to Schubert, CUP, 1997: Chapter 8, Schubert’s Piano Music). The first theme proper is not recapitulated for 186 bars and so the movement can equally well be regarded as being in sonata form rather than the often-stated rondo form.

The opening of the A major Sonata D. 959 is broad and stately (Schubert’s sketches show the chord sequence was in place before the actual rhythm), gently answered by rippling downward triplet arpeggios. The second theme is more melodious still, but the development is derived

solely from a variant of the second subject that only rises out of the texture at the very end of the exposition. Schubert continues to mould classical sonata form to his own end, with this new kernel for the development, touching C major and B

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*“This is piano playing of the highest calibre, to which the recorded sound does full justice... The slow movement of the A major Sonata, D959 has an outburst of unbridled ferocity at its centre, and Lewis's is by far the best realisation of it that I have ever heard... I shall certainly return to this valuable set.”*

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**Michael Tanner, BBC Music Magazine  
review of Paul's recording**

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major before turning to A minor and preparing the way for the recapitulation. The coda too is noteworthy for the additional transformation of the first subject, ending with quasi-string-ensemble textures, perhaps a not-altogether veiled reference to the shortly to-be-completed String Quintet.

The ensuing F-sharp minor Andantino is the sonata’s emotional heart. Its ternary form belies the extraordinary contrast between the desolate atmosphere of the opening and closing sections and the almost barbarically vehement

interjections in between. The bald opening theme, with its evocative rocking accompaniment, is reminiscent of some of the recently composed Heine settings and Kinderman (ibid) also alludes to the atmosphere of *Pilgerweise* (D. 789) in the same key, where the text runs: “I am a pilgrim on the earth / and pass silently from house to house.” The middle section throws down thematic shards as if gauntlets and, even when, through the chaos, a single voice is allowed to be heard, its lifeblood is frequently blocked by forceful chords. Eventually the return of the opening sombre mood brings the movement to a profound close: an extraordinary contrast of infinite subtlety and wild violence. The Scherzo offers a more positive view: the very opening’s fleeting arpeggiated figures reconstruct, in a lighter vein, the profound and sonorous phrases at the end of the Andantino, while the Trio transforms the first movement’s opening phrases. For the Rondo Finale, song-like and mellifluous, Schubert actually used a theme from his A minor Sonata (D. 837) dating from eleven years earlier. There it formed the kernel for the slow-movement, here it is the key to an eight section finale A-B-A-C-A-B-A-coda, where the middle section (C) is a free development of the theme. Charles Rosen ends his *The Classical Style* (Faber & Faber, 1997, pp520–522) with the observation that Schubert in this Finale used the Finale to Beethoven’s Op. 31 No. 1 Sonata as an explicit model, even to the slowing down in the coda. However, Schubert has one last trump card, in reintroducing the very opening motif of the whole sonata, thus ending almost where we began, creating a satisfying unifying arc.



The very opening theme of Schubert’s last Sonata, in B-flat major D. 960, is in two long paragraphs – the quintessence of calmness – each ending in a low trill which allows Schubert to shift the harmony. Repeated with semiquaver accompaniment, this leads to F-sharp minor for the second subject, not particularly contrasting and soon triplet infested. After the exposition repeat the development, opening in C-sharp minor, uses every ounce offered it from the two themes before, eventually, the return of the calm opening theme for a full recapitulation, ebbing contentedly away.

This Molto moderato movement equals half the length of the Sonata and is followed by the halting sadness of the C-sharp minor Andante sostenuto. Here the stillness of the outer sections in the simple A-B-A structure is contrasted with the insistent pulse of the song-like central A-major section, each time returning in slightly different guise, and growing in power, at times to almost martial strength. Only a silent bar separates the curtailed end of this section and the return to the very opening mood, although here Schubert skilfully manoeuvres the music into C-sharp major to end in utmost peace.

The Scherzo reintroduces the hustle and bustle of daily life with a syncopated Trio, where the Scherzo left hand off-beat lilt is reinforced with sforzando markings resulting in a very unusual gait. An octave G opens the sonata-rondo Finale which sets us off in the odd key of C minor. The irresistible little ditty that immediately follows is one of the three themes which propels the movement forward with almost unstoppable

momentum. Two completely silent bars and the sudden fortissimo angular outburst may make us start but does not impede the music at either of its appearances, and that odd G at the very start eventually is modulated down two semitones to F, the dominant of B flat, allowing Schubert to pull out of his hat a stunningly brilliant, and completely conclusive coda.

