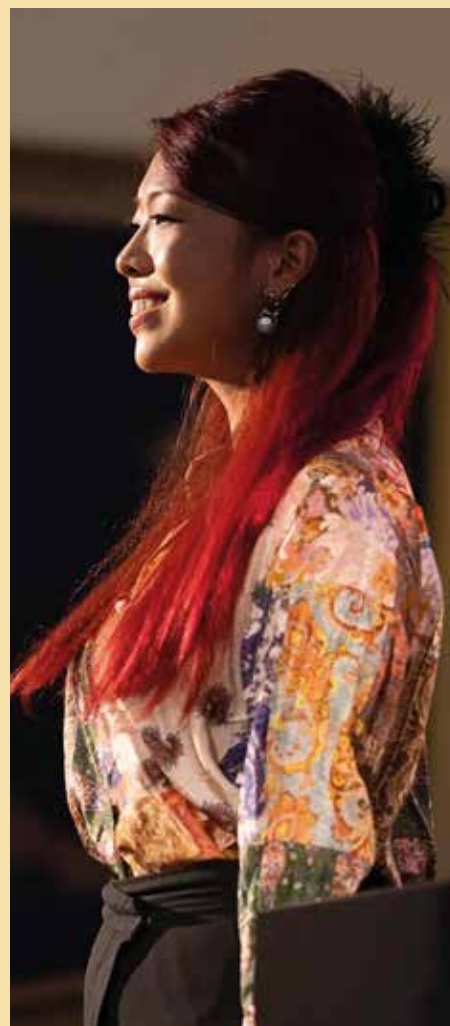


**13** MUSIC  
FESTIVAL  
CHIPPING CAMPDEN

12<sup>TH</sup> - 24<sup>TH</sup> MAY 2025



FESTIVAL PROGRAMME 2025

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## THE FESTIVAL AT A GLANCE

### SUNDAY 4 MAY

2.30pm In Search of Beethoven.  
John Suchet, Arthur Kokerai (piano)

### MONDAY 12 MAY

7.00pm Steven Isserlis (cello), Connie Shih  
(piano)

### TUESDAY 13 MAY

12.05pm Junyan Chen (piano)  
7.00pm Richard Goode (piano)

### WEDNESDAY 14 MAY

12.05pm Paddington Piano Trio  
7.00pm Leonkoro String Quartet

### THURSDAY 15 MAY

12.05pm Aksel Rykkvin (baritone), James  
Cheung (piano)  
7.00pm Sarah Connolly (mezzo soprano)  
Malcolm Martineau (piano)

### FRIDAY 16 MAY

12.05pm Strahinja Mitrović (double bass),  
Salome Jordania (piano)  
7.00pm Connaught Brass

### SATURDAY 17 MAY

12.05pm Elena Urioste (violin), Laura van der  
Heijden (cello)  
7.00pm Kaleidoscope Chamber Collective,  
Allan Clayton (tenor)

### SUNDAY 18 MAY

12.05pm Kaleidoscope Chamber Collective  
7.00pm Steven Osborne (piano)

### MONDAY 19 MAY

7.00pm Tenebrae

### TUESDAY 20 MAY

7.00pm Festival Academy Orchestra, Steven  
Isserlis (cello)

### WEDNESDAY 21 MAY

7.00pm Academy of Ancient Music

### THURSDAY 22 MAY

7.00pm Festival Academy Orchestra  
Imogen Cooper (piano), Anthony Robb (flute)

### FRIDAY 23 MAY

7.00pm Benjamin Grosvenor (piano)

### SATURDAY 24 MAY

7.00pm Festival Academy Orchestra  
Aleksey Semenenko (violin)

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

BERNARD HAITINK

# WELCOME

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It gives us enormous pleasure to present the 2025 Chipping Campden Music Festival. This year’s line-up encompasses a wide range of musical styles stretching from the baroque era through to the discovery of new music with 3 world premieres; there is even some jazz en route. We wanted to include in this Festival something to suit every musical taste, from the intimacy of song and solo recitals, the camaraderie and focus of chamber music, the pure sonorous blend of choral music to the exhilaration and thrill of a full orchestra.

We welcome back many Festival favourites including the Academy of Ancient Music, Sarah Connolly, Richard Goode, Steven Osborne, and Tenebrae, alongside much anticipated debuts from the likes of Connaught Brass, pianist Benjamin Grosvenor, and the multi-award-winning Leonkoro String Quartet. After their remarkable concert in 2024 the Kaleidoscope Chamber Collective return for a mini residency including a special concert with star tenor Allan Clayton.

Our Festival Academy Orchestra returns for the 17th year with a new cohort of young musicians who have beaten significant competition to be part of this scheme, sharing their desk with a seasoned professional player hand-picked from the UK’s leading orchestras. Joining them on stage are international soloists Dame Imogen Cooper, Steven Isserlis (in his second 2025 Festival appearance), and rising star, Ukrainian violinist, Aleksey Semenenko. And the orchestra’s own principal flautist Anthony

Robb will perform the world premiere of a concerto by Roderick Williams. This unique scheme is only possible because of the town’s unwavering support, not just in sponsoring and hosting the musicians, but by welcoming the orchestra into the community with such warmth that every player wants to give their all in every rehearsal and concert.

In 2025 we have launched our education programme with the aim of enhancing the musical environment of local students and building the next generation of instrumentalists through free lessons, inspirational workshops and bespoke performances. These projects are happening every week throughout the year, on all levels, benefitting hundreds of local students.

This Festival would not happen without the incredible financial support of our enlightened Patrons, Friends and Sponsors. We never take this support for granted and are enormously grateful that you have stayed on board and share in our vision for the future of this wonderful Festival.

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.

*Thomas Hull, Artistic Director*

*Jessica May, Co-Director*

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## THANK YOU

We are indebted to the vicar and churchwardens of St James’ church for allowing us to use their glorious venue for our concerts.

The Steinway model D concert grand is maintained by Ulrich Gerhartz, Director, Concert & Artist Services, Steinway & Sons.

The festival piano technician is Joe Taylor of Taylor Pianos.

Programme design by loosechippings.org

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# PAUL LEWIS

*Festival President*

The 2025 Chipping Campden Music Festival includes 19 concerts of such quality and variety that it's hard to imagine a more stunning spot for world-class music making in the spring. It is great to see so many familiar faces returning to this most beautiful part of the Cotswolds in addition to some outstanding new artists who will be performing in the sublime acoustics of St James' Church for the first time. Wishing you all a wonderful time at the Festival.



*Paul Lewis*

# JULIAN LLOYD WEBBER

*Patron of Education*

As the Festival's Education Patron, I know the importance that Chipping Campden Music Festival attaches to training the musicians of the future and our fundamental belief that ALL children should have access to music regardless of background or family income.

The generosity of Roger and Jean Grenville Jones has enabled the Festival to launch a wide reaching and practical education programme that aims to improve the musical environment for local children and develop musicians of the future. So far, over 750 children have benefited from their donation, which has been spent on free instrument lessons and scholarships for over 100 children, inspiring workshop performances of must-hear classics and ambitious side by side playing opportunities for young orchestral players.

I am especially thrilled that a commission has been offered to the local young composer, Mark Avery, for the final concert of the Festival.

This programme should be part of our community for years to come. We are already seeing young local musical talent starting to come through but they will need money and time to nurture and develop. I hope that the Grenville-Jones' generosity will inspire others to donate and accelerate the musical momentum that has already begun.



*Julian Lloyd Webber*

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# OUR EDUCATION PROGRAMME

The generous seed donation from Roger and Jean Grenville Jones has enabled us to set up a long term education programme that aims to enhance the musical experience of local primary and secondary school students and break down the barriers to music making.

We have established free brass and string lessons in two local primary schools in order to create a pipeline of players feeding into Campden School and rekindle their school orchestra and our tiered orchestra scheme. Over 100 pupils are already benefitting from lessons, with nearly 30 of them opting to continue with their studies supported by scholarships and free instrument hire.

Players from the Festival Orchestra wearing suitable costumes reconvened in March to give a very special performance of Peter & the Wolf for over 500 local pupils – it's no mean feat playing tricky music with a pair of bird wings and a mask, as Tony Robb will confirm. Workshops were given in participating schools

which introduced musicians and instruments to all of the children, making the performance even more familiar.

This summer, Stuart King, our clarinet pro and founder of acclaimed ensemble Chroma, will be in Campden School over 6 weeks to work with all their young musicians towards a performance of Stravinsky's Petrushka. Stuart has arranged the Suite, writing a bespoke part to fit the standard of each and every young musician.

As Julian Lloyd Webber says in his introduction, this programme should be part of our community for years to come. Excelling at music takes time, money and a lot of effort and dedication. Our job is to inspire and involve youngsters in music making and support them in every way we can think of, so that they keep playing, creating, listening and reaping the massive benefits that music making offers.

If you want to contribute to our Education projects, please get in touch with Jessica May, [jessica@campdenmusicfestival.com](mailto:jessica@campdenmusicfestival.com)





# 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.”*

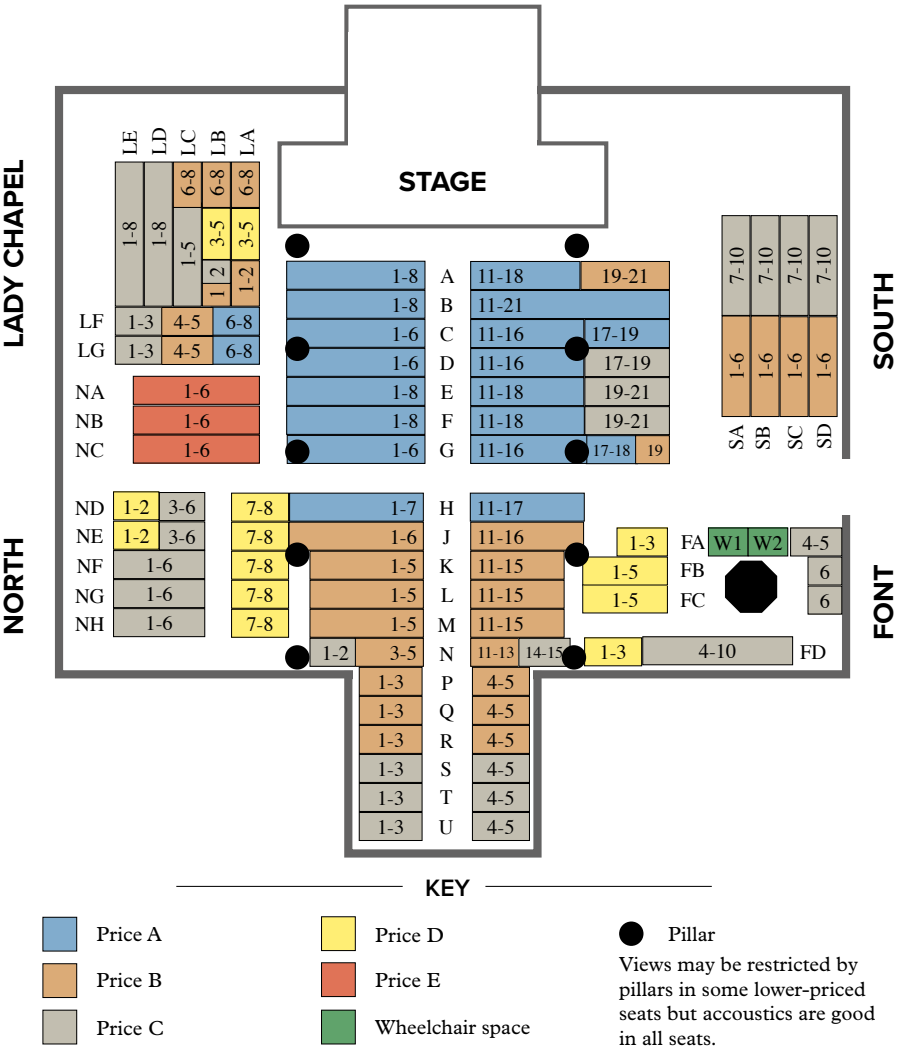
ALFRED BRENDEL

## 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 one of the contactless payment devices near the main door or scan the QR code in the porch.

*Every blessing,  
Craig*



Apart from In Search Of Beethoven on 4<sup>th</sup> 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.



SUNDAY 4 MAY 2025 AT 2.30PM  
[ENDS APPROX 5.00PM]

JOHN SUCHET

AUTHOR

ARTHUR KOKERAI

PIANO

**John Suchet, former ITN war correspondent and news anchor, shares his deeply moving latest work dedicated to the life of the extraordinary composer, Beethoven. After a 30-minute interval the London-based pianist Arthur Kokerai performs Beethoven's Piano Sonatas No.11 in B flat major Op.22 and No.23 in F minor 'Appassionata', Op.57**

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

in conjunction with  
Chipping Campden  
Literature Festival





# JOHN SUCHET

## AUTHOR

John's lifelong passion for classical music, particularly the life and music of Beethoven, has become a second career for him. For more than a decade he presented Classic FM's flagship morning show, and then the Classic FM Concert with John Suchet. He was twice honoured for his Classic FM broadcasts, at the New York Festivals International Radio Programme Awards in 2014, and the Association for International Broadcasting Awards in 2013.

John continues to present special series on Classic FM, including Vienna and the Strauss Dynasty and in May 2020 a special threehour programme to mark the 200th anniversary of the premiere of Beethoven's Choral Symphony. He also wrote a piece for the Daily Telegraph on the same subject.

John took part in the BBC Radio 3 series Music on the Frontline, interviewed by Clive Myrie about the music he had in his pocket while covering world events as an ITN reporter.

Before joining Classic FM, he was best known as one of the country's most popular television reporters and newscasters. As a reporter for ITN, he covered major events around the world, including the Iran Revolution, the Soviet invasion of Afghanistan, and the Philippines Revolution. He then became a

newscaster for ITN, presenting all major bulletins including News at Ten.

John has been honoured in both roles. He was Television Reporter of the year in 1986, and Television Newscaster of the year in 1996. In 2008 the Royal Television Society accorded him its highest accolade, the Lifetime Achievement Award.



# ARTHUR KOKERAI

## PIANO

Artur Kokerai (Iskorostenskii) the young pianist, 17 years old, was born in Moscow, Russia on 7<sup>th</sup> October 2006.

In 2012, he was admitted to the Moscow Secondary Specialist Music School named after Gnesins at the piano specialty class of Elena Plyashkevich.

At present, Artur continues studies at 12th, final grade of the same school under the guidance of Elena Plyashkevich. Besides the principal piano specialty, Artur studies composition at Vyacheslav Osminin class at the same school.

He is a very bright, charismatic young musician with a distinctly pronounced, unique manner of performance. Stormy temperament, sparkling technique, fantasy, deep immersion in the played works characterize the performance of this musician. His repertoire is rich and diverse; he has considerable experience in playing with an orchestra.

A broad outlook, an inquisitive mind and a great love for music led Arthur to compose his own works, for piano (three preludes), for string trios (Trio Fantasy), a string septet (Musical Tale), which were performed by young musicians.

From childhood, Arthur was distinguished by physical and psychological endurance, playing large and complex programs, as well as

performing in full the first and second concertos for piano and orchestra by Rachmaninov.

Arthur is sociable, friendly, open-minded, and communicates freely with colleagues and the audience. He loves to perform, relaxed in front of the camera and has extensive experience in studio recording.



LUDWIG VAN BEETHOVEN (1770-1827)

Sonata No. 11 in B flat Major, Op.22

- I. ALLEGRO CON BRIO
- II. ADAGIO CON MOLTA ESPRESSIONE
- III. MENUETTO – ALLEGRETTO
- IV. RONDO – ALLEGRETTO

Composed in 1799-1800, Piano Sonata No. 11 in B flat Major, Op. 22 represents a peak in Beethoven’s early period. Though he considered it his finest sonata up to that point, it is often overshadowed by his later, more dramatic works. This sonata blends Classical elegance with Beethoven’s growing individuality, offering refined melodies, dynamic contrasts, and technical brilliance.

The first movement is energetic and rhythmically vibrant, featuring crisp articulation and driving momentum. Its bold themes and rapid passagework create a sense of excitement, while subtle harmonic shifts hint at Beethoven’s later innovations. The second movement is deeply expressive, with an operatic, song-like melody in E flat major, enriched by intricate ornamentation and harmonic depth.

The third movement is poised and graceful, maintaining a Classical charm with a flowing trio section that provides contrast. The finale is playful and virtuosic, characterised by sparkling runs and lively rhythmic patterns that bring the sonata to an exuberant close.

With its combination of lyricism, energy, and technical mastery, Op. 22 stands as a testament to Beethoven’s ability to push the Classical sonata form towards toward a new age.



LUDWIG VAN BEETHOVEN (1770-1827)

Sonata No.23 in F Minor, Op.57 “Appassionata”

- I. ALLEGRO ASSAI
- II. ANDANTE CON MOTO
- III. ALLEGRO MA NON TROPPO – PRESTO

Written between 1804 and 1805, Beethoven’s Piano Sonata No. 23 in F Minor, Op. 57, famously known as the Appassionata, is one of his most powerful and emotionally intense works for the piano. Written during a period of personal and political turmoil, this sonata embodies Beethoven’s mastery of drama, contrast, and structural innovation. Its title, Appassionata (added posthumously), perfectly captures its stormy and impassioned character.

The first movement opens with a dark and mysterious theme, built on ominous broken chords that set the stage for a work of immense emotional depth. The main theme erupts with forceful energy, driven by rapid arpeggios and dramatic dynamic contrasts. The development section is turbulent and unpredictable, showing Beethoven’s revolutionary approach to harmony and rhythm.

The slow movement provides a stark contrast to the first, offering a sense of solemn calm. It unfolds as a set of variations on a noble, hymn-like theme in D flat major. The variations gradually build in intensity, yet always retain an air of dignity, preparing the listener for the storm that follows.

The finale bursts forth with relentless momentum, propelled by driving triplet figures and fierce dynamic contrasts. The music surges forward with unrelenting intensity, culminating in a coda of breathtaking speed and ferocity. The closing bars, marked by hammering repeated chords, create one of Beethoven’s most electrifying conclusions.