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*“Anyone who loves music can never be quite unhappy.”*

**Franz Schubert**

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# Paul Lewis CBE

Paul Lewis is one of the foremost interpreters of the Central European piano repertoire, his performances and recordings of Beethoven and Schubert receiving universal critical acclaim. He was awarded CBE for his services to music, and the sincerity and depth of his musical approach have won him fans around the world.

This global popularity is reflected in the world-class orchestras with whom he works, including the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia, Bavarian Radio Symphony, NHK Symphony, New York Philharmonic, LA Philharmonic, Royal Concertgebouw and Leipzig Gewandhaus orchestras. His close relationship with Boston Symphony Orchestra led to his selection as the 2020 Koussevitzky Artist at Tanglewood.

With a natural affinity for Beethoven, he took part in the BBC’s three-part documentary Being Beethoven and performed a concerto cycle at Tanglewood in summer 2022. He has performed the cycle all over the world, and was the first pianist to play the complete cycle in a single season at the BBC Proms in 2010.

Beyond many award-winning Beethoven recordings, his discography with Harmonia Mundi also demonstrates his characteristic depth

of approach in Romantic repertoire such as Schumann, Mussorgsky, Brahms and Liszt.

In chamber music, Paul Lewis works closely with tenor Mark Padmore in lied recitals around the world – they have recorded three Schubert song cycles together. Between 2022 and 2024, Paul Lewis embarks on a new Schubert Piano Sonata Series where he will present the completed sonatas from the last 12 years of Schubert’s life at venues around the world. Lewis is co-Artistic Director of Midsummer Music, an annual chamber music festival held in Buckinghamshire, UK.

Awards: Royal Philharmonic Society Instrumentalist of the Year; two Edison awards; three Gramophone awards; Diapason d’Or de l’Annee; South Bank Show Classical Music Award; honorary degrees from Liverpool, Edge Hill and Southampton universities; appointed Commander of the Order of the British Empire (CBE) in the 2016 Queen’s Birthday Honours

Recital venues: Royal Festival Hall, Alice Tully, Carnegie Hall, Musikverein, Konzerthaus, Théâtre des Champs-Élysées, Concertgebouw, Berlin Philharmonie and Berlin Konzerthaus

Festivals: Chipping Campden, Tanglewood, Ravinia, Schubertiade, Edinburgh, Salzburg, Lucerne.

SATURDAY 25 MAY 2024 AT 7.00PM  
[ENDS APPROX 9.00PM]

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Sophie Bevan

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Ruth Rogers

Details of the orchestra and biographies of Thomas Hull  
and Ruth Rogers are near the front of programme





**PYOTR ILYICH TCHAIKOVSKY (1840–1893)**

Fantasy Overture Romeo and Juliet

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ANDANTE NON TANTO QUASI MODERATO – POCO A POCO STRING. ACCEL. – ALLEGRO –  
MOTLO MENO MOSSO – STRING. AL... ALLEGRO GIUSTO – MODERATO ASSAI

**RICHARD STRAUSS (1864–1949)**

Four Songs Op. 27

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- I. RUHE, MEINE SEELE – LANGSAM
- II. CÄCILIE – SEHR LEBHAFT UND DRÄNGEND
- III. HEIMLICHE AUFFORDERUNG – LEBHAFT
- IV. MORGEN – LANGSAM

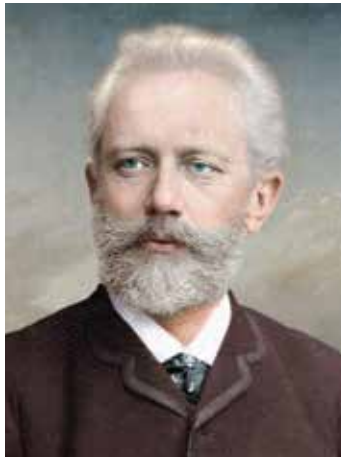
**INTERVAL**

**JEAN SIBELIUS (1865–1957)**

Symphony No. 5 in E flat major, Op. 82

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- I. TEMPO MOLTO MODERATO - ALLEGRO MODERATO (MA POCO A POCO STRETTO)
- II. ANDANTE MOSSO, QUASI ALLEGRETTO
- III. ALLEGRO MOLTO



*Pyotr Tchaikovsky*  
1840-1893



*Richard Strauss*  
1864-1949

Tonight’s closing concert is a musical snapshot from 1886 to 1915 encompassing perhaps the most popular exemplar of programme music, a sequence of radiant songs given as a wedding present and a majestic (if hard won) symphony that took its inspiration, in part, from a flight of swans.

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*“Only music clarifies, reconciles, and consoles. But it is not a straw just barely clutched at. It is a faithful friend, protector, and comforter, and for its sake alone, life in this world is worth living.”*

**Pyotr Ilyich Tchaikovsky**

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Inspired by amateur composer Mily Balakirev in 1869, who was also free with both advice and criticism, Pyotr Ilyich Tchaikovsky’s Fantasy Overture Romeo and Juliet was originally premièred on 16 March 1870, revised that summer and again well over a decade later, finding its final form in 1886. In no sense does the work follow Shakespeare explicitly. Rather, Tchaikovsky evokes the atmosphere of this timeless tale of young, albeit tragic, love, with star-crossed lovers from rival families.

The opening wind chorale's simple four-part harmony, depicts Friar Laurence (the priest who helps and marries the pair), before stabbing chords open a fast (Allegro) section in Balakirev’s

favourite key, B minor. This represents the feuding Montagues and Capulets and it reappears throughout the piece. Next comes the famous ‘love’ theme in D flat major, for solo cor anglais and violas, with a pulsing horn call beneath. This reappears (in D major) after the Friar’s theme has acted as a counterpoint to the feuding theme. The feud appears one last time before dying away, leaving only a funereal timpani tread over which bassoons, violas and cellos intone a tragic variant of the love theme... Four fortissimo bars of B major chords end the work.

When Richard Strauss married the soprano Pauline de Ahna, on their wedding day he presented her with four songs – dedicated to ‘My dear Pauline, 10 September 1894’, later published as Op.27. He orchestrated two of them quickly, but turned to the first of the set only when he was 84, after he had composed the first of his Four Last

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*“The human voice is the most beautiful instrument of all, but the most difficult to play.”*

**Richard Strauss**

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Songs, in 1948. The third song was orchestrated by Robert Heger.

It may seem rather serious for a wedding present, especially in Strauss’ sonorous and expanded orchestration, but Ruhe, meine Seele

(Rest my Soul) from poet Karl Henckell’s collection Buch des Kampfes (Book of Combat) attempts to put tribulations in the past and look forward to a trouble-free future. Strauss’ brass-laden chords and rapt vocal line here make way for a setting of Heinrich Hart’s Cäcilie (Hart’s wife’s name), composed on 21 May 1894: a voluptuous outpouring of passion, each stanza opening with ‘If you but knew’ and ending, in turn, with ‘your heart would incline to me’, ‘you would come to me’ and, finally, ‘you would live with me’.

Strauss ends with settings of two verses by Scottish expatriate John Henry Mackay made (in reverse order) on 21 and 22 May 1894. Heimliche Aufforderung (Secret Invitation) encourages a secret sign between two lovers at a party with thoughts of a wondrous night to come. Morgen (Tomorrow) seems to carry the story on, with the lovers reunited and walking along the shoreline in bliss.

Some 18 months in the composition, Jean Sibelius’ Fifth Symphony was premièred on 8 December 1915 at a concert to celebrate the composer’s 50th birthday. But Sibelius was unhappy with the work, withdrawing it after that performance. A second version dates from 1916; the one major change being the amalgamation of the first two movements into one. There were further revisions after both the Great (i.e. First World) and Civil Wars, so that the final version was not ready until 1919. The slow movement and the Finale were radically reworked, but the opening movement in its amalgamated (1916 version) form remained virtually intact. Sibelius

conducted the first performance of this final version in London on 12 February 1921.