The Appassionata is a work of raw power and deep emotional conflict, embodying Beethoven’s struggle against fate. Its dramatic contrasts, structural innovations, and virtuosic demands make it one of the most celebrated sonatas in the piano repertoire.

MONDAY 12 MAY 2025 AT 7.00PM  
[ENDS APPROX 8.45PM]

# STEVEN ISSERLIS

CELLO

# CONNIE SHIH

PIANO

**Diverse though they are, the composers of the works in this programme have one notable feature in common: Czech charm.**

*This concert is  
being recorded by*



ŠTĚASTNÝ  
Theme and variations (c.1800)

DVOŘÁK (arr ISSERLIS)  
Four Romantic Pieces, Op.75

MOSCHELES  
Sonata, Op.121 (1851)

*INTERVAL*

SUK  
Ballade and Serenade, Op.3

JANÁČEK  
Pohádka

MARTINŮ  
Sonata No.1





JAN ŠŤASTNÝ (1764–1830)

Theme and Variations

Jan Šťastný (also Stiasny, Stiastny) is considered to be one of the founders of Czech national violoncello school but information on his life is rather sketchy. Born around 1764 in Prague, he was taught music by his father. He played in a Prague theatre orchestra for 16 years and in 1810 he is known to be a court cellist in Frankfurt. Four years later he was working in Mannheim, and was music director in Nuremberg around 1820. At some point he lived and worked in England, where in London he met Czech singer and composer Josef Theodor Krov, who called Šťastný the "Beethoven of the violoncello". Traces of Šťastný disappear after 1826.

Wilhelm Joseph von Wasielewski, violinist, conductor, and cello music historian regarded Šťastný's cello and basso continuo works to be amongst the best examples of antique cello compositions.

Šťastný wrote cello pieces - 11 opus numbers including duets, variations, sonatas, divertimento, instructive pieces, concertino, and a Grand Trio. The Theme and Variations we hear this evening is taken from his collection of Six Pieces, dedicated to his brother Bernard, a fellow cellist.

The work begins with a beautifully crafted theme, presented simply yet rich in character, setting the foundation for a series of inventive variations. Each variation explores different textures, harmonic colours, and expressive nuances, allowing both instruments to engage in an evolving musical dialogue. The piano's role

alternates between delicate accompaniment and brilliant counterpoint, while the cello sings with both warmth and agility.

ANTONÍN DVOŘÁK (1841–1904) - ARR. ISSERLIS

Four Romantic Pieces, Op.75

- I. ALLEGRO MODERATO
- II. ALLEGRO MAESTOSO
- III. ALLEGRO APPASSIONATO
- IV. LARGHETTO

Composed in 1887, Antonín Dvořák's Four Romantic Pieces, Op. 75 is a set of intimate and expressive miniatures. Originally conceived as a trio for two violins and viola, Dvořák later reworked them into a duo for violin and piano, enhancing their lyrical and expressive qualities. Tonight, we hear an arrangement of the work for cello and piano. These pieces reflect the composer's gift for melody and his deep connection to Czech folk traditions, while also displaying the warmth and charm characteristic of his chamber music.

The first piece opens with a gentle, song-like theme, full of lyricism and grace. The cello's singing lines are supported by a flowing piano accompaniment, evoking a sense of nostalgia and quiet beauty. In contrast, the second piece is bold and dramatic, with a regal, march-like character. The interplay between the cello and piano creates an expressive dialogue, filled with rhythmic energy and sweeping melodic lines.

The third piece is the most passionate and turbulent of the set. The cello's urgent, soaring melodies are contrasted by moments of tenderness, showing Dvořák's ability to blend emotional depth with lyrical beauty. The final piece returns to a more reflective mood. Its simple yet expressive melody unfolds with heartfelt sincerity, gradually building in intensity before fading into a gentle, wistful conclusion.

Four Romantic Pieces is a work of exquisite charm and deep expressiveness. Though modest in scale, it captures the full range of Dvořák's lyricism, warmth, and folk-inspired spirit. These short yet deeply personal pieces are cherished for their intimate and poetic character.

Despite their brevity, these pieces exemplify Dvořák's gift for melody and his ability to evoke deep emotions with simple yet beautifully crafted themes. With their intimate charm and contrasting moods, Four Romantic Pieces remain a favourite among violinists and audiences alike.

IGNAZ MOSCHELES (1794–1870)

Sonata for Piano and Violoncello in E major, Op.121

- I. ALLEGRO ESPRESSIVO E APPASSIONATO
- II. SCHERZO: BALLABILE. ALLEGRETTO QUASI ALLEGRO
- III. BALLADE (IN BÖHMISCHER WEISE). ANDANTINO - ALLEGRETTO L'ISTESSO TEMPO
- IV. FINALE: ALLEGRO VIVACE, MA NON TROPPO

Moscheles was a key figure in the transition from the Classical to the Romantic period, renowned

as a virtuoso pianist, composer, and influential teacher. His Sonata for Piano and Violoncello in E Major, Op. 121, written in 1850, reflects both his classical training and his affinity for the expressive lyricism of the Romantic era. The work is dedicated to his friend Robert Schumann.

The first movement opens with a noble and expansive theme, setting the stage for a sonata-allegro form filled with dramatic contrasts and virtuosic interplay. The piano's sparkling textures complement the cello's warm, lyrical lines, creating a sense of grandeur and fluid dialogue.

The second movement, titled "Ballabile" (dance-like), is elegant and dance-like, providing a contrast to the preceding movement.

The third movement, labelled "Ballade" subtitled "In the Bohemian style," reflecting Moscheles' Bohemian heritage. It offers a lyrical and expressive narrative, with a central section that brings a lively contrast. The finale is light-hearted and playful, with a dance-like character and lively rhythmic interplay between the instruments. The movement balances elegance with technical brilliance, bringing the sonata to a buoyant and satisfying conclusion.

JOSEF SUK (1874–1935)

Ballade and Serenade, Op.3  
(1890, 1898)

Josef Suk, a Czech composer and violinist, was a student of Antonín Dvořák and later became one of the leading figures of Czech Romanticism. His Ballade and Serenade, Op. 3, is an early work that already shows his gift for melody, rich harmonies, and deep emotional expression. Though influenced by Dvořák, Suk’s individual voice is evident in the lyrical intensity and refined textures of this work.

The Ballade, composed in 1890, is a deeply expressive and dramatic piece, filled with longing and passion. It opens with a melancholic yet lyrical theme, which gradually unfolds into soaring, impassioned phrases. The music features rich harmonic colours and a sense of storytelling, characteristic of the Romantic ballade tradition. Suk’s use of chromaticism and dynamic contrasts heightens the emotional depth, making this movement both intimate and powerful.

In contrast, the Serenade, written eight years after the Ballade, is lighter and more graceful, capturing the charm and elegance of Czech folk-inspired music. The flowing melodies and delicate interplay between the instruments create a sense of warmth and nostalgia. The movement’s lyrical quality and rhythmic vitality reflect Suk’s natural ability to craft music that is both expressive and refined.

LEOŠ JANÁČEK (1854–1928)

Pohádka for Cello and Piano

- I. CON MOTO
- II. CON MOTO
- III. ALLEGRO

Leoš Janáček was a Czech composer known for his distinctive musical language, deeply influenced by Moravian folk traditions and the rhythms of speech. Pohádka (translated as Fairy Tale), composed in 1910 and revised in 1923, is one of his most poetic and evocative chamber works. Inspired by the Russian epic poem The Tale of Tsar Berendey by Vasily Zhukovsky, the piece does not follow a strict program but rather captures the magical and mysterious atmosphere of the story.

The opening movement establishes a dreamlike quality, with the cello’s lyrical lines unfolding over a delicate, flowing piano accompaniment. Janáček’s characteristic rhythmic freedom and speech-like phrasing give the music an intimate and expressive quality, evoking a sense of unfolding narrative.

The second movement is more animated and dramatic, with rhythmic urgency and contrasting moods. The interplay between the cello and piano is dynamic, with moments of playful lightness alongside deeper, more introspective passages.

The final movement is spirited and energetic, with folk-like dance rhythms and lively exchanges between the instruments. Despite its brief and fragmented phrases, the movement retains a sense of cohesion, bringing the work to an enchanting and somewhat enigmatic close.

BOHUSLAV MARTINŮ (1890–1959)

Cello Sonata No.1, H.277

- I. POCO ALLEGRO
- II. LENTO
- III. ALLEGRO CON BRIO

Bohuslav Martinů’s Cello Sonata No. 1 was composed in 1939, shortly before he fled war-torn Europe for the United States. Written in Paris during a time of political upheaval, the sonata reflects both intensity and lyricism, hallmarks of Martinů’s distinctive style, which blends Czech folk traditions with French neoclassicism and rhythmic vitality. Structured in three movements, the work balances expressive depth with dynamic energy.

The first movement opens with bold, sweeping gestures, full of rhythmic vitality and dramatic contrasts. The cello’s declamatory theme is set against the piano’s energetic, syncopated rhythms, creating a sense of restless momentum. Martinů’s characteristic motoric drive and sudden harmonic shifts give the movement a sense of unpredictability and excitement.

The slow movement is the emotional heart of the sonata. Marked by an introspective and melancholic lyricism, it unfolds as a series of expansive, song-like phrases. The interplay between the cello and piano is deeply expressive, with moments of meditative stillness punctuated by soaring melodic lines. This movement displays Martinů’s gift for blending folk-inspired melodies with rich harmonic colours.

The finale is lively and rhythmically dynamic, featuring buoyant themes and playful exchanges between the instruments. Marked by syncopations, unexpected accents, and a driving pulse, the movement exudes energy and exuberance, leading to a powerful and exhilarating conclusion.

# STEVEN ISSERLIS

## CELLO

British cellist Steven Isserlis CBE enjoys an international career as a soloist, chamber musician, author, educator, and broadcaster. Equally at home in music from baroque to the present day, he performs with the world's greatest orchestras, including period ensembles, and has given many world premieres, including Sir John Tavener's *The Protecting Veil*, Thomas Adès's *Lieux retrouvés*, four works for solo cello by György Kurtág, and pieces by Heinz Holliger, Jörg Widmann, Olli Mustonen, Mikhail Pletnev and many others.

His vast award-winning discography includes most of the cello repertoire, including the JS Bach suites (Gramophone Instrumental Album of the Year), Beethoven's complete works for cello and piano, and the Brahms double concerto with Joshua Bell and the Academy of St Martin in the

Fields. He has received two Grammy nominations, for his recordings of Haydn's cello concertos, and Martinů's cello sonatas with Olli Mustonen. Premiere recordings include late works by Sir John Tavener (BBC Music magazine Premiere Award). His latest recordings, Mendelssohn Piano Trios with Joshua Bell and Jeremy

Denk, and Boccherini Cello Concertos, Sonatas & Quintets, were released in 2024.

As an author, his latest book is a critically-acclaimed companion to the Bach cello suites, while his two books for children about music are among the genre's most popular ever written and have been translated into many languages. He has also authored a commentary on Schumann's famous *Advice for Young Musicians*. As a broadcaster, he has written and presented two in-depth documentaries for BBC Radio, on Robert Schumann and Harpo Marx.

An insightful musical explorer and curator, he has programmed imaginative series for London's Wigmore Hall, New York's 92nd St Y, and the Salzburg Festival. Unusually, he also directs orchestras from the cello, including Luzerner Sinfonieorchester in 2019 with Radu Lupu in his final public performance.

He was awarded a CBE by Queen Elizabeth II in 1998, in recognition of his services to music. International recognition includes the Piatigorsky Prize (USA) and the Glashütte Original Music Festival Award (Germany). Since 1997, he has been Artistic Director of the International Musicians Seminar, Prussia Cove, Cornwall.

He plays the 1726 'Marquis de Corberon' Stradivarius, on loan from the Royal Academy of Music.



# CONNIE SHIH

## PIANO

The Canadian pianist, Connie Shih, is repeatedly considered to be one of Canada's most outstanding artists. In 1993 she was awarded the Sylva Gelber Award for most outstanding classical artist under age 30. At the age of nine, she made her orchestral debut with Mendelssohn's first Piano Concerto with the Seattle Symphony Orchestra. At the age of 12, she was the youngest ever protégé of György Sebok, and then continued her studies at the Curtis Institute in Philadelphia with Claude Frank, himself a protégé of Arthur Schnabel. Later studies were undertaken with Fou Tsong in Europe.

As soloist, she has appeared extensively with orchestras throughout Canada, the U.S.A. and Europe. In a solo recital setting, she has made countless appearances in Canada, the U.S., Iceland, England, Spain, Italy, Germany, Japan and China. Connie has given chamber music performances with many world-



renowned musicians. To critical acclaim, she appears regularly in recital with cellist Steven Isserlis. Including chamber music appearances at the Wigmore and Carnegie Halls, she performs at the prestigious Bath Music Festival, Aldeburgh, Cheltenham, Weill Hall (N.Y.), and at the Kronberg Festival. Her collaborations have included Maxim Vengerov, Tabea Zimmerman, and Isabelle Faust.

Connie has toured North America and Europe with Steven Isserlis, and made a tour of Asia with Joshua Bell. In addition she has appeared at concert venues across Germany with the cellist Manuel Fischer-Dieskau with whom she recorded the first-ever CD of the Sonatas for piano and cello by Carl Reinecke and the complete Beethoven sonatas. Her CD with Steven Isserlis has been released on the BIS label.

Connie's performances are frequently broadcast via television and radio on CBC (Canada), BBC (U.K.), SWR, NDR, and WDR (Germany) as well as on other various television and radio stations in North America and Europe.

She is on faculty at the Casalmaggiore Festival in Italy and is Professor of piano and chamber music at Mozarteum University in Salzburg since 2022.



TUESDAY 13 MAY 2025 AT 12.05PM  
[ENDS APPROX 1.05PM]

# JUNYAN CHEN

## PIANO

Junyan Chen won Second Prize at the Leeds International Piano Competition 2024, also winning the chamber music prize and Alexandra Dariescu award for a work by a woman composer. In the competition final she performed Rachmaninov Piano Concerto No 4 with the Royal Liverpool Philharmonic and Domingo Hindoyan. She has also performed this work with Edward Gardner and the Royal Academy of Music Symphony Orchestra, in a concert that was live-streamed on Classic FM.

Forthcoming solo engagements include London (Wigmore Hall), Leeds, Harrogate and Liverpool. In Spring 2025 Junyan will collaborate with the Manchester Collective in a project including a world premiere by Héloïse Werner with performances in Manchester, Leeds and London (Southbank Centre). An enthusiastic performer of contemporary music, she has collaborated with Hans Abrahamsen whose Piano Concerto she performed with the Manson Ensemble at the Royal Academy of Music. In addition, she was invited to take part in Eleanor Alberga's music festival Arcadia in 2022, recording and performing Dancing with the Shadows and On a Bat's Back I Do Fly. She has

also collaborated with composers Mark Anthony-Turnage and Dominic Muldowney.

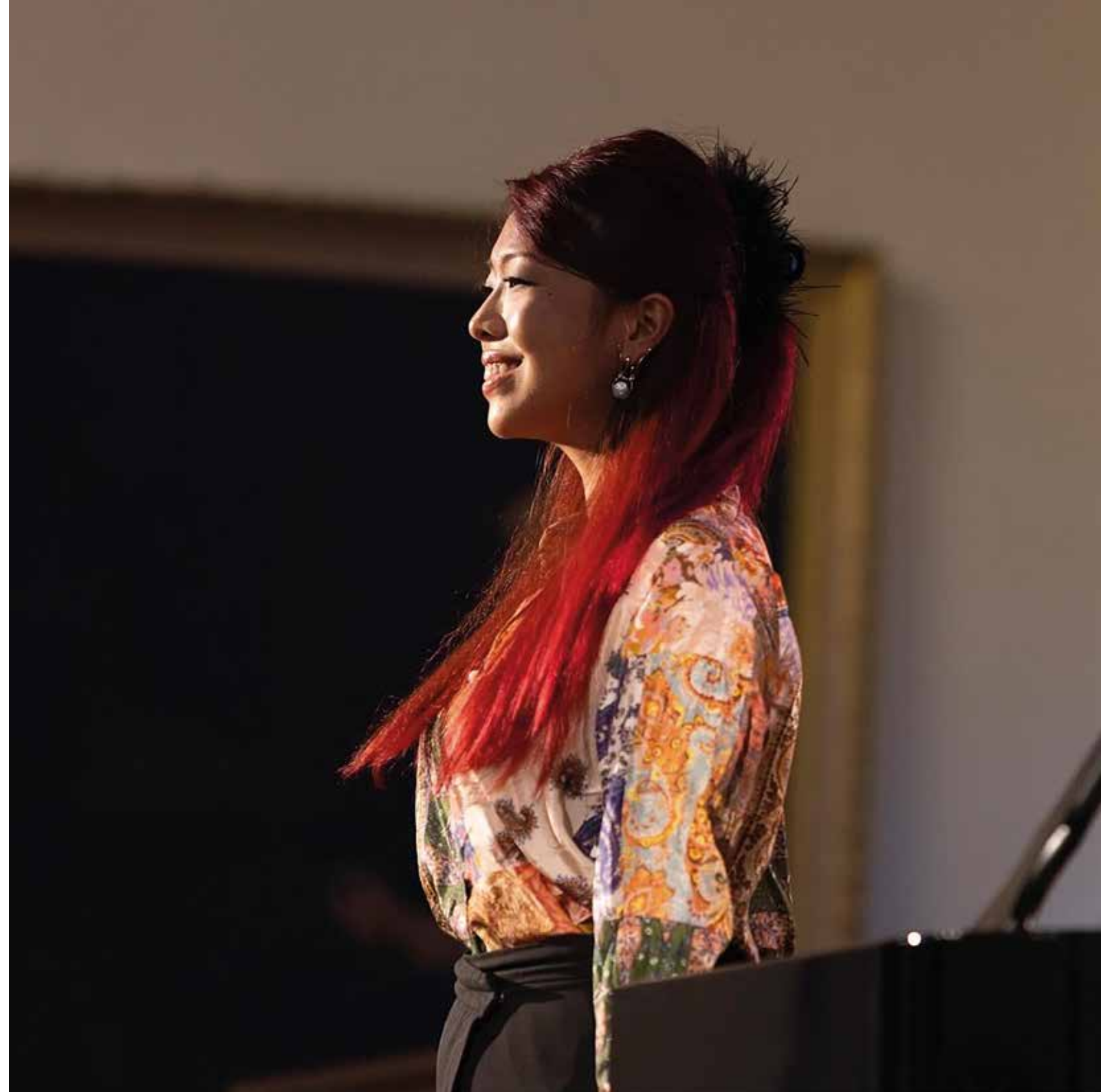
Junyan's debut solo album, *It's Time*, features works by Fazil Say, Unsuk Chin, Sofia Gubaidulina, and Eleanor Alberga. Released by Linn Records in 2022, this disc explores cultural identity through different musical genres and art forms, including Turkish folk ballad, jazz, Russian poetry, and African dance.

Following her time at the Shanghai Conservatoire, Junyan moved to London and continued her studies at the Royal Academy of Music, with Professor Joanna MacGregor. She currently holds a fellowship with the RAM, having recently graduated with first class BMus and MA degrees as a Bicentenary Scholar.

BACH  
French Suite No.3 in B Minor, BWV 814

GUBAIDULINA  
Chaconne

LISZT  
Piano Sonata in B Minor, S.178



JOHANN SEBASTIAN BACH (1685-1750)

French Suite No.3 in B Minor, BWV 814

Bach’s French Suites, BWV 812–817, composed around 1722–1725, are a set of six keyboard suites that exemplify his mastery of dance forms and Baroque style. Unlike the more elaborate English Suites, the French Suites are known for their graceful elegance, clarity, and intimate character, though the title "French" was not given by Bach himself.

The French Suite No. 3 in B Minor, BWV 814, is a refined yet expressive work, featuring a series of dance movements that display both lyrical beauty and intricate counterpoint.

*Allemande* – A flowing, moderately paced movement with smooth, ornamental lines and a strong sense of melodic interplay, setting a dignified yet expressive tone.

*Courante* – A lively and intricate dance featuring running passagework and rhythmic drive, demanding precision and agility from the performer.

*Sarabande* – The emotional heart of the suite, this slow and expressive movement is rich in ornamentation, creating a sense of introspection and elegance.

*Menuet & Trio* – A stately yet charming dance, with the contrasting Trio section offering a lighter, more playful character before returning to the graceful formality of the Minuet.

*Gigue* – A spirited, energetic conclusion with contrapuntal textures and lively rhythms, bringing the suite to a dazzling close.

SOFIA GUBAIDULINA (1931-2025)

Chaconne

Sofia Gubaidulina is considered one of the foremost Russian composers of the second half of the 20th century. Composed in 1962, Gubaidulina’s Chaconne for solo piano is an early yet strikingly mature work that demonstrates her deep engagement with musical form, contrast, and expressive intensity. The chaconne—a Baroque variation form built upon a repeating harmonic progression—serves as the foundation for a highly dramatic and virtuosic exploration of texture, rhythm, and harmony. Though influenced by Bach’s mastery of the form, Gubaidulina reinvents the chaconne through a modern lens, infusing it with rich dissonances, bold dynamic contrasts, and a deeply expressive character.

The piece opens with a strong, declamatory chordal statement, which establishes the harmonic framework for the variations that follow. Gubaidulina then develops this material through contrapuntal interplay, rapid figurations, percussive attacks, and moments of haunting lyricism, creating a sense of relentless forward motion and transformation.

A hallmark of the work is its intense contrasts—from thunderous climaxes to delicate, introspective passages, reflecting Gubaidulina’s signature approach to musical drama and spirituality.

Gubaidulina’s Chaconne stands as one of her most accessible and frequently performed piano works. Its blend of rigorous structure and emotional immediacy makes it a powerful and compelling addition to the 20th-century piano repertoire.

FRANZ LISZT (1811-1886)

Piano Sonata in B Minor, S.178

Composed in 1852–1853 and published in 1854, Franz Liszt’s Piano Sonata in B Minor, S. 178 is one of the most monumental and visionary works in the piano repertoire. Dedicated to Robert Schumann, the sonata was initially met with mixed reactions but has since become regarded as a pinnacle of Romantic piano music, blending virtuosity, structural innovation, and profound emotional depth.

Unlike traditional multi-movement sonatas, Liszt’s B Minor Sonata is a single continuous work, yet it contains elements of sonata form, thematic transformation, and cyclic development, making it a revolutionary approach to large-scale structure. It is often interpreted as being divided into three or four sections that resemble a conventional sonata’s movements:

*Lento assai* – *Allegro energico* – The sonata opens with a mysterious descending motif, which acts as a musical seed from which the entire work grows. The movement then launches into stormy, virtuosic passages, juxtaposed with lyrical, expressive themes.

*Andante sostenuto* – A deeply expressive, chorale-like section that provides a moment of spiritual reflection and contrast to the dramatic intensity of the outer movements.

*Allegro energico* – *Grandioso* – A return to the earlier material, now transformed and developed further, culminating in a heroic, triumphant passage, before ultimately dissolving into a meditative, hushed conclusion.

Liszt’s use of thematic transformation, where a single motif evolves throughout the piece into contrasting themes, gives the sonata an organic unity and mirrors the Romantic ideals of musical drama and narrative.

The sonata has been subject to many interpretations, including programmatic readings, such as a possible depiction of Faust and Mephistopheles, or an autobiographical reflection on Liszt’s own struggles and transcendence. However, Liszt never assigned a programme, allowing for open-ended emotional and structural exploration. The Piano Sonata in B Minor remains one of the greatest achievements in piano literature, demanding technical brilliance, intellectual depth, and emotional commitment. Its fusion of virtuosity and expressivity, as well as its radical structural approach, cement Liszt’s status as one of the most innovative composers of the 19th century.



TUESDAY 13 MAY 2025 AT 7.00PM  
[ENDS APPROX 8.15PM]

# RICHARD GOODE

PIANO

**It is virtually impossible to walk away from Mr Goode's recitals without a sense of having gained some new insight into the works played or about pianism itself.**

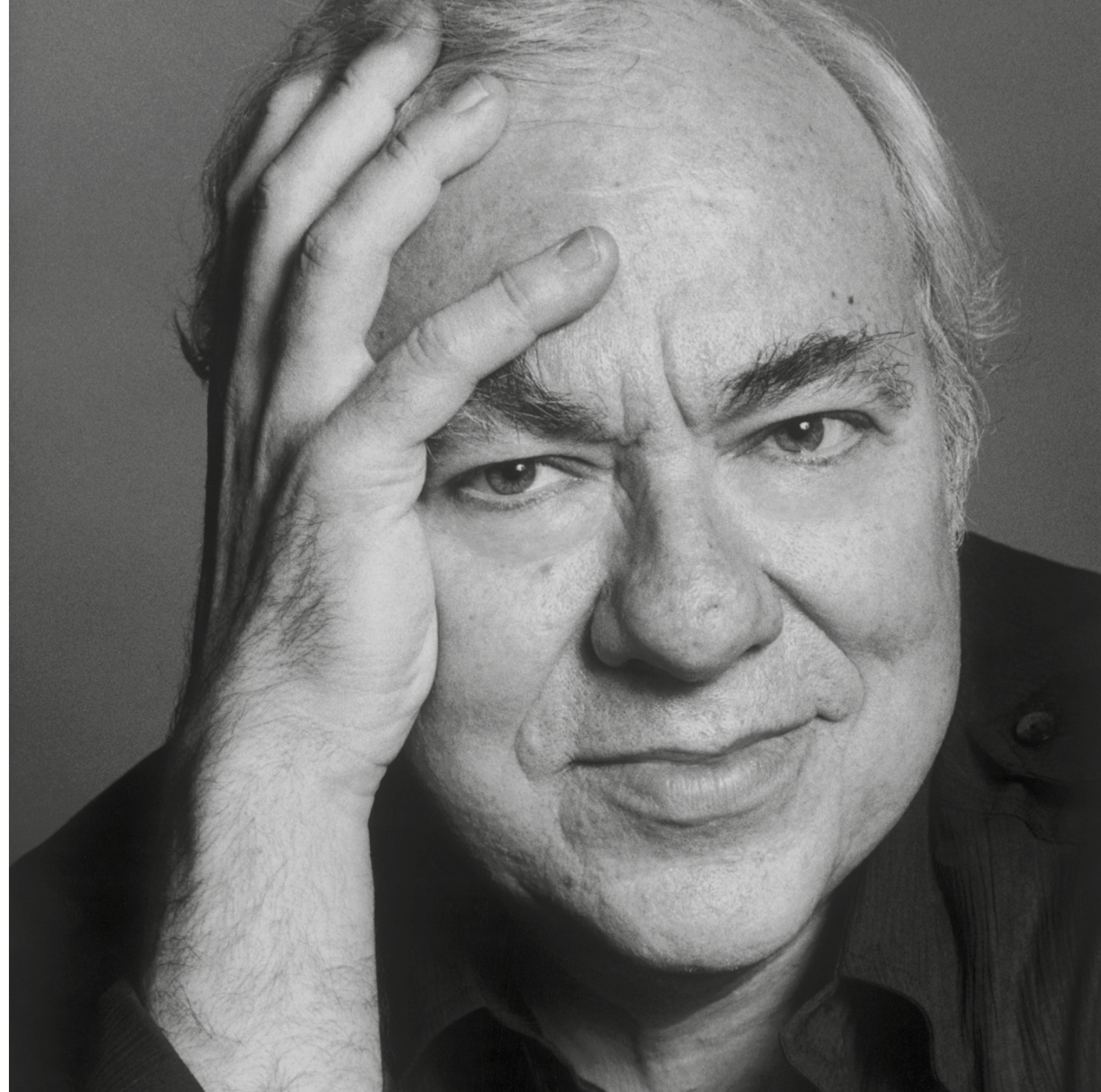
THE NEW YORK TIMES

*This concert is  
being recorded by*



BEETHOVEN  
LATE PIANO SONATAS  
Sonata No.30 in E major, Op.109  
Sonata No.31 in A flat major, Op.110  
Sonata No.32 in C minor Op.111

*THERE WILL BE NO INTERVAL*





## BEETHOVEN’S LATE PIANO SONATAS

The 32 sonatas of Beethoven are the single most important group of works for any pianist and they represent the peak of the instrument's repertoire. Written over a period of 27 years, they vary widely in form, duration, range of emotion and technical difficulty. Beethoven was a gifted pianist and these works were conceived solely with himself in mind. Rarely heard by the Viennese public during his lifetime, they were usually only played at private gatherings, and provide a complete journal of his evolving creativity from the three sonatas which make up Opus 2, written when he was 23, to the final and extraordinary Opus 111.

This was a period of revolution and war, terror and reform, poverty and extravagance. It was a time that saw huge cultural changes, in political philosophy and in society, in literature, in painting and in music. Beethoven, later referred to by Liszt as "the pillar of smoke that led to the Promised Land", is seen as the bridge from the restrained formality of the Classical era to the individualism and emotional expression of the Romantic period. Piano technology also advanced at an astonishing rate during this time. The range of the keyboard was extended by two and a half octaves, the sustaining pedal was developed, and there was a growth in sonority from the light toned instruments of Beethoven's youth to the larger sound more familiar to us today. The sonatas reflect all of this, each one posing a fresh challenge to the piano's developing resources.

The seven years preceding the composition of his last three sonatas, Ops. 109, 110 and 111, written in 1820-22, were exceptionally difficult for Beethoven. Not only was his health failing, but he was in financial difficulty and he was engaged in a bitter legal struggle for the custody of his nephew Karl. Whereas the previous twenty years had seen a great outpouring of music, Beethoven had now almost ceased writing music, but by 1820 he was he able to put his troubles behind him and return to composing with new energy.

By the end of May, Beethoven committed himself to write three piano sonatas for the publisher Adolph Martin Schlesinger. These were to be his final sonatas and in them Beethoven transforms the piano sonata into a profound, deeply personal statement. All three seem to come from another world, far beyond the mere technique and execution of piano playing, to express the profound depths of Beethoven's creativity. Each of these last three breaks the traditional sonata mould by departing from the usual movement structure and each explores new forms.

### Sonata No.30 in E major, Op.109

This is an intimate and deeply expressive work, composed in 1820. Written at a time of personal hardship and declining health, it reflects Beethoven’s late style—a fusion of lyrical beauty, structural innovation, and profound introspection. The three-movement structure departs from convention, offering a

journey from youthful energy to transcendental depth:

*Vivace, ma non troppo – Adagio espressivo* – The opening alternates between light, playful energy and deeply expressive lyricism, creating a sense of contrast and fluidity.

*Prestissimo* – A stormy and urgent scherzo, set in E minor, with restless motion and dramatic intensity, acting as a stark contrast to the surrounding movements.

*Gesangvoll, mit innigster Empfindung: Andante molto cantabile ed espressivo* – With its title translating as “Full of song, with deepest emotion” this glorious theme and variations unfolds with meditative beauty and increasing complexity, culminating in a radiant, ethereal conclusion.

### Sonata No.31 in A flat major, Op.110

Composed in 1821, Sonata No. 31 in A flat major, Op. 110, was written during a period of profound introspection and creative mastery. This deeply personal work balances lyricism, drama, and transcendence, culminating in a triumphant resolution.

The sonata unfolds in three movements: *Moderato cantabile molto espressivo* – A warm and songlike opening, featuring flowing melodic lines and a serene, expressive character, occasionally touched by moments of melancholy.

*Allegro molto* – A stormy and agitated scherzo, full of rhythmic drive and unexpected accents, offering sharp contrast to the first movement’s gentleness.

*Adagio ma non troppo – Fuga: Allegro ma non troppo* – The heart of the work, this movement

begins as a deeply expressive lament, leading into a powerful fugue. The music undergoes a dramatic emotional arc, from despair to radiant triumph, embodying Beethoven’s profound resilience.

### Sonata No.32 in C minor, Op.111

Opus 111 is Beethoven’s final piano sonata, a work of profound intensity and spiritual transcendence. Written between 1821 and 1822, it represents the culmination of his lifelong exploration of sonata form, distilling it into just two contrasting movements—a dramatic departure from tradition.

*Maestoso – Allegro con brio ed appassionato* – A turbulent and powerful first movement in C minor, characterised by dramatic contrasts, syncopations, and driving energy. The opening, marked by bold, arresting chords, gives way to a stormy sonata form, reflecting Beethoven’s heroic struggle and defiance.

*Arietta: Adagio molto semplice e cantabile* – In stark contrast, the second and final movement is a sublime, meditative theme and variations in C major, unfolding with a sense of timelessness and transcendence. The variations grow increasingly complex and rhythmically intricate, culminating in an ethereal, otherworldly atmosphere, as if dissolving into infinity.

With Op. 111, Beethoven transcends conventional sonata form, transforming it into an existential journey from earthly turmoil to celestial serenity. It stands as one of the most visionary works in the piano repertoire, a testament to Beethoven’s enduring genius.

# RICHARD GOODE

Richard Goode has been hailed for music-making of tremendous emotional power, depth and expressiveness, and is recognised worldwide as one of today's leading interpreters of Classical and Romantic music. An exclusive Nonesuch artist, Goode is a regular performer in the major recital halls and festivals across Europe and the US and performs as soloist with some of the world's finest orchestras. In a recent season, the Daily Telegraph said "There are brilliant young things among pianists, and there are wise old birds, who show their wisdom naturally in everything they do, without grandstanding or elaborate highlighting of details. Richard Goode is one of the latter sort."

In recital, Goode performs every season at London's Wigmore Hall and in major musical centres across Europe, which in recent seasons have included Paris, Lyon, Amsterdam, Budapest, Madrid, Stockholm, and he has been a regular performer over the years at the Edinburgh International Festival, Pianos aux Jacobins (Toulouse) and Verbier Festivals. In the US Goode performs in all the major cities, including Philadelphia, New York, Boston, Los Angeles and San Francisco.

Over the course of his career, Goode has performed as soloist with most of the major orchestras across the US and Europe including the New York Philharmonic, Los Angeles Philharmonic, Cleveland Orchestra, Tonhalle Zurich, London Philharmonic, Oslo Philharmonic and Radio Symphony Orchestra Berlin.

Goode has made more than two dozen recordings over the years, ranging from solo and chamber works to lieder and concertos. His recording of the five Beethoven concertos with the Budapest Festival Orchestra/Iván Fischer was released in 2009 to exceptional critical acclaim, described as "a landmark recording" by the Financial Times and nominated for a Grammy award. His 1993 10-CD set of the complete Beethoven sonatas cycle, the first-ever by an American-born pianist, was nominated for a Grammy and chosen for the Gramophone Good CD Guide and re-released in 2017. Other recording highlights include a series of Bach Partitas, a duo recording with Dawn Upshaw and Mozart piano concertos with the Orpheus Chamber Orchestra.

A native of New York, Goode studied with Nadia Reisenberg at the Mannes College of Music and with Rudolf Serkin at the Curtis Institute. His numerous prizes over the years include the Young Concert Artists Award, First Prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy award. His first public performance of the complete cycle of Beethoven sonatas at New York's 92Y in 1987/8 was hailed by the New York Times as "among the season's most important and memorable events" and was later performed with great success at London's Queen Elizabeth Hall in 1994 and 1995.

Goode is also a highly respected teacher and mentor of young musicians and holds

the position of International Chair of Piano Studies at London's Guildhall School of Music and Drama, Visiting Professor at the Royal Academy of Music, and is on the faculty at Mannes College (New York). He frequently leads masterclasses at some of the world's most prestigious institutions, including at the Manhattan School of Music, Verbier Festival Academy, and in the public masterclass series at Wigmore Hall.

Richard Goode was co-Artistic Director with Mitsuko Uchida of the Marlboro Music School and Festival in Vermont (USA) from 1999-2013. He is married to the violinist Marcia Weinfeld and they live in New York City.





WEDNESDAY 14 MAY 2025 AT 12.05PM  
[ENDS APPROX 1.05PM]

# THE PADDINGTON TRIO

**Their youth does not remotely detract from their excellence - these are accomplished musicians by any standard, not only in technique but in rapport and nuance. In places, there was true beauty but never as an end in itself: everything served a higher conception of the music. I have rarely been so excited by performers new to me.**

STRINGS ATTACHED

ELLEN LINDQUIST  
Shining Through  
FRANZ SCHUBERT  
Piano Trio No.2 in E-flat major,  
D.929





ELLEN LINDQUIST (B.1970)

Shining Through

Composed in 2023, Ellen Lindquist's Shining Through is a captivating piece for violin, cello, and piano, commissioned for the 12th Trondheim International Chamber Music Competition. The work is dedicated to the memory of composer Kaija Saariaho (1952–2023).

The composition originates from a timbral concept centred on harmonic trills, which play a significant role in the string parts. These trills, both in their sound quality and harmonic content, guide the piece's development. The title, Shining Through, suggests a transition between worlds, where one realm momentarily emerges into another, perhaps at a crucial moment.

Shining Through is approximately 6 minutes and 40 seconds in duration. Its evocative textures and innovative techniques offer performers and audiences a profound and immersive experience.

FRANZ SCHUBERT (1797-1828)

Piano Trio No.2 in E flat Major, D.929

- I. ALLEGRO
- II. ANDANTE CON MOTO
- III. SCHERZANDO – ALLEGRO MODERATO
- IV. ALLEGRO MODERATO

Composed in November 1827, Schubert’s Piano Trio No. 2 in E flat Major, D. 929 stands as one of the greatest masterpieces in the piano trio repertoire. Written during the final year

of Schubert’s life, this expansive and deeply expressive work reflects both joyous vitality and profound melancholy, embodying the composer’s signature blend of lyricism, drama, and harmonic richness. First performed in 1828 at one of Schubert’s last public concerts, the trio has since been celebrated for its memorable melodies, structural innovation, and emotional depth.

The first movement opens with a noble and soaring theme, which undergoes rich development and dramatic contrasts. Schubert’s signature lyrical expansiveness is evident, with long, singing phrases and intricate harmonic shifts that create a sense of both grandeur and intimacy. The Andante con moto which follows is perhaps the most famous movement, the haunting slow march unfolds with poignant simplicity and emotional weight. The cello introduces a deeply expressive theme, later echoed and transformed by the violin and piano. This movement was memorably used in Stanley Kubrick’s film Barry Lyndon, further cementing its enduring impact.

A playful and light-hearted scherzo follows, full of graceful rhythmic drive and sparkling exchanges between the instruments. The central trio section provides a contrasting moment of warmth and lyricism before the return of the buoyant main theme. The finale is a brilliant, sweeping rondo, blending dancing rhythms and dramatic flourishes with an undercurrent of nostalgia. Schubert’s use of thematic transformation allows motifs from earlier movements to reappear, giving the work a unified and cyclical character.

THE PADDINGTON TRIO

Seen as the one of the most exciting chamber ensembles of their generation, the Paddington Trio has been recognized in international competitions and live performances for their fresh interpretations and exuberant energy. As did the famous bear, Finnish violinist Tuulia Hero, Irish cellist Patrick Moriarty and American pianist Stephanie Tang have made London their home and emerged as an ensemble of an entirely unique and lasting entity. The trio is celebrated for its close and energetic communication, insightful and imaginative programming as well as its highly refined ensemble playing. The trio’s grand mission is to bridge the gap between new listeners and serious classical music enthusiasts by welcoming everyone into their living room of musical discovery and shared love of chamber music.

Having started their first adventure together at the Paddington Station in 2020, a year after they met, the trio won the First Prize in the 70th Royal Over-Seas League Competition for Strings & Piano Ensemble. Since then, they have won First Prize in the 2024 Triomphe de l’Art International Competition in Belgium, First Prize in the 2024 Storioni Concours and the 2023 Schiermonnikoog Festival Audience Award in the Netherlands, and the 2022 NEW FORMATS Project Prize in Austria. They are currently generously supported by the City Music Foundation, Kirckman Concert Society, and GBZ Management. In the summer of 2023, the trio completed an Artist Fellowship programme at their alma mater, the Guildhall

School of Music & Drama in London, and since September 2023 has continued to teach and inspire young ensembles as Chamber Fellows in the renowned Chamber Fellowship Programme at the Royal Northern College of Music.

Tuulia Hero is an award-winning concert violinist and chamber musician, as well as an accomplished improviser and educator currently based in London. Originally from Finland, Tuulia plays a Stradivarius violin from 1707, generously lent to her by the Sibelius Academy, University of the Arts Helsinki. Tuulia is the 2024 artistic grant recipient of the Jenny and Antti Wihuri Foundation in Finland.

A native of Los Angeles, Stephanie Tang performed in Carnegie Hall’s Weill Recital Hall at the age of 12 and has since then performed in all over the world in major venues. Most recently, Stephanie won Guildhall School’s most distinguished award, the Gold Medal, and in the past she has won 1st prize at the Young Pianists’ Beethoven Competition, 2nd prize at Louisiana International Piano Competition and the Jury’s Discretionary Prize at the Los Angeles Philharmonic’s Bronislaw Kaper Awards.

Cellist Patrick Moriarty is one of Ireland’s foremost musicians and is in high demand as a soloist and as a chamber musician. Patrick has performed in major venues across Europe and has won numerous competitions and prizes such as the 70th Royal Over-Seas League Competition and the prestigious Parkhouse Award at Wigmore Hall.

WEDNESDAY 14 MAY 2025 AT 7.00PM  
[ENDS APPROX 8.45PM]

# LEONKORO STRING QUARTET

**This quartet is already one of  
the finest - perfectly unanimous,  
colourful and original.**

ALFRED BRENDEL

HAYDN  
String Quartet in F major Op.50,  
No.5 The Dream

BERG  
Lyric Suite

*INTERVAL*

MENDELSSOHN  
String quartet in E minor, Op.44,  
No.2



JOSEPH HAYDN (1732–1809)

String Quartet in F major, Op.50, No.5, "The Dream" (1787)

- I. ALLEGRO MODERATO
- II. POCO ADAGIO
- III. MENUETTO: ALLEGRETTO
- IV. FINALE: VIVACE

Haydn’s String Quartet in F major, Op. 50 No. 5, is part of the six “Prussian” Quartets, dedicated to King Friedrich Wilhelm II of Prussia, an amateur cellist. Nicknamed “The Dream”, this quartet is known for its serene and lyrical second movement, which evokes a peaceful, dreamlike atmosphere.

Written in 1787 the four-movement structure follows Haydn’s signature balance of elegance, wit, and invention.

The opening movement is poised and refined, featuring graceful melodic exchanges and subtle harmonic shifts. The second movement is the inspiration for the quartet’s nickname. This movement unfolds with gentle, floating melodies and a tranquil, dreamlike character, enhanced by soaring violin lines and hushed dynamics. There follows a lively and charming minuet, with playful rhythms and elegant phrasing, offering contrast to the previous movement’s calm.

The quartet concludes with a sparkling, energetic finale, full of Haydn’s trademark humour and rhythmic surprises, ensuring a spirited and engaging finish.

ALBAN BERG (1885–1935)

Lyric Suite

- I. ALLEGRETTO GIOVIALE
- II. ANDANTE AMOROSO
- III. ALLEGRO MISTERIOSO – TRIO ESTATICO
- IV. ADAGIO APPASSIONATO
- V. PRESTO DELIRANDO – TENEBROSO
- VI. LARGO DESOLATO

Berg’s Lyric Suite is a six-movement string quartet, widely regarded as one of his most expressive and emotionally charged works. Composed in 1926, it is a seminal piece of 20th-century chamber music, blending serial techniques with lush Romanticism.

Though outwardly abstract, the Lyric Suite contains a deeply personal subtext. Scholars have uncovered hidden references to Berg’s secret love affair with Hanna Fuchs-Robettin, encoded through musical ciphers and symbolic gestures. The suite reflects Berg’s inner turmoil and passion, moving through a journey of increasing intensity and despair.

The six movements progress through varied moods and textures:

*Allegretto gioviale* – Playful and light, this movement contrasts rhythmic precision with expressive warmth.

*Andante amoroso* – A deeply lyrical movement, filled with sensuous, sighing motifs that hint at hidden longing.

*Allegro misterioso – Trio estatico* – Marked by fragmented motifs and ghostly textures, evoking mystery and urgency.

*Adagio appassionato* – The heart of the work, dramatic and yearning, full of harmonic tension. *Presto delirando – Tenebroso* – Frenzied and chaotic, this movement pushes the music to its *emotional limits*.

*Largo desolato* – A slow, desolate conclusion, fading into an eerie, unresolved silence, reflecting tragic resignation.

A striking fusion of atonality, chromatic lyricism, and raw emotion, the Lyric Suite is a deeply personal and ground-breaking work.

FELIX MENDELSSOHN (1809–1847)

String Quartet in E minor, Op.44, No.2

- I. ALLEGRO ASSAI APPASSIONATO
- II. SCHERZO: ALLEGRO DI MOLTO
- III. ANDANTE
- IV. PRESTO AGITATO

Composed in 1837 during a period of great personal and professional happiness, Mendelssohn’s String Quartet in E minor, Op. 44 No. 2, is a vibrant and dramatic work of both Romantic intensity and Classical clarity. Written shortly after his marriage, the quartet reflects joy, lyricism, and virtuosity, while also displaying Mendelssohn’s gift for expressive melodies and intricate counterpoint.

The four movements offer a striking contrast of moods and textures. The stormy and urgent opening movement features restless rhythms, dramatic contrasts, and impassioned dialogue between the instruments. The scherzo which follows is light, fleeting, and characteristically

Mendelssohnian, this movement sparkles with quicksilver agility and playful energy, reminiscent of his Midsummer Night’s Dream music. The slow movement is tender and songful, unfolding like a gentle lullaby, with lyrical melodies and warm harmonies, providing a moment of serene reflection before the fiery and exhilarating finale, driving forward with brilliant virtuosity, rhythmic intensity, and an electrifying sense of urgency to bring the quartet to a thrilling conclusion.

Leonkoro Quartet has skyrocketed to the forefront of the string quartet world. HARALD EGGBRECHT FOR SUDDEUTSCHE ZEITUNG



# LEONKORO STRING QUARTET

Jonathan Schwarz – violin  
Amelie Wallner – violin  
Mayu Konoe – viola  
Lukas Schwarz – cello

The String Quartet, founded in Berlin in 2019, can hardly be described more aptly than in the review published in the Frankfurter Allgemeine Zeitung in January 2022.

The ensemble is framed by brothers Jonathan and Lukas Schwarz on first violin and cello, while the middle voices are formed by Amelie Wallner on second violin and Mayu Konoe on viola. Leonkoro, in Esperanto: Lionheart, alludes not coincidentally to Astrid Lindgren's children's book about two brothers, a book that juxtaposes the grave reality of death with a large and heartfelt yearning for comfort and solace - a sentiment that string quartet repertoire addresses in several instances.

In 2022, the Leonkoro Quartet garnered a series of prestigious accolades, solidifying their place among the most celebrated ensembles of their generation. In March, they were bestowed with the highly prestigious Jürgen Ponto Foundation Music Prize, a biennial award recognizing outstanding String Quartets. Subsequently, the quartet triumphed at the International String Quartet Competition held at London's Wigmore Hall, earning 1st prize and a collection of 9 special awards, including

interpretations, residencies, and concert prizes.

Continuing their triumphant journey, the quartet seized the top honours - 1st prize - at the Concours International de Quatuor à Bordeaux in May. Their exceptional performances not only impressed the esteemed jury but also captivated the audience, resulting in the quartet receiving both the Audience Prize and the Young Audience Prize. Shortly thereafter, they were invited to join the BBC Radio 3 New Generation Artists program, where they participated from 2022 to 2024.

November 2022 witnessed yet another remarkable achievement for the quartet when they were bestowed with the MERITO String Quartet Award. Unlike conventional competitions, this award recognizes selected quartets over a year, as they are observed by a panel of renowned String Quartet musicians. The Leonkoro Quartet's exceptional musicianship and talent were duly acknowledged, and they will be supported by the MERITO String Instrument Trust for four years including a composition commission.

The series of accolades continues this Spring: In March 2024, the Leonkoro Quartet received

the Young Talent Award of the Concertgebouw Amsterdam, the starting point for a long-standing relationship. A week after followed the announcement as Borletti-Buitoni Trust award winners, a great honor and a wonderful support for the quartet and its work.

Alongside their academic pursuits in chamber music under the tutelage of Heime Müller (Artemis Quartet) at the Musikhochschule Lübeck, the quartet has been studying with Günter Pichler (Primarius Alban Berg Quartet) at the Chamber Music Institute of the Escuela Superior de Música Reina Sofía Madrid since 2020. Notable mentors of the ensemble include Eckart Runge and Gregor Sigl (Artemis Quartet), as well as pianist Alfred



Brendel, with whom the Leonkoro Quartet maintains a regular collaboration.

In Fall 2023, Mirare released the ensemble's first album featuring Maurice Ravel's String Quartet and Robert Schumann's String Quartet Op. 41 No. 3, which was crowned with the Choc de Classica l'année 2023 just a few weeks later.

In Spring 2024 the Leonkoro Quartet and the prestigious record label Alpha Classics launched a long-term partnership.

The four musicians already celebrated many triumphant debuts in major international concert series and festivals including at the Salzburg Festival, the Philharmonie Luxembourg, the Liederhalle Stuttgart, the Tonhalle Zurich, the Bozar Brussels and the Konzerthaus Dortmund. In addition, the quartet have toured North America for the first time with concerts in New York City, Boston, Montreal, Chicago, Houston and San Francisco, just to name a few.

The Leonkoro Quartet is a Pirastro Artist and Henle App Ambassador.

Jonathan Schwarz plays on a fine JB Guadagnini on generous loan through the Beare's International Violin Society.

Amelie Wallner plays a Vincenzo Postiglione violin, generously provided by a private donor.

Mayu Konoe plays a viola by Lorenzo Storioni, kindly provided by a private sponsor.

Lukas Schwarz plays a cello by Carlo Tononi, Venice (c. 1720) loaned by the Beare's International Violin Society.

THURSDAY 15 MAY 2025 AT 12.05PM  
[ENDS APPROX 1.05PM]

# AKSEL RYKKVIN

BARITONE

# JAMES CHEUNG

PIANO

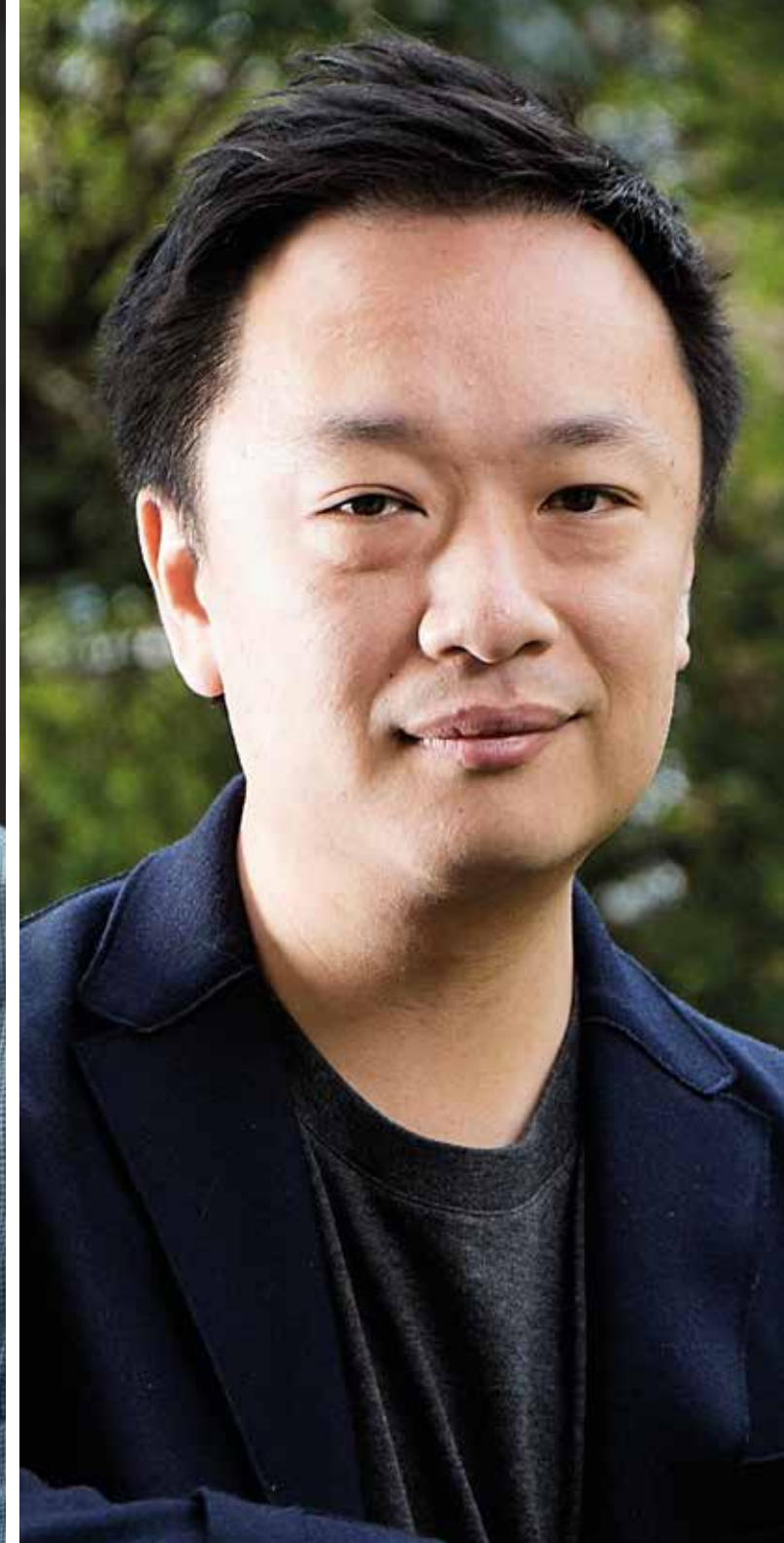
**Songs from Norway with text  
by Hans Christian Andersen  
alongside Schumann's  
masterpiece - his Dichterliebe  
song cycle.**

SCHUMANN  
Fünf Lieder Op.40

GRIEG  
Melodies of the Heart, Op.5

GRIEG  
Songs, Op.18

ROBERT SCHUMANN  
Dichterliebe Op.48





ROBERT SCHUMANN (1810-1856)

Fünf Lieder, Op.40

- I. MÄRZVEILCHEN (MARCH VIOLETS)
- II. MUTTERTRAUM (MOTHER'S DREAM)
- III. DER SOLDAT (THE SOLDIER)
- IV. DER SPIELMANN (THE MINSTREL)
- V. VERRATENE LIEBE (BETRAYED LOVE)

Composed in 1840, Schumann's Fünf Lieder, Op. 40 (Five Songs) is a collection that reflects his deep engagement with both German and Danish poetry. This set includes four songs with texts translated by Adalbert von Chamisso from Danish poet Hans Christian Andersen, and one song with a text by an anonymous poet.

The year 1840, often referred to as Schumann's "Liederjahr" or "Year of Song," was a period of remarkable productivity during which he composed over 120 songs. This surge in songwriting coincided with his marriage to Clara Wieck, who he was finally able to marry after a long struggle against her father’s opposition

EDVARD GRIEG (1843-1907)

Melodies of the Heart, Op.5

- I. TO BRUNE ØJNE (TWO BROWN EYES)
- II. DU FATTER EJ BØLGERNES EVIGE GANG (YOU CANNOT GRASP THE ETERNAL MOTION OF THE WAVES)
- III. JEG ELSKER DIG! (I LOVE YOU!)
- IV. MIN TANKE ER ET MÆGTIGT FJELD (MY THOUGHT IS A MIGHTY MOUNTAIN)

Written in 1864–1865, Grieg's "Hjertets melodier" (Melodies of the Heart), Op. 5 is a collection of four songs set to the poetry of Hans Christian Andersen. These early works show Grieg's emerging personal style and his ability to convey deep emotion through music.

The third song, "Jeg elsker Dig!" (I Love You!), became particularly famous and contributed significantly to Grieg's international reputation. Its heartfelt melody and universal theme of love have made it a favourite among performers and audiences alike.

Grieg composed these songs during a period of personal happiness, around the time of his secret engagement to his cousin Nina Hagerup. The collection reflects his youthful enthusiasm and the influence of Scandinavian lyricism, marking a significant step in his development as a composer.

EDVARD GRIEG

Songs for voice and piano

- I. VANDRING I SKOVEN (WANDERING IN THE WOODS) Op.18
- II. HUN ER SAA HVID (SHE IS SO PALE) Op.18
- III. SOLDATEN (THE SOLDIER) EG125

Edvard Grieg is widely celebrated as Norway’s most significant composer, renowned for his ability to infuse his music with the essence of Norwegian folk traditions. While best known for his Peer Gynt suites and Piano Concerto in A minor, his contribution to art song (Lieder) is equally remarkable. Grieg composed over 180 songs, blending Romantic lyricism with a strong nationalistic voice.

The first two songs are from his song cycle Op.18 written between 1865 and 1869. They exhibit an intimate and expressive quality, with piano accompaniments that are often as evocative as the vocal line. His harmonies and modal inflections frequently draw from Norwegian folk music, imbuing his songs with a distinctively Nordic character. Grieg was deeply inspired by German Lieder composers such as Schumann and Mendelssohn but sought to create a unique Scandinavian identity in his music.

The words to Soldaten (The Soldier) EG125 were written by Hans Christian Andersen.

ROBERT SCHUMANN

Dichterliebe Op.48

Dichterliebe (The Poet’s Love) is one of the greatest song cycles in the Romantic repertoire. Composed in 1840, the year described earlier as Schumann’s Year of song, this work is a deeply expressive setting of 16 poems by Heinrich Heine, taken from his Lyrisches Intermezzo (1823–24).

Dichterliebe reflects both the ecstasy of love and the pain of longing and disillusionment, themes that resonated with Schumann’s own experiences. The music is notable for its subtle interplay between the vocal line and the piano. Unlike earlier song settings that treated the piano as mere accompaniment, Schumann elevates the instrument to an equal expressive partner. The postludes in particular play a crucial role in deepening the emotional impact of each song, often conveying unresolved feelings that words alone cannot express.

The cycle unfolds as a journey of love and loss. Beginning with the rapturous “Im wunderschönen Monat Mai,” the songs progress through stages of deep passion (“Die Rose, die Lilie, die Taube, die Sonne”), joyful reverie (“Ich will meine Seele tauchen”), and growing sorrow (“Ich grolle nicht”). The cycle culminates in the haunting “Die alten, bösen Lieder,” where the poet imagines burying all his love and pain in a vast coffin that is carried to the sea. The final, extended piano postlude leaves the listener in a state of reflection and quiet resignation.



1. *Im wunderschönen Monat Mai* (In the Wonderful Month of May) – A delicate, unresolved opening expressing hesitant love and yearning.
2. *Aus meinen Tränen sprießen* (From My Tears Sprout Forth) – A short, bittersweet song that blends joy and melancholy.
3. *Die Rose, die Lilie, die Taube, die Sonne* (The Rose, the Lily, the Dove, the Sun) – A brief, exuberant declaration of love.
4. *Wenn ich in deine Augen seh'* (When I Look into Your Eyes) – A slow, tender love song, filled with emotional vulnerability.
5. *Ich will meine Seele tauchen* (I Want to Bathe My Soul) – A sensual, flowing melody with shimmering piano accompaniment.
6. *Im Rhein, im heiligen Strome* (In the Rhine, the Holy River) – A more dramatic setting, evoking Cologne Cathedral and the image of the beloved.
7. *Ich grolle nicht* (I Bear No Grudge) – The most famous song of the cycle, a passionate, almost defiant outcry of heartbreak.
8. *Und wüssten's die Blumen, die kleinen* (If the Little Flowers Knew) – A whimsical yet sorrowful lament.
9. *Das ist ein Flöten und Geigen* (There is Fluting and Fiddling) – A bitter description of a wedding scene where the poet is not the groom.

10. *Hör' ich das Liedchen klingen* (When I Hear the Little Song Sounding) – A nostalgic reflection on a lost love.
11. *Ein Jüngling liebt ein Mädchen* (A Young Man Loves a Girl) – A folk-like tune with ironic detachment, commenting on love's cruelty.
12. *Am leuchtenden Sommermorgen* (On a Bright Summer Morning) – A gentle, reflective song of sorrow and resignation.
13. *Ich hab' im Traum geweinet* (I Wept in My Dream) – A haunting dream sequence filled with grief and despair.
14. *Allnächtlich im Traume* (Every Night in My Dreams) – A mysterious, fleeting vision of the lost beloved.
15. *Aus alten Märchen* (From Old Fairy Tales) – A hopeful but ultimately deluded vision of love's ideal.
16. *Die alten, bösen Lieder* (The Old, Angry Songs) – A final, deeply moving farewell, where love's pain is symbolically buried in a massive coffin, too large for land or sea. The extended piano postlude serves as a poignant, wordless epilogue, closing the cycle with a sense of profound resignation.

## AKSEL RYKKVIN

Aksel Rykkvin (b. 2003) is an award-winning Norwegian baritone based in London. He is studying for a BMus in voice under Prof. Mark Wildman at the Royal Academy of Music 2022-26, with a prestigious ABRSM scholarship. He received several accolades in 2023 and 2024, including third place in the Joan Chissell/Rex Stephens Schumann Lieder Prize, Second Prize and the Song Prize at the Kathleen Ferrier Society Bursary for Young Singers, and Most Promising Young Singer at the Somerset Song Prize. Aksel and duo partner pianist Zany Denyer were 'Leeds Lieder Young Artists' in 2024.

At twelve, Aksel's treble début album with the Orchestra of the Age of Enlightenment received rave reviews. Both his solo albums reached the UK Classical chart top 10. He had an international career as the 'world's premier

boy soprano' (Swedish Radio P2), and performed extensively as a treble soloist at concerts, operas, festivals, on radio and TV in Norway, Sweden, France, the Netherlands and the UK. As Yniold in *Pelléas et Mélisande* in Oslo he was hailed as 'unsurpassable' (ResMusica), and later he impressed at the Opéra Comique in Paris as Anthony in *Miranda*.

Aksel has performed as a baritone soloist at festivals, concerts and operas in Norway, Sweden, UK, Austria and Germany. At Christian Gerhaher and Gerold Huber's Lied festival in 2023, *Neue Zürcher Zeitung* praised his 'voice as beautiful as blood and milk' and *Deutschlandfunk* radio commended his 'extremely clear diction'.

## JAMES CHEUNG

James Cheung has established himself as a much sought after song pianist and chamber musician appearing internationally with leading singers and instrumentalists.

He is an associate of the Royal Academy of Music where he is a professor of Ensemble Piano and vocal coach. James also teaches song

interpretation at the Hochschule für Musik und Theater Munich. James teaches at masterclasses internationally including The Banff Centre in Canada, AlpenKammerMusik in Austria and is a regular guest at Schloss Elmau as a performer and teacher.

THURSDAY 14 MAY 2025 AT 7.00PM  
[ENDS APPROX 8.45PM]

SARAH CONNOLLY

MEZZO SOPRANO

MALCOLM MARTINEAU

PIANO

**Connolly has the remarkable ability to not just sing the notes ... but convey the true meaning and seemingly reveal a personal connection in the words she sings.**

SEEN AND HEARD INTERNATIONAL

BRAHMS  
Selected Lieder

MAHLER

Selection from Des knaben  
Wunderhorn

*INTERVAL*

DEBUSSY  
Chansons de Bilitis

DUPARC  
Selected Chansons

POULENC  
Banalités

RODNEY BENNETT  
A History of the Thé Dansant



JOHANNES BRAHMS (1833-1897)

Lieder

Brahms, celebrated as a symphonist and chamber music master, is equally revered for his art songs (Lieder). In these pieces, he fuses evocative texts with rich harmonies and refined melodic invention, transforming simple verses into deeply expressive musical portraits that explore nature, emotion, and the mysteries of the human spirit.

*Von waldbekränzter Höhe, Op. 57* - This song opens the journey with images of lofty, forested heights. Brahms’s setting imbues the text with a reflective grandeur, where the interplay of rising melodies and lush accompaniment conjures the majesty of the natural world.

*Es träumte mir, unbewegte Laue Luft, Op. 57* - In gentle contrast, this companion piece captures a dreamlike stillness, evoking the sensation of a warm, undisturbed breeze. Its languid, contemplative lines create an atmosphere of serene introspection.

*Wie Melodien, Op. 105* - Here, Brahms draws a parallel between emotions and musical melodies. The song’s graceful, intertwined phrases invite listeners into an intimate dialogue between word and music, highlighting his lyrical sensitivity.

*O Kühler Wald, Op. 72* - With vivid imagery of a cool, mysterious woodland, this song envelops the listener in an evocative soundscape. The music’s measured, reflective quality mirrors the enigmatic beauty of a shadowed forest.

*Verzagen, Op. 72* - In stark contrast, Verzagen confronts the listener with a mood of hesitancy and despair. Its sombre tonalities and expressive

dissonances articulate the inner turmoil and moments of existential doubt.

*Die Mainacht, Op. 43* - This nocturnal piece transports us to a mystical summer night, where the delicate balance of light and shadow is captured through flowing lines and subtle harmonic shifts. The song resonates with the ephemeral quality of night and the whisper of passing time.

*Von ewiger Liebe, Op. 43* - Concluding the selection, this song stands as a tender affirmation of love’s enduring power. Brahms’s setting elevates the text to a realm of timeless devotion, where gentle melodies and warm harmonies offer a sense of hope and perpetual affection.

GUSTAV MAHLER (1860–1911)

Songs from Des Knaben

Wunderhorn

Five evocative songs from Gustav Mahler’s settings of texts drawn from Des Knaben Wunderhorn, the rich folk-poetry collection that profoundly shaped his vocal and symphonic output. These five songs traverse the gamut of human experience.

*Das irdische Leben* (The Earthly Life) - Mahler meditates on the transitory beauty and inherent sorrow of mortal existence. The music’s gentle, wistful phrases invite reflection on the ephemeral nature of our earthly journey.

*Verlorne Müh* (Lost Toil) - With restless energy and subtle dissonance, this song captures the sense of endless, often fruitless striving. It speaks to the futility of human labour, imbuing the text with a quiet, resigned melancholy.

*Das Rheinlegendchen* (The Little Rhine Legend) - Drawing on the rich folklore of the Rhine, Mahler’s setting is both playful and mysterious. The piece conjures images of mythic adventures and ephemeral tales from a storied river landscape.

*Wo die schönen Trompeten blasen* (Where the Beautiful Trumpets Blow) - With stirring, fanfare-like gestures, this song heralds transformation. The music swells with grandeur and anticipation, evoking both celebration and an ominous, fateful call that transcends the mundane.

*Urlicht* (Ancient Light) - Serving as a gentle, luminous meditation, Urlicht expresses a deep longing for divine solace. Its tender, embracing melody offers a promise of redemption and the hope of eternal light beyond earthly darkness.

CLAUDE DEBUSSY (1862–1918)

Chansons de Bilitis

Composed in 1897-1898, Chansons de Bilitis is a set of three art songs for voice and piano, based on erotic and sensuous poetry by Pierre Louÿs. Louÿs' Bilitis poems were published in 1894 as purported translations of ancient Greek poetry, though they were, in fact, his own original creations, inspired by classical antiquity. The poems tell the story of Bilitis, a fictional courtesan and poet of ancient Greece. Debussy was captivated by Louÿs' evocative, dreamlike imagery and set three of the poems to music in a highly refined and atmospheric style, enhancing the sensuality of the text with delicate harmonic colours and fluid, impressionistic textures.

*La flûte de Pan* (The Flute of Pan) - This song depicts a moment of sensual awakening as Bilitis listens to her lover play the flute. The music features a gentle, flowing piano accompaniment, imitating the sound of a flute, with modal harmonies and soft dynamics that evoke an intimate and dreamlike mood.

*La chevelure* (The Hair) - This second song is a passionate declaration of love, where the poet’s lover describes a dream in which he buries his face in Bilitis’s long hair. The vocal line is more declamatory, with chromatic harmonies and shifting tonal centres intensifying the eroticism of the text. The accompaniment is lush and undulating, enhancing the dreamlike quality.

*Le tombeau des naïades* (The Tomb of the Naiads) - The final song is filled with melancholy as Bilitis mourns the end of an idyllic love, describing a snow-covered landscape where the Naiads (water nymphs) have died. The piano accompaniment is cold and sparse, with shimmering harmonies that evoke the bleak beauty of the scene. The vocal line is plaintive, fading into silence at the end, mirroring the disappearance of the Naiads.

HENRI DUPARC (1848-1933)

L'invitation au voyage

L'invitation au voyage invites listeners on a compelling musical journey through contrasting landscapes of human experience. Structured in three evocative sections, the work explores themes of conflict, ecstasy, and reflective melancholy.



*Au pays où se fait la guerre* - The opening movement plunges the listener into a turbulent realm where the sounds of strife and discord evoke the harsh realities of a land at war. Bold, dissonant harmonies and vigorous rhythms convey the intensity and chaos of conflict, setting the stage for a transformative journey.

*L'extase* - In striking contrast, the central movement ushers in a state of sublime liberation. Here, soaring melodies and luminous textures create an atmosphere of transcendent joy and release. The music flows with an ecstatic energy that suggests moments of beauty emerging from turmoil, offering a glimpse of hope and renewal.

*Chanson Triste* - The final movement turns introspective, unfolding as a poignant elegy. Delicate, bittersweet themes and gentle harmonic shifts evoke a deep sense of longing and reflective sorrow. This tender farewell not only provides emotional closure but also invites contemplation of the transient nature of both joy and suffering.

**FRANCIS POULENC (1899–1963)**

Banalités

In Banalités, Poulenc transforms the everyday into a realm of subtle wit and reflective beauty. Characteristic of his distinctive style, the piece blends crisp rhythms, delicate harmonic shifts, and singable melodic lines to cast a playful yet introspective light on the trivialities of daily life. While the title—suggesting banality—might imply simplicity, Poulenc’s music reveals a refined sensitivity that elevates the mundane into an artful commentary on modern existence. With

its characteristic blend of humour and poignancy, Banalités invites listeners to embrace the charm found in life’s seemingly ordinary moments.

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

A History of the Thé Dansant

- I. FOXTROT
- II. SLOW FOXTROT
- III. TANGO

A History of the Thé Dansant is a whimsical musical journey that traces the evolution of the tea dance—a cherished social ritual known for its blend of elegance and conviviality. Through a series of vividly drawn musical episodes, Bennett encapsulates the transformation of this tradition from its stately beginnings to its more spirited, modern incarnations. The piece is marked by playful dance rhythms, lively melodic figures, and inventive harmonic shifts that not only evoke the graceful movements of a bygone era but also inject a sense of light-hearted humour. With his characteristic wit and refined musical language, Bennett offers both an historical narrative and a gentle satire of the social customs surrounding the tea dance. A History of the Thé Dansant invites listeners to reminisce about the charm of traditional social gatherings while celebrating the enduring spirit of communal festivity—a delightful blend of nostalgia and modernity that is quintessentially Bennett.

DAME SARAH CONNOLLY

Sarah Connolly was made a DBE in the 2017 Birthday Honours, having previously been awarded a CBE in the 2010 New Year Honours. In 2020 she was made an Honorary Member of the Royal Philharmonic Society in recognition of her outstanding services to music.

In 2023 she was awarded The King’s Medal for Music, an award given annually to an outstanding individual or group of musicians who have had a major influence on the musical life of the nation.

She has sung at the Aldeburgh, Edinburgh, Lucerne, Salzburg and Tanglewood Festivals and the BBC Proms where, in 2009, she was a soloist

at the Last Night. Opera engagements have taken her around the world from the Metropolitan Opera to the Royal Opera House, the Paris Opera, La Scala Milan, the Vienna and Munich State Operas and the Bayreuth, Glyndebourne and Aix-en-Provence Festivals.

Highlights in her 2024/25 season include Auntie in a new production of Peter Grimes for the Welsh National Opera; Dido in a concert performance of Dido & Aeneas in Amsterdam’s Concertgebouw; and Mahler's Symphony no. 2 with the Boston Philharmonic Orchestra/ Benjamin Zander.

MALCOLM MARTINEAU

Recognised at the highest international level as one of the UK’s leading accompanists, Malcolm Martineau has performed worldwide alongside the world’s greatest singers including Sir Thomas Allen, Dame Janet Baker, Florian Boesch, Elīna Garanča, Dame Sarah Connolly, Angela Gheorghiu, Susan Graham, Thomas Hampson, Sir Simon Keenlyside, Angelika Kirchschlager, Dame Felicity Lott and Anne Sofie von Otter.

He has appeared at the world’s principal venues including Berlin State Opera, Carnegie Hall, Concertgebouw, Mariinsky Theatre, Metropolitan Opera, Royal Opera House and

La Scala. He has presented his own series at the Wigmore Hall and at the Edinburgh Festival.

As a prolific recording artist, Martineau’s discography of over 100 CDs includes the Award-winning recording: ‘The Vagabond’ with Sir Bryn Terfel (Gramophone Award).

Malcolm is a Professor of piano accompaniment at the Royal Academy of Music and an Honorary Doctor and International Fellow of Accompaniment at the Royal Conservatoire of Scotland. He was made an OBE in the 2016 New Year’s Honours for his services to music and young singers.

FRIDAY 16 MAY 2025 AT 12.05PM  
[ENDS APPROX 1.05PM]

# STRAHINJA MITROVIĆ

DOUBLE BASS

# SALOME JORDANIA

PIANO

## STRAHINJA MITROVIĆ

Serbian double bassist Strahinja Mitrović is studying at the Guildhall School of Music and Drama where he is currently pursuing his masters degree in performance with the cellist Louise Hopkins.

In 2024, Strahinja won the prestigious Gold Medal of the Guildhall School of Music and Drama, performing as a soloist with the Guildhall Symphony Orchestra under Jonathan Bloxham. He is the first double bassist to win this award since its inception in 1915. Previous winners include William Primrose (1922), Jacqueline du Pré (1960), and Sir Bryn Terfel (1989).

Throughout his musical journey, he has performed in 13 countries at renowned concert halls such as the Berlin Philharmonie, Hercules Hall in Munich, Barbican Hall in London, Paris

Philharmonie, and Queen Elizabeth Hall in Brussels, under the batons of Maestros Gianandrea Noseda, András Keller, Roberto González-Monjas, Kristijan Järvi, Benjamin Haemhouts, and Fuad Ibrahimov.

Strahinja currently plays an instrument made by Albani in Cremona, c1750.

ECCLES  
Sonata in G minor

MONTAG  
Sonata in E minor

GLIÈRE  
Four pieces for double bass and piano



## SALOME JORDANIA

Georgian pianist Salome Jordania has performed across Europe, the USA, and beyond as a recitalist, chamber musician, and soloist. She has appeared at renowned festivals, including the Texas International Piano Festival, Piano aux Jacobins in France, and Yamaha Rising Stars Concerts in Japan.

She has collaborated with prestigious orchestras such as the Orquesta de Valencia, Kharkiv Philharmonic Orchestra, SLO Symphony, California and UAT symphony in Mexico.



Salome has made her debut at Berlin Philharmonie in 2023 and at Lincoln Center. Her first CD, featuring Martin Matalon’s La Makina, was released by NAXOS in 2022. She is a prizewinner of numerous competitions, including the New York Concert Artists Worldwide Competition and the Georges Cziffra Award. Salome earned degrees from The Juilliard School and Yale School of Music, and recently completed an Artist Diploma at Guildhall School of Music in London.

HENRY ECCLES (1670–1742)

Sonata in G minor

- I. LARGO
- II. ALLEGRO
- III. SARABANDE
- IV. GIGUE

Henry Eccles' Sonata in G minor is a staple in the double bass repertoire, celebrated for its lyrical melodies and expressive depth. Originally composed for violin in the early 18th century, this sonata has been skilfully adapted for double bass, allowing performers to explore the instrument's rich tonal capabilities.

Eccles was an English composer and violinist, part of a prominent musical family. In 1720, he published a collection titled "Twelve Solos for the Violin," which included the Sonata in G minor. Notably, Eccles incorporated movements from other composers into his collection, a common practice of the time. For instance, the second movement of this sonata is attributed to Italian composer Francesco Antonio Bonporti.

The sonata follows the Baroque sonata da chiesa (church sonata) form, consisting of four movements, the first being a solemn and expressive opening. A lively and rhythmic movement follows, demanding agility and precision. The third movement is a slow, dance-like piece with an emphasis on expressive phrasing. The spirited finale is characterised by energetic rhythms and a buoyant character.

VILMOS MONTAG (1908-1991)

Sonata in E minor for Double Bass and Piano

- I. ALLEGRO MODERATO
- II. ANDANTE CANTABILE
- III. ALLEGRO VIVACE

Vilmos Montag was a Hungarian composer and violinist who later settled in Sweden. His compositional output is modest, with the Sonata in E minor for Double Bass and Piano being his most renowned work. Composed in 1967, this sonata was dedicated to his brother, Lajos Montag (1906–1997), an accomplished double bassist and pedagogue who significantly contributed to double bass performance and education in the 20th century.

The opening movement introduces a powerful and dramatic theme, characterised by a dark, brooding undertone. Montag employs a modified solo tuning for the double bass, where the strings are tuned to B, E, B, and E. This scordatura tuning enhances the instrument's resonance and facilitates the execution of certain passages. The movement demands technical proficiency, featuring passages that require the performer to stop pitches on the top three strings simultaneously, as well as navigating between bass and treble clefs.

Serving as the emotional core, the second movement features a poignant melody which highlights the double bass's singing quality. The interplay between the double bass and piano creates a dialogue that is both intimate and

expressive. The final movement is characterised by its energetic rhythms and dynamic contrasts. It incorporates folk-like motifs, possibly reflecting Hungarian musical traditions, and culminates in a virtuosic display of the performer's technical abilities.

REINHOLD GLIÈRE (1876 -1956)

Four Pieces for Double bass and Piano

- I. PRÄLUDIUM
- II. SCHERZO
- III. INTERMEZZO
- IV. TARANTELLA

Reinhold Glière was a Russian composer renowned for his lush Romantic lyricism and rich orchestration. Born in what is now Ukraine, his music bridges the late-Romantic style and early Soviet traditions, often drawing on Russian folk influences. His works span symphonies, concertos, ballets, and chamber music.

Prélude, originally composed for cello and piano, opens with a solemn and lyrical melody, allowing the double bass to demonstrate its singing quality. The piano provides a supportive harmonic backdrop, enhancing the introspective atmosphere.

Scherzo, also from the original cello set, is lively and playful, featuring rapid passages and dynamic contrasts. The double bass navigates swift articulations and rhythmic complexities, displaying its agility.

Intermezzo, initially written for horn and piano, is characterised by its lyrical and expressive lines. The double bass delivers a warm, cantabile melody, highlighting its rich tonal palette.

Tarantella, like the previous movement, was originally for horn. The Tarantella is a spirited dance with a brisk tempo, demanding technical precision and energy from the performers. The double bass executes rapid scales and arpeggios, bringing the set to a vibrant conclusion.



FRIDAY 16 MAY 2025 AT 7.00PM  
[ENDS APPROX 8.30PM]

# CONNAUGHT BRASS

**Aaron Akugbo and Connaught Brass are quickly making a name for themselves as a fresh talent in the chamber music world. Having already made their debut at the Lucerne Festival and London's Wigmore Hall, the ensemble's ability to manipulate and unify sound is earning them prizes all over the world.**

ROBIN HAIGH  
Get Good

GABRIELI  
Canzona No.1 & No.2

FAURÉ  
Pavane

*Interval*

VICTOR EWALD  
Quintet No.1

DEBUSSY arr. TWEED  
Suite Bergamasque

FLORENCE PRICE  
Adoration

BERNSTEIN  
West Side Story Suite



**ROBIN HAIGH (B.1993)**

Get Good

Robin Haigh's Get Good is a contemporary brass quintet composition that shows his innovative approach to modern brass music. The piece was performed by Connaught Brass on BBC Radio 3's In Tune program on 24 July 2024.

Haigh, a London-based composer and recipient of a British Composer Award at the age of 24, is known for his unique contributions to contemporary music says: "The piece doesn't really have any non-musical inspirations, but was written with extreme virtuosity in mind - I wanted to write something so energetic that it would put everyone in the room on the edge of their seats. "The piece is an extension and continuation of other virtuosic pieces for brass in my output, including my quadruple trombone concerto The Dreamers (2022) and brass band piece Goldtooth (2023) for Grimethorpe. It's the latest in a broader trend in my pieces towards combining very recognisable popular-music-type material with microtones.”

**GIOVANNI GABRIELI (C. 1554–1612)**

Canzona No.1 & No.2

Giovanni Gabrieli, a master of the Venetian School, composed his Canzonas as instrumental works inspired by vocal motets. These pieces of show rich polyphony, antiphonal writing, and vibrant rhythmic energy, typical of the music performed in St. Mark’s Basilica.

Canzona No. 1 and Canzona No. 2 feature contrasting sections, bold brass fanfares, and lyrical counterpoint, highlighting Gabrieli’s influence on early Baroque instrumental music.

**GABRIEL FAURÉ (1845–1924)**

Pavane, Op.50

Fauré’s Pavane is a graceful and melancholic work, originally for orchestra and optional chorus. Inspired by the slow, stately Renaissance dance, it features elegant melodic lines, delicate orchestration, and subtle harmonic shifts, creating a sense of wistful beauty. Its refined lyricism and flowing rhythm have made it one of Fauré’s most beloved pieces.

**VICTOR EWALD (1860–1935)**

Brass Quintet No.1 in B-flat minor, Op.5

Victor Ewald’s Quintet No. 1 is considered one of the earliest and most significant works for modern brass quintet. Composed in the late 19th century, it reflects the lyricism and rich harmonies of Russian chamber music while displaying the expressive and technical capabilities of brass instruments. Structured in three movements—Moderato, Adagio, and Allegro moderato—the quintet features singing melodies, rich harmonies, and lively rhythmic interplay.

**CLAUDE DEBUSSY (1862–1918)**

arr. **TWEED**

Suite Bergamasque

Debussy’s Suite Bergamasque is, in its original form, a four-movement piano suite blending Impressionist colour with Baroque dance influences. Originally composed in 1890 and revised in 1905, it is best known for Clair de Lune, a luminous, dreamlike evocation of moonlight. The suite also features the elegant Prélude, the playful Menuet, and the lively, dance-like Passepied, displaying Debussy’s delicate touch and harmonic richness.

**FLORENCE PRICE (1887–1953)**

Adoration

Originally composed for organ, Adoration is a serene and lyrical piece that displays Florence Price’s rich harmonies and expressive melodic writing. With its gentle, flowing lines and spiritual warmth, the piece has become popular in arrangements for many instrumental groups.

**LEONARD BERNSTEIN (1918–1990)**

West Side Story Suite

Bernstein’s West Side Story is a ground-breaking musical that blends jazz, Latin rhythms, and classical influences into a dynamic retelling of Romeo and Juliet set in 1950s New York. With iconic songs like Maria, Tonight, and America, the score’s vibrant energy, lyrical beauty, and dramatic intensity have made it one of the most beloved works in musical theatre history.

# CONNAUGHT BRASS

Winners of the Inaugural Philip Jones International Brass Ensemble Competition and the Royal Overseas League Competition, Connaught Brass seek to redefine how brass chamber music is perceived. Blending a deep respect for the genre's rich heritage with a fresh, youthful perspective, their performances are not only marked by vibrance and boldness, but with warmth and approachability, reflecting the strong camaraderie at the heart of the ensemble. Through brand-new commissions, audience-favourite arrangements and a commitment to originality, Connaught Brass breathe new life into tradition, offering a unique and engaging concert experience with the ultimate goal of bringing brass chamber music to the forefront of today's musical world.

The Connaughts have shared their music-making widely across the UK and Europe at venues including London's Wigmore Hall, the Lucerne Festival, De Doelen Rotterdam, Società Filarmonica Trento, Snape Maltings, Kings Place, St George's Bristol, Hidden Doors Arts Festival Edinburgh and Music for Wexford Ireland.

In previous years, the quintet have become artists of the Tillett Trust, City Music Foundation, Kirckman Concert Society and Britten Pears Chamber Music Residency. They

also take great pride in undertaking masterclasses at conservatoires and education work in primary and secondary schools across the UK and Europe, including that supported by the Cavatina Chamber Music Trust and the Musicians Company.

**Technically astonishing,  
eclectic in repertoire,  
and prepared to explode  
cliches of what brass  
chamber music should  
sound like.**

THE ARTS DESK

AARON AKUGBO plays a Bach Stradivarius Bb & C, Bach Artisan Eb & Scherzer Piccolo Trumpets

HARRY PLANT plays a Bach Stradivarius 37G Bb, Schagerl C Trumpets & Bach Stradivarius Flugel Horn

ZOË TWEED plays a Paxman 20M Horn

CHRIS BREWSTER plays a Getzen 4147IB Trombone

ALED MEREDITH-BARRETT plays a B&S 5099/2/W Tuba, generously loaned by The Cherubim Trust.





# A WEEKEND WITH 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.

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 enjoyed major residencies at Aldeburgh, Cheltenham, Lammermuir and Ischia festivals, as well as a debut at the BBC Proms.

Kaleidoscope’s debut recording for Chandos Records, *American Quintets*, 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. A

subsequent album of Coleridge-Taylor chamber works was shortlisted for a Gramophone Award, and a Fanny and Felix Mendelssohn disc was included in The Times ’10 best classical records of 2022’. Recent releases include *Transfigured* (featuring music of Schoenberg, Alma Mahler, Webern and Zemlinsky), an album of Reynaldo Hahn’s chamber music and songs, and a three-disc series of the piano quartets of Brahms and his female contemporaries.

Passionate about inspiring the next generation of musicians, Kaleidoscope has featured in Wigmore Hall’s Learning Festival, directed courses for the Benedetti Foundation, and held a visiting professorship at the Royal Academy of Music for the 2022-23 academic year. Recent and forthcoming performance highlights include concerts in London and Dortmund with Hilary Hahn, a debut at Amsterdam’s Concertgebouw, and two extensive tours of the USA. In 2024, Kaleidoscope was shortlisted for the Royal Philharmonic Society Ensemble Award.

For more information, please visit [www.kaleidoscopecc.com](http://www.kaleidoscopecc.com), where you can also find links to the individual musicians’ websites.



## ELENA URIOSTE

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, Los Angeles, and Buffalo Philharmonics; the Boston Pops; the Chicago, Boston, Dallas, San Francisco, San Diego, National, Atlanta, Baltimore, and Detroit Symphony Orchestras; the London Philharmonic, Hallé, Philharmonia, Royal Liverpool Philharmonic, Malaysia Philharmonic, and Chineke! Orchestras; and the BBC Symphony, Philharmonic, Scottish Symphony Orchestra, and National Orchestra of Wales, among others. She has performed regularly as a featured soloist in Carnegie Hall's Stern Auditorium and has given recitals at 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, La Jolla, IMS Prussia Cove, Cheltenham, Bridgehampton, Moab, and

Sarasota Music Festivals, and appears regularly in recital with pianist Tom Poster. Elena is co-director of Kaleidoscope Chamber Collective, appointed Associate Ensemble of Wigmore Hall in 2020.

Elena is a graduate of the Curtis Institute of Music and The Juilliard School. Notable teachers and mentors include Joseph Silverstein, David Cerone, Ida Kavafian, Pamela Frank, Claude Frank, and Ferenc Rados. 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.

Elena has been practising yoga for over a decade and received her RYT-200 hour certification from the Kripalu Center in June 2019. She is the co-founder of Intermission, a program that combines music, movement, and mindfulness, aiming to make music-making a healthier, more holistic practice for students and professionals alike through yoga and meditation.



## SAVITRI GRIER

Savitri Grier combines her passion for chamber music with a love of making music on a large scale, and divides her time between performing with the Kaleidoscope Chamber Collective and the Orchestre Philharmonique de Radio France.

Born and raised in London, of mixed Indian/English heritage, Savitri has been based in Europe since 2017. She has held permanent Principal and Leader positions in the Budapest Festival Orchestra, the Bavarian Radio Symphony Orchestra in Munich, and most recently as Principal Second Violin of Orchestre Philharmonique de Radio France in Paris. Savitri has been invited to Play/Direct with Kammerakademie Potsdam and Chineke! String Ensemble. She is in regular demand as Guest Leader with orchestras including Orchestre de Paris, Budapest Festival, and Orchestre National d'Île de France. Further afield, Savitri collaborated with the renowned sarod players Amaan Ali and Ayaan Ali Bangash at The Times Swarsangam Music Festival in Bangalore, India, led a British Council chamber project in Qatar, given a series of recitals in China, and worked closely with a youth orchestra, within their community in Balanyá, Guatamala.

Savitri is regularly invited to chamber music festivals including IMS Prussia Cove and Krzywowa Music in Poland, and has performed in venues including Wigmore Hall, Carnegie Hall, Konzerthaus Berlin, and Laeiszhalle Hamburg. As soloist, Savitri has played with orchestras including the Budapest Festival, Qatar Philharmonic, Concerto Budapest, Royal Philharmonic, Bournemouth Symphony, English Chamber, London Mozart Players, Welsh National Opera, among many others. In 2019 she undertook a residency at the Edinburgh Fringe Festival performing the complete Beethoven Violin Sonatas with pianist Richard Uttley.

Savitri is a graduate of Oxford University, the Guildhall School of Music & Drama London, and the Universität der Künste Berlin, where she studied with David Takeno and Nora Chastain. She was represented by the Young Classical Artists Trust (YCAT) between 2015 and 2021.





## ROSALIND VENTRIS

Violist Rosalind Ventris leads an international career as a soloist and chamber musician, giving recitals at the Royal Festival Hall, Wigmore Hall, Dublin International Chamber Music Festival, Purcell Room, Bozar, Flagey, Slovak Philharmonic, Aldeburgh Festival and Het Concertgebouw. She has performed with orchestras such as the European Union Chamber Orchestra, Oxford Philharmonic Orchestra, Sinfonia Cymru, l'Orchestre Royal de Chambre de Wallonie and the Belgian National Orchestra. Rosalind's debut album (Delphian Records, 2023), featuring music by leading women composers of the twentieth and twenty-first centuries, was 'Instrumental Choice' in BBC Music Magazine, and The Sunday Times hailed the recording as 'rich and illuminating...a uniformly engrossing disc'.

As a chamber musician, Rosalind frequently performs as part of the Kaleidoscope Chamber Collective (Associate Ensemble, Wigmore Hall), and Trio Anima. She has collaborated with artists such as Mitsuko Uchida, Tabea Zimmermann, and Nicola Benedetti. She has been invited to perform at prestigious venues and festivals internationally, including the West Cork, Marlboro, Salzburg and Båstad Festivals, IMS Prussia Cove Open Chamber

Music, the Auditorium du Louvre, Paris, and the Beethoven-Haus, Bonn. Praised for her 'beguiling' (Gramophone) and 'gorgeously full-bodied playing' (The Guardian), Rosalind is the Director of Musical Performance and Performance Studies at the University of Oxford and a Professor of Viola at the Guildhall School of Music & Drama. She is also one of the Artistic Directors of the Cowbridge Music Festival in Wales.



## LAURA VAN DER HEIJDEN

Laura van der Heijden's first album on Chandos Records, *Pohádka*, features works by Janacek and Dvorak and was released in 2022 to critical acclaim with further releases including Mozart Piano Quartets with chamber partners Francesca Dego, Timothy Ridout and Federico Colli and 'Transfigured' with Kaleidoscope in 2023. Laura was the winner of the BBC Young Musician competition aged 15. Her 2018 debut album *1948* won the 2018 Edison Klassiek Award and the 2019 BBC Music Magazine Newcomer of the Year Award. The disc, featuring Russian music for cello and piano with pianist Petr Limonov, has been hailed as a "a thought-provoking debut disc from an impressive and intelligent young cellist" (Gramophone).

Also a passionate chamber musician, Laura is a key member of the critically-acclaimed Kaleidoscope Collective, who perform a wide variety of captivating repertoire across the UK and beyond. She also regularly collaborates with the likes of Jâms Coleman, Timothy Ridout, Katya Apekisheva and Max Baillie, and has given recitals at the Wigmore Hall, West Cork and Beverley Chamber Music Festivals, Harrogate International Festival, the Cheltenham Festival, Music In The Round, Oxford's Holywell Music Room and at the Oxford Lieder Festival. In

Summer 2023 she will also perform in the Miesbach Festival, Germany.

Laura is a graduate of St John's College, Cambridge and currently studying for a Masters with Antje Weithaas at the Hanns Eisler in Berlin. She plays a late 17th-century cello by Francesco Ruggieri of Cremona, on generous loan from a private collection.





## TOM POSTER

Tom Poster is a musician whose skills and passions extend well beyond the conventional role of the concert pianist. He has been described as “a marvel, [who] can play anything in any style” (The Herald), “mercurially brilliant” (The Strad), and as having “a beautiful tone that you can sink into like a pile of cushions” (BBC Music).

Tom has performed over forty concertos from Mozart to Ligeti with Aurora Orchestra, BBC Philharmonic, BBC Scottish Symphony, Bournemouth Symphony, China National Symphony, Hallé, Philharmonia, Royal Philharmonic and Scottish Chamber Orchestra, collaborating with conductors such as Vladimir Ashkenazy, Nicholas Collon, Robin Ticciati and Yan Pascal Tortelier, or sometimes directing from the piano. He has premiered solo, chamber and concertante works by many leading composers, made multiple appearances at the BBC Proms, and his exceptional versatility has put him in great demand at festivals internationally.

Tom is founder and artistic director of Kaleidoscope Chamber Collective, appointed Associate Ensemble at Wigmore Hall in 2020. During the 2020 lockdown, his #UriPosteJukebox series with Elena Urioste - featuring Tom as pianist, arranger, multi-instrumentalist, writer, backing dancer and snowman - reached audiences across the world and won the duo the Royal Philharmonic Society's Inspiration Award and a BBC Music Magazine Award.

Tom has recorded albums for BIS, Champs Hill, Chandos, Decca, Orchid and Warner Classics, appearing as soloist and in collaboration with Elena Urioste, Alison Balsom, Guy Johnston, the Aronowitz Ensemble, Aurora Orchestra, Britten Sinfonia and London Symphony Orchestra. He regularly features as soloist on film soundtracks, including the Oscar-nominated score for The Theory of Everything. He studied with Joan Havill at the Guildhall School of Music and Drama, and at King's College, Cambridge. He won First Prize at the Scottish International Piano Competition 2007 and the keyboard section of the BBC Young Musician of the Year Competition in 2000.

Tom's compositions and arrangements have been commissioned, performed and recorded by Alison Balsom, Matthew Rose, Yo-Yo Ma and Kathryn Stott. His chamber opera for puppets, The Depraved Appetite of Tarrare the Freak, received an acclaimed three-week run at Wilton's Music Hall in 2017. He is a lifelong fan of animals with unusual noses.



## ALLAN CLAYTON

The flexibility and consistency of Allan Clayton's vocal range, combined with his magnetic stage presence, have led to international acclaim in music from Baroque to contemporary, his breadth demonstrated in recent title roles ranging from Peter Grimes and Hamlet to Faust and Candide, and a discography running from Handel to Dean.

He is in demand at leading opera houses around the world, singing the title role in the US premiere of Brett Dean's Hamlet at Metropolitan Opera, followed by a definitive interpretation of Peter Grimes there and at Teatro Real Madrid, as well as at London's Royal Opera, where he opened the 2023–24 season in the title role in Jephtha. He returned to the Royal Opera House in February 2025 for Mark-Anthony Turnage's new opera Festen, for which he won an Olivier Award in April 2025.

Clayton has appeared at the BBC Proms many times since his first visit in 2008, as well as at the Barbican Hall, where recent performances include The Dream of Gerontius and Britten's Spring Symphony. He performed Schubert's Winterreise there in a new dramatic staging incorporating the work of Australian painter Fred Williams, which he also toured across Australia and brought to Snape Maltings as part of his artist residency.

He is a frequent visitor to Wigmore Hall and gives lied recitals around the world. Committed to contemporary music, he has sung in the world

premieres of George Benjamin's Written on Skin, Jonathan Dove's The Adventures of Pinocchio and Gerald Barry's Alice's Adventures Underground.



SATURDAY 17 MAY 2025 AT 12.05PM  
[ENDS APPROX 1.05PM]

KALEIDOSCOPE  
CHAMBER COLLECTIVE

ELENA URIOSTE

VIOLIN

LAURA VAN DER  
HEIJDEN

CELLO

**For the first concert of their  
residency Kaleidoscope  
Chamber Collective co-founder  
Elena Urioste (violin) and Laura  
van der Heijden (cello), give a  
concert featuring solo pieces for  
their instruments.**

BIBER  
Passacaglia from the Rosary  
Sonatas

J S BACH  
Suite No.4 in E flat for solo  
cello BWV 1010

HOLST, IMOGEN  
The Fall of the Leaf for solo  
cello

YSAÏE  
Sonata for solo violin No. 3 in  
D minor, 'Ballade'

For biographies please see pages immediately preceding Saturday 17 May.





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

Passacaglia from the Rosary Sonatas

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Biber was one of the most innovative and virtuosic violinists of the Baroque era, known for his bold harmonic explorations and expressive writing. His Rosary Sonatas, composed around 1676, are a set of fifteen sonatas for solo violin and continuo, each depicting a different event from the life of Christ, followed by the final, extraordinary Passacaglia for solo violin.

The Passacaglia in G Minor stands apart from the rest of the cycle as it is written for unaccompanied violin. It is one of the earliest known extended works for solo violin and a remarkable precursor to Bach’s later unaccompanied sonatas and partitas.

The Passacaglia is built upon a simple, repeating four-note descending bass pattern which serves as the foundation for an intricate series of variations. Over this ostinato, Biber weaves a highly expressive and technically demanding tapestry of melodic invention, employing double stops, rapid passagework, and rhetorical phrasing to create a sense of both meditation and intensity.

Biber’s Passacaglia is a masterpiece of Baroque violin writing, showing both his deep understanding of the instrument’s capabilities and his imaginative approach to variation form. Its emotional depth and harmonic richness make it a cornerstone of the solo violin repertoire, bridging the gap between early Baroque traditions and the later unaccompanied works of Bach and beyond.

**JOHANN SEBASTIAN BACH  
(1685-1750)**

Suite No.4 in E flat Major, BWV 1010

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Bach’s Six Cello Suites, BWV 1007–1012, composed around 1717–1723 during his time in Köthen, are among the most celebrated works in the solo cello repertoire. Suite No. 4 in E flat Major, BWV 1010, stands out for its rich harmonies, bold character, and technical demands, requiring extensive use of the higher registers of the instrument.

As with all of Bach’s cello suites, BWV 1010 follows the traditional Baroque dance-suite form:

*Prelude* – A majestic, arpeggiated movement that explores the full resonance of the instrument. Built on broken chords and sequences, it conveys both grandeur and improvisatory freedom.

*Allemande* – A stately, flowing dance in moderate tempo, characterised by long, intricate melodic lines and sophisticated phrasing.

*Courante* – A lively, energetic movement filled with quick rhythms and virtuosic passagework, requiring agility and precision.

*Sarabande* – The emotional core of the suite, this movement is slow and expressive, with rich harmonic weight and deeply resonant chords.

*Bourrées I & II* – A pair of contrasting dance movements: the first is robust and rhythmically driven, while the second is more lyrical and delicate.

*Gigue* – A spirited and jubilant conclusion, full of rhythmic vitality and contrapuntal interplay.

**IMOGEN HOLST (1907–1984)**

The Fall of the Leaf for Solo Cello

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Imogen Holst was a composer, conductor, and scholar, best known for her work as an assistant to Benjamin Britten and her dedication to preserving the legacy of her father, Gustav Holst. However, her own compositions display a distinctive voice, blending English folk influences with a deep sense of introspection and lyricism.

Composed in 1963, The Fall of the Leaf for solo cello is a contemplative and evocative work, inspired by an Elizabethan keyboard piece of the same name by Martin Peerson (c.1571–1651). Holst reinterprets this theme in a modern yet deeply expressive language, capturing the imagery of autumn leaves drifting gently to the ground.

The piece unfolds in a rhapsodic manner, with a freely flowing melodic line that explores contrasts in texture, dynamics, and timbre. Moments of quiet lyricism are juxtaposed with more angular, rhythmically driven passages, reflecting the natural cycle of falling, swirling, and settling. The music’s modal inflections and subtle folk-like elements pay homage to early English music while maintaining a contemporary sensibility.

**EUGÈNE YSAÏE (1858–1931)**

Sonata for Solo Violin in D Minor, Op.27 No.3 "Ballade"

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Eugène Ysaÿe was one of the greatest violinists of his time, renowned for his expressive playing and technical brilliance. His Six Sonatas for Solo Violin, Op. 27 (1923) were inspired by Bach’s unaccompanied violin works and dedicated to leading violinists of the era, each sonata capturing a unique stylistic character.

The Sonata No. 3 in D Minor, subtitled “Ballade”, was dedicated to the Romanian violinist and composer George Enescu. Unlike the other sonatas in the set, which follow traditional multi-movement forms, the "Ballade" is cast as a single-movement narrative work, unfolding like a dramatic monologue.

The piece opens with a brooding, declamatory introduction, marked by bold double stops and free, speech-like rhythms. A fiery, virtuosic Allegro follows, filled with rapid runs, daring leaps, and relentless rhythmic drive. The music alternates between moments of impassioned intensity and lyrical introspection, creating an organic and highly expressive structure. The piece culminates in a dazzling coda, demanding extraordinary technical mastery and stamina from the performer.

The Ballade is one of Ysaÿe’s most celebrated solo violin works, admired for its dramatic intensity, fluid narrative, and virtuosic demands. It captures the essence of Ysaÿe’s style - a blend of Romantic expressivity, impressionistic harmonies, and fearless technical innovation.



SATURDAY 17 MAY 2025 AT 7.00PM  
[ENDS APPROX 8.45PM]

# KALEIDOSCOPE

CHAMBER COLLECTIVE

## ALLAN CLAYTON

TENOR

**Allan Clayton, one of the leading tenors of our age, joins the Kaleidoscope Chamber Collective for a programme of English music.**

*This concert is  
being recorded by*



VAUGHAN WILLIAMS  
On Wenlock Edge for tenor and  
piano quintet

BRITTEN / WOODS / arr. POSTER  
A selection of English folk song  
arrangements old and new

*INTERVAL*

ELGAR  
Piano Quintet in A minor Op.84

For biographies please see pages immediately preceding Saturday 17 May.



**RALPH VAUGHAN WILLIAMS**  
**(1872-1958)**

On Wenlock Edge

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Composed in 1909, On Wenlock Edge is a song cycle for tenor, piano, and string quartet, setting six poems from A.E. Housman’s A Shropshire Lad. The cycle blends English pastoral melodies with impressionistic harmonies, reflecting Vaughan Williams’ influences from both English folk music and his studies with Maurice Ravel in Paris. Housman’s poetry, filled with themes of youth, nature, loss, and the passage of time, resonates deeply with Vaughan Williams’ musical language, creating a cycle that is both nostalgic and dramatic.

*On Wenlock Edge* – A turbulent opening song that vividly depicts a storm over the Shropshire hills. Rapid, swirling string figures evoke the wind-swept landscape, while the tenor line conveys the transience of human suffering compared to nature’s permanence.

*From Far, From Eve and Morning* – A brief yet poignant reflection on the fleeting nature of life, featuring simple, folk-like melodies and a gentle accompaniment.

*Is My Team Ploughing?* – A haunting dialogue between a ghost and his living friend. The music shifts from the ethereal, otherworldly responses of the dead man to the earthy, driving rhythms of the living, emphasising the contrast between life and death.

*Oh, When I Was in Love with You* – A brief, light-hearted interlude with a playful rhythmic character, offering a moment of ironic detachment.

*Bredon Hill* – A nostalgic and ultimately tragic reflection on love and loss, set against the backdrop of distant church bells. The music moves from warm, pastoral serenity to a chilling climax as the bells toll for a loved one’s death.

*Clun* – A gentle, resigned farewell, where the music mirrors the poet’s acceptance of life’s impermanence. The cycle closes in a quiet, reflective mood.

On Wenlock Edge is one of Vaughan Williams’ most enduring song cycles, beautifully capturing the pastoral yet melancholic essence of Housman’s poetry. The work’s fusion of folk-inspired melody, rich harmonic textures, and impressionistic colour makes it a cornerstone of English song repertoire, evoking both the beauty and transience of the English countryside and the human experience.

**EDWARD ELGAR (1857–1934)**

Piano Quintet in A Minor, Op.84

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- I. MODERATO – ALLEGRO
- II. ADAGIO
- III. ANDANTE – ALLEGRO

Composed in 1918–1919, Edward Elgar’s Piano Quintet in A Minor, Op. 84 is one of his most profound and introspective chamber works. Written during his time at Brinkwells, his countryside retreat in Sussex, this piece—alongside his Violin Sonata and String Quartet—marks a departure from the large-scale orchestral grandeur of his earlier compositions, embracing a more intimate and personal style.

Despite being written during the final years of World War I, the quintet is not overtly programmatic but carries an atmosphere of mystery, melancholy, and nostalgia, interwoven with moments of warmth and grandeur.

The first movement begins with a mysterious, slow introduction featuring dark, brooding harmonies. The main Allegro section follows with sweeping Romantic themes and contrasting textures, alternating between dramatic intensity and lyrical serenity. The second movement is a deeply expressive and expansive elegy. Marked by poignant, song-like melodies, it exudes an almost orchestral richness, characteristic of Elgar’s ability to create depth within chamber textures. The final movement begins with a sense of quiet reflection, before building into a triumphant and resolute conclusion. Themes from earlier

movements reappear, giving the work a cyclical unity and a sense of emotional resolution.

Elgar’s Piano Quintet stands as one of the great English chamber works, displaying his gift for melodic invention, rich harmonic language, and expressive depth. While it may not have the outward pomp of his orchestral works, it offers a glimpse into his inner world—pensive, wistful, yet ultimately uplifting.



SUNDAY 18 MAY 2025 AT 12.05PM  
[ENDS APPROX 1.05PM]

# KALEIDOSCOPE

## CHAMBER COLLECTIVE

ELENA URIOSTE

VIOLIN

ROSALIND VENTRIS

VIOLA

LAURA VAN DER HEIJDEN

CELLO

TOM POSTER

PIANO

**The Kaleidoscope Chamber Collective's special residency concludes with two much loved piano quartets by Mozart and Brahms.**

MOZART  
Piano Quartet, No.2 E flat major, K493  
  
BRAHMS  
Piano Quartet, No.1 in G minor, Op.25

For biographies please see pages immediately preceding Saturday 17 May.





WOLFGANG AMADEUS MOZART (1756-1791)

Piano Quartet No.2 in E flat Major, K.493

- I. ALLEGRO
- II. LARGHETTO
- III. ALLEGRETTO

Composed in 1786, Mozart’s Piano Quartet No. 2 in E flat Major, K. 493 is one of only two piano quartets he wrote, following the success of his Piano Quartet No. 1 in G minor, K. 478. Commissioned by the publisher Franz Anton Hoffmeister, these works were among the first of their kind, helping to establish the piano quartet as a significant chamber genre.

Unlike the dramatic and turbulent G minor quartet, the E flat major quartet exudes warmth, elegance, and a more lyrical character, yet it still contains the depth and complexity characteristic of Mozart’s mature works.

The first movement is graceful yet energetic, with a radiant opening theme introduced by the piano before being taken up by the strings. The development explores contrapuntal textures and dynamic contrasts, displaying Mozart’s mastery of ensemble writing. The Larghetto, which follows, is a deeply expressive slow movement in B flat major, featuring a delicate, song-like piano melody accompanied by rich string harmonies. The movement’s lyrical and introspective nature provides an intimate contrast to the outer movements. The finale is a buoyant, playful rondo, filled with elegant themes and sparkling exchanges between the piano and strings. While light-hearted in mood, it still contains moments

of sophisticated harmonic twists and intricate interplay.

Mozart’s Piano Quartet in E flat Major is a masterclass in chamber music writing, balancing the piano and strings in a way that allows each instrument to shine while maintaining a sense of unity. Its refined elegance, expressive depth, and effortless virtuosity demonstrate Mozart’s ability to blend lyricism with intricate musical dialogue.

JOHANNES BRAHMS (1833-1897)

Piano Quartet No.1 in G Minor, Op.25

- I. ALLEGRO
- II. INTERMEZZO: ALLEGRO – TRIO: ANIMATO
- III. ANDANTE CON MOTO
- IV. RONDO ALLA ZINGARESE: PRESTO

Composed between 1856 and 1861, Johannes Brahms’ Piano Quartet No. 1 in G Minor, Op. 25 is one of his most dynamic and dramatic chamber works. It was first performed in 1861 with Brahms himself at the piano, and its bold themes, rich textures, and rhythmic energy immediately captivated audiences, including composer Arnold Schoenberg, who later orchestrated the work.

This quartet reflects Brahms’ early compositional style, blending Romantic lyricism with Classical structural clarity, while incorporating elements of Hungarian folk music.

The first movement opens with a brooding, stormy theme, setting the stage for passionate contrasts and intricate motivic development. Brahms explores a wide range of textures, from dramatic outbursts to delicate lyricism, displaying his mastery of thematic transformation and rhythmic complexity. Instead of a traditional scherzo, Brahms presents a mysterious and shadowy Intermezzo, with syncopated rhythms and a hushed, delicate character. The contrasting Trio section is more animated, offering a brief moment of brightness before returning to the movement’s enigmatic mood.

The slow movement unfolds with a majestic, song-like theme, evoking a sense of grandeur and introspection. Rich harmonic writing and expressive interplay between the instruments create an atmosphere of warmth and depth, making this movement one of the quartet’s emotional high points. The famous finale is a fiery, dance-like movement inspired by Hungarian gypsy music. Marked by rapid rhythms, syncopations, and virtuosic piano passages, this exhilarating conclusion bursts with energy and Brahms’ fascination with folk influences. The movement’s electrifying spirit and explosive coda ensure a thrilling finish. This “Gypsy” finale remains one of the most recognisable and exhilarating moments in his output, contributing to the quartet’s lasting popularity.

SUNDAY 18 MAY 2025 AT 7.00PM  
[ENDS APPROX 8.40PM]

# STEVEN OSBORNE

PIANO

**Osborne's sensitivity, buoyancy  
and sheer range of  
subtle colours ensured the piece  
delivered a hefty  
emotional wallop.**

THE SCOTSMAN

ROBERT SCHUMANN (1810–1856)  
Arabesque in C Major, Op.18

CLAUDE DEBUSSY (1862–1918)  
Selections from Children's Corner  
Suite

Deux Arabesques

ROBERT SCHUMANN (1810–1856)  
Kinderszenen Op.15

*Interval*

MARION BAUER (1882–1955)  
"White Birches" from From the New  
Hampshire Woods, Op.12 No.1

THELONIOUS MONK (1917–1982)  
"Railroad (Travel Song)"

FREDERIC RZEWSKI (1938–2021)  
"Winnsboro Cotton Mill Blues" from  
Four North American Ballads

STEVEN OSBORNE  
Improvisation

JARRETT (trans. OSBORNE)  
My Song

EVANS/GERSHWIN (trans. OSBORNE)  
I Loves You Porgy

PETERSON (trans. OSBORNE)  
Indiana



**ROBERT SCHUMANN (1810–1856)**  
Arabesque in C Major, Op.18 (1839)

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Robert Schumann’s Arabesque in C Major, Op. 18, is a delicate and poetic work, composed in 1839 during his time in Vienna. Written at a time when he was deeply in love with Clara Wieck, the piece reflects both his tender emotions and his gift for lyrical, song-like piano writing.

The title “Arabesque” suggests an ornamental, flowing design—both in visual art and music. Schumann’s Arabesque lives up to this name with its graceful, intertwining melodic lines and gentle rhythmic motion, evoking a sense of wistful charm and Romantic lyricism. The piece follows a rondo-like structure, alternating between a serene main theme and contrasting episodes. The opening melody is sweet and flowing, with warmth and intimacy, almost like a lullaby. As the piece progresses, it moves through expressive and slightly melancholic episodes, with subtle harmonic shifts adding emotional depth. A more impassioned section briefly intensifies the mood before returning to the tranquillity of the main theme. In the closing passage, Schumann softens the texture, allowing the music to fade away with a touching sense of farewell.

Unlike some of Schumann’s more dramatic piano works, Arabesque is elegant, understated, and intimate. It shows us Schumann’s ability to express profound emotion through simple yet exquisitely crafted melodies, embodying the poetic sensibility at the heart of his music.

**CLAUDE DEBUSSY (1862–1918)**  
Exerts from Children’s Corner Suite

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Debussy’s Children’s Corner is a six-movement piano suite dedicated to his young daughter, Chouchou. Though inspired by childhood, the music is rich in impressionistic colour and playful charm, reflecting an adult’s nostalgic view of youth.

The suite includes whimsical character pieces, from the lively Doctor Gradus ad Parnassum, mimicking piano exercises, to the tender Jimbo’s Lullaby, depicting a stuffed elephant. Serenade for the Doll offers an elegant, dance-like tune, while The Snow is Dancing shimmers with delicate, wintry textures. The Little Shepherd features a simple pastoral melody, and the energetic Golliwogg’s Cakewalk draws on ragtime influences, humorously referencing Wagner.

**CLAUDE DEBUSSY (1862–1918)**  
Deux Arabesques

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Debussy’s Deux Arabesques are among his earliest piano works, composed between 1888 and 1891. Though rooted in the late Romantic tradition, they hint at the Impressionist style he would later develop, featuring flowing melodies, delicate harmonies, and a sense of effortless elegance.

The First Arabesque in E major is light and fluid, with cascading arpeggios and shifting harmonies that create a dreamlike, weightless quality. The Second Arabesque in G major is more playful and dance-like, with sparkling rhythms and lively ornamentation.

**ROBERT SCHUMANN (1810–1856)**  
Kinderszenen Op.15

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Composed in 1838, Schumann’s Kinderszenen (Scenes from Childhood) is a collection of thirteen short pieces that nostalgically reflect on childhood. Though inspired by youthful experiences, they are intended for adult listeners, capturing innocence and imagination with poetic subtlety.

**MARION BAUER (1882–1955)**  
"White Birches" from From the New Hampshire Woods, Op.12 No.1

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Marion Bauer was a pioneering American composer, teacher, and critic, deeply influenced by Impressionism while also embracing elements of modernism and American folk traditions. From the New Hampshire Woods, Op. 12, is a set of evocative piano pieces inspired by the natural beauty of New England, reflecting Bauer’s affinity for landscape-inspired musical storytelling.

"White Birches", the first piece in the set, captures the delicate yet resilient beauty of birch trees. The music features flowing, arpeggiated harmonies and lyrical, wandering melodies that recall the shimmering light filtering through the forest. Bauer’s use of Impressionistic harmonies and subtle dynamic shifts creates a sense of serenity and quiet awe, reminiscent of works by Debussy and Griffes.

This piece exemplifies Bauer’s gift for painting vivid musical landscapes, blending European Impressionist techniques with an emerging

American sensibility. While her music was often overshadowed by her male contemporaries, works like White Birches highlight her unique voice in early 20th-century American composition.

**THELONIOUS MONK (1917–1982)**  
"Railroad (Travel Song)"

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Monk’s Railroad (Travel Song) is a rhythmic, blues-infused piece that captures the steady motion of a train. With driving, repetitive figures and playful syncopation, the music evokes the sounds of travel while showing Monk’s signature dissonances and offbeat phrasing. Both hypnotic and swinging, it reflects his ability to turn simple motifs into something profoundly expressive.

**FREDERIC RZEWSKI (1938–2021)**  
"Winnsboro Cotton Mill Blues" from Four North American Ballads

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Rzewski’s “Winnsboro Cotton Mill Blues” is a powerful piano piece inspired by a textile workers’ song from the American South. Part of his Four North American Ballads (1978–79), it blends blues influences with avant-garde techniques to depict the harsh conditions of mill workers.

The piece opens with thunderous, mechanical clusters, mimicking factory machines, before blues melodies emerge, struggling against the relentless rhythm. Through dissonance, dynamic extremes, and driving repetition, Rzewski transforms a simple folk tune into a bold musical protest, merging history with radical pianism.



STEVEN OSBORNE

Improvisation

JARRETT (TRANS. OSBORNE)

My Song

"My Song" is a lyrical and introspective piece dating from 1978 which blends jazz, folk, and classical influences with Jarrett’s signature melodic warmth. It is one of his most beloved works, known for its meditative beauty and emotional depth.

EVANS/GERSHWIN (trans. OSBORNE)

I Loves You Porgy

Evans’ interpretation of "I Loves You, Porgy" (from Gershwin’s Porgy and Bess) was first recorded in 1958. With delicate voicings and fluid phrasing, he transforms the ballad into a deeply personal meditation, blending jazz and classical influences with unmatched sensitivity.

PETERSON (trans. OSBORNE)

Indiana

Peterson's "Indiana" is a dazzling display of virtuosity, swing, and effortless improvisation. His lightning-fast runs, rhythmic drive, and rich harmonies turn this jazz standard into a vibrant showcase of his technical brilliance and deep musicality.

STEVEN OSBORNE

Steven Osborne’s musical insight and integrity underpin idiomatic interpretations of varied repertoire that have won him fans around the world. The extent of his range is demonstrated by his 41 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 has served as Artist-in-Residence at Wigmore Hall and Bath International Music Festival, and is often invited to curate festivals, including at Antwerp’s DeSingel, and for Antwerp Symphony Orchestra. The Observer described him as ‘a player in absolute service to the composer’.

Osborne is a regular visitor to the BBC Proms, having performed there 15 times. In 2024 he gave two concerts in the same week, the first in Messiaen’s Turangalila-Symphonie with the BBC Philharmonic under Nicholas Collon, with whom he performed it later in the season with Finnish Radio Symphony Orchestra. He then performed Gershwin’s Rhapsody in Blue with the Sinfonia of London.

He has a lifelong interest in jazz and often improvises in concerts, bringing this spontaneity and freedom to all his interpretations, and performing his own transcriptions as encores. This season he tours the US with a recital programme that includes his own jazz transcriptions and improvisations. Other performances in the 2024–25 season include Ryan Wigglesworth’s Piano Concerto,

with the composer conducting Tampere Philharmonic Orchestra, Britten with Deutsche Radio Philharmonie, Grieg with the City of Birmingham Symphony Orchestra, and a recital at the Aspen Festival. He also tours the US in a duo with violinist Benjamin Beilman.

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 Czech Philharmonic/Bychkov, Israel Philharmonic/Petrenko, Dresden Philharmonic/Runnicles, Seattle Symphony and Philharmonia/Rouvali, Deutsches Symphonie Orchester Berlin, Oslo Philharmonic, London Symphony, Yomiuri Nippon Symphony and Seattle Symphony.

He has been a Hyperion recording artist since 1998, with releases spanning Beethoven, Schubert, Ravel, Liszt, Stravinsky, Prokofiev, Rachmaninov, Medtner, Messiaen, Britten, Tippett, Crumb and Feldman, and winning numerous awards around the world. At the end of 2023 he added Debussy’s Études and Pour le piano, given five stars by BBC Music Magazine and described as ‘full of superlatives’. In 2024 he returned to the studio with Paul Lewis to record two- piano repertoire by Schubert, Schumann and Brahms. His January 2023 performance

of Tippett’s Piano Concerto with the London Philharmonic Orchestra under Edward Gardner at the Royal Festival Hall was later released on the LPO’s own label in 2025, receiving widespread critical acclaim.

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 both the Scottish International Piano Competition and the Lammermuir Festival, and was elected a Fellow of the Royal Society of Edinburgh in 2014.



MONDAY 19 MAY 2025 AT 7.00PM  
[ENDS APPROX 8.35PM]

# TENEBRAE

## CHORAL

**Artistic Director:** Nigel Short;

**Sopranos:** Victoria Meteyard, Laura Newey,  
Aine Smith, Katie Trethewey, Emma Walshe,  
Rosanna Wicks

**Altos:** Hannah Cooke, Martha McLorinan,  
Elisabeth Paul, Anna Semple

**Tenors:** Jeremy Budd, Jack Granby,  
Hamish MacGregor, Nick Madden

**Basses:** Ben Davies, Jimmy Holliday,  
Johnny Howard, Jonathan Pratt, George Vines

**Tenebrae brings its trademark  
passion and precision to this  
dramatic programme, contrasting  
Bach's iconic motets with the  
sacred music of Sir James  
MacMillan.**

J S BACH

Komm, Jesu komm

JAMES MACMILLAN  
Tenebrae factae sunt

J S BACH

Jesu, meine Freude

*INTERVAL*

JAMES MACMILLAN  
Miserere

JAMES MACMILLAN  
Tradiderunt me

JAMES MACMILLAN  
Jesum tradidit

JAMES MACMILLAN  
I saw Eternity

J S BACH

Singet dem Herrn





**J S BACH**  
Komm, Jesu komm

**JAMES MACMILLAN**  
Tenebrae factae sunt

**J S BACH**  
Jesu, meine Freude

**JAMES MACMILLAN**  
Miserere

This evening’s programme offers a journey through sacred choral music, juxtaposing the timeless mastery of Johann Sebastian Bach with the modern expressive power of James MacMillan. Together, these works explore themes of redemption, divine grace, and the human encounter with the sacred, spanning centuries of musical innovation.

Bach’s motets—Komm, Jesu komm, Jesu, meine Freude, and Singet dem Herrn—exemplify the pinnacle of Baroque sacred music. In these works, Bach weaves intricate polyphony with profound emotional depth, transforming liturgical texts into meditative prayers. His music, marked by its clarity of counterpoint and rich harmonic language, invites listeners into a timeless spiritual dialogue that has resonated through the ages.

In contrast, James MacMillan’s modern sacred works—Tenebrae factae sunt, Miserere, Tradiderunt

**JAMES MACMILLAN**  
Tradiderunt me

**JAMES MACMILLAN**  
Jesum tradidit

**JAMES MACMILLAN**  
I saw Eternity

**J S BACH**  
Singet dem Herrn

me, Jesum tradidit, and I Saw Eternity—embody a contemporary reimagining of ancient themes. MacMillan employs bold dissonances, dynamic contrasts, and layered textures to capture the emotional spectrum of suffering, betrayal, and ultimately, redemption. His settings of liturgical texts create a powerful, reflective atmosphere, merging modern harmonic innovation with a deep commitment to sacred tradition.

By presenting these works side by side, the programme invites us to reflect on how the language of sacred music has evolved while continuing to speak to the enduring human quest for meaning and transcendence. The dialogue between Bach’s refined Baroque craftsmanship and MacMillan’s expressive modernity offers a rich tapestry of sound, bridging past and present in a celebration of spiritual artistry.

# TENEBRAE

Described as “phenomenal” (The Times) and “devastatingly beautiful” (Gramophone Magazine), award-winning choir Tenebrae is one of the world’s leading vocal ensembles, renowned for its passion and precision.

Under the direction of Nigel Short, Tenebrae performs at major festivals and venues across the globe, including the BBC Proms, Wigmore Hall, Elbphilharmonie Hamburg, Rheingau Musik Festival and Sydney Festival. The choir has earned international acclaim for its interpretations of choral music from the Renaissance through to contemporary masterpieces, and has commissioned new music from composers including Judith Bingham, Joanna Marsh, Owain Park, Josephine Stephenson, Joby Talbot and Roderick Williams.

Tenebrae has enjoyed collaborations with some of the UK’s leading orchestras, including the London Symphony Orchestra, Aurora Orchestra, the Academy of Ancient Music and Britten Sinfonia. The choir also undertakes regular session work, having contributed the vocals for Max Richter’s Voices

(2020), Jean-Jacques Annaud’s Notre Dame brûle (2022), and blockbuster sci-fi movie Avatar: The Way of Water (2022) among others. Its extensive recording catalogue comprises a wide range of music on labels including Signum, LSO Live and Warner Classics, and has earned the choir two BBC Music Magazine Awards, an Edison Classical Music Award and a Grammy nomination.

Alongside its performance and recording schedule, the choir also runs a thriving Learning & Connection programme which encompasses partnerships with Music Centre London and London Youth Choirs, Tenebrae Effect workshops with amateur choirs, and its newest programme run in partnership with Ealing Music Service. Tenebrae Schools aims to embed a long-lasting singing culture in local primary schools which might otherwise face barriers to music-making. Through its Associate Artist programme Tenebrae also provides talented young professional singers with vital experience and support in the early stages of their careers.







# THE FESTIVAL ACADEMY ORCHESTRA

Please see concerts on  
20, 22 and 24 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, Alison Balsom, Imogen Cooper, Kate Royal, 