It seems that the immediate inspiration for the work was the natural world, with a particular impetus coming on 21 April 1915, when Sibelius wrote: “Today I saw 16 swans at ten to eleven. One of the greatest impressions of my life! God, what beauty! They circled over me for a long spell, then disappeared in the sun’s haze like a silver ribbon. Their call is the same woodwind type as the cranes, but without tremolo. The swan’s is closer to a trumpet – a low refrain reminiscent of a small child sobbing. Nature, mysticism and life’s lament. That this should have happened to me, who has so long been outside of everything.”

*“Today I saw sixteen swans at ten to eleven. One of the greatest impressions of my life! God, what beauty!”*

**Jean Sibelius**

The Symphony’s architecture is somewhat like a mirror image: the amalgamated first movement goes from slow to fast, the Andante is in the middle, and the Finale moves from fast to slow. Soft horn and wind calls in E flat, over timpani rolls, introduce the first movement, with strings added later, in no less than eight thematic nuggets. A full symphonic exposition, development and recapitulation soon have taken place, leading to a searching quality in the music: strings striving

onwards and upwards before the textures become sparer making way for halting, shifting string rhythms which underpin a bassoon solo marked lugubre (mournful). Getting broader, and developing into a grandiose statement, with swelling brass and more joyous woodwind, this is the connecting music between the original first two movements. Now we find ourselves in sunny B major and the purposeful Scherzo proper in 3/4, introduced by flute and clarinet. Suddenly, the music reverts to E flat, and once again sparer textures return, with snippets of themes, before surging to the end with the brass given their head.

Quiet wind chords introduce a pizzicato string theme, immediately echoed by staccato flute, over an oboe drone at the start of the Andante. Like a set of variations the theme is repeated in different combinations of instruments, before swirling horns and further development slows the music down with timpani rolls, blaring brass and heavier, more ponderous pizzicato. The theme again slows towards the end, becoming more reflective and, suddenly, with a wind upbeat, the movement is done.

Timpani rolls and scurrying strings rush headlong into the Finale rapidly collecting other instruments in their wake, building up to a spine-tingling, oscillating, bell-like horn theme – the swans – under which a richly hued string melody is developed: ebbing and flowing with the horns in thirds in accompaniment. Woodwind chattering carry the momentum forward, then darker rumblings interrupt briefly before the surging string scurrying of the opening returns, pulsing again with energy and life. Once again the textures seem to crumble and over stuttering chords the

luscious second subject is gently aired by flutes and clarinets. Slowly the bell-like accompaniment reappears (wind) while the strings expand the theme, harmonically ever richer. The change from major to minor allows a moment of harmonic repose with brass softly intoning the bell chords. But Sibelius saves one last surprise for the very end: with the music swelling and burgeoning with cross rhythms and growing passion, six separate, stabbing, staccato chords appear as if from nowhere to close this work, shatteringly and conclusively.

© Nick Breckenfield, 2024



*Jean Sibelius*  
1865-1957



# Sophie Bevan, MBE

Sophie Bevan is recognised as one of the leading lyric sopranos of her generation. She was made an MBE for services to music in 2019.

She works regularly with leading orchestras including the LPO, Bergen Philharmonic, BBC Philharmonic, Finnish Radio Symphony, English Concert, the SCO, Concertgebouw, OAE and Swedish Radio Orchestras and has appeared regularly at both the Edinburgh and the BBC Proms Festivals. An acclaimed recitalist she performs at venues including the Concertgebouw and Wigmore Hall.

Recent and future opera engagements include Susanna *Le nozze di Figaro*, Dalinda Ariodante and Pamina *Die Zauberflöte* at Covent Garden, title role *The Cunning Little Vixen* and Fiordiligi *Così fan Tutte* for WNO, Hermione *The Winter's Tale*, Têlaïre Castor and Pollux and soprano soloist in *The Seven Deaths of Maria Callas* for ENO, Melisande *Pelleas et Melisande* for Dresden Semperoper, Freia *Das Rheingold* at Teatro Real, and Susanna and Governess *The Turn of the Screw* for Garsington Opera. She made her debut at Glyndebourne as Michal Saul and at the Salzburg Festival and Metropolitan Opera as Beatriz in *Adès' The Exterminating Angel*.

Sophie lives in Oxfordshire with her husband, two children and two cocker spaniels.

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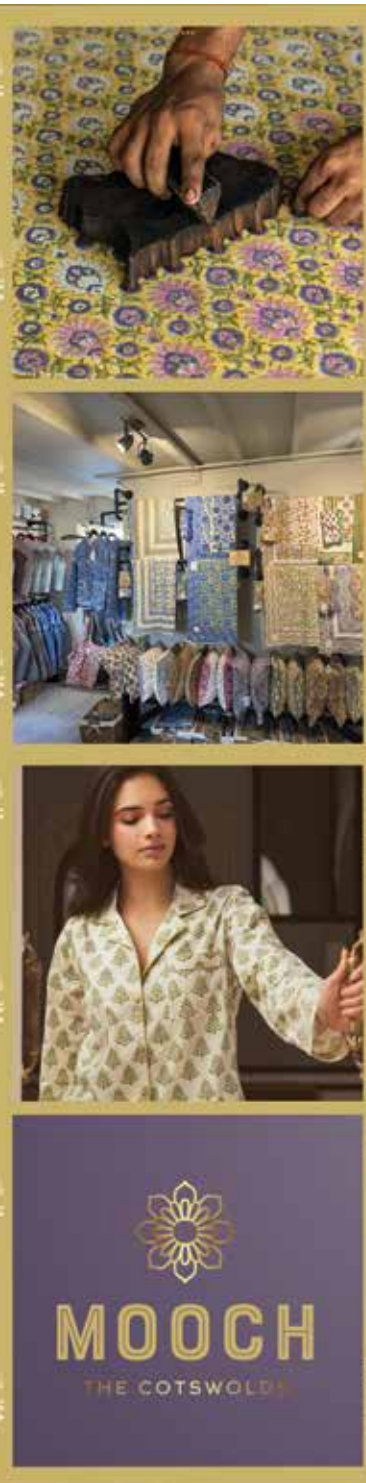


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## Honeypot Cottages 🍯

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We endeavour to make guests feel as if they're the first people to stay in a cottage. It is down to us to ensure everything is as it should be when you arrive at your cottage, and that you are supported throughout your stay.

We look forward to meeting you!  
Andy and Sarah Smith



## Treat yourself...

...to a relaxing stay in one of our 16 self-catering cottages during next years Chipping Campden Music Festival.

As Julian Lloyd Webber said:

“The Chipping Campden Music Festival is a jewel in the crown of British music making.”



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Every season is a good season to stay in the Cotswolds!

**Contact us for more information:**

**Mobile: +44 (0) 7951 225 177**

**Email: [info@honeypotcottages.co.uk](mailto:info@honeypotcottages.co.uk)**

**Website: [www.honeypotcottages.co.uk](http://www.honeypotcottages.co.uk)**



*We'll be back  
next year*

## Highlights Include



**Steven Isserlis**



**Allan Clayton**



**Imogen Cooper**

- Academy of Ancient Music
- Benjamin Grosvenor
- Tenebrae
- Catriona Morison & Malcolm Martineau
- Richard Goode
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FULL PROGRAMME AVAILABLE FROM NOVEMBER 2024  
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## The Bantam in Chipping Campden



The Bantam a great place to visit  
for all Seasons – eat in or take out  
*Opposite the Market Hall*

The Bantam, a historic tearooms in the Cotswolds with cosy bedrooms, a bothy cottage, private parking and delightful tearooms serving breakfast lunch and tea including home-made jams, marmalade, chutneys, tasty freshly prepared soups with its artisan on-site bakery, producing world class scones, great cakes (including gluten free options) made with love, and afternoon teas with sumptuous clotted cream and fantastic fizz, using free range eggs from local farmer and regional produce.

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[www.bantamtea-rooms.co.uk](http://www.bantamtea-rooms.co.uk)





THE  
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The Covent Garden Academy of Flowers is a Flower Design School in the heart of Chipping Campden. Running a seasonal programme of inspirational flower workshops in the studio, covering everything from hand tied bouquets to Christmas wreaths. With courses suitable for all levels, from a complete beginner to a budding floral designer looking to enhance their skills. For more details please visit [academyofflowers.com](http://academyofflowers.com)

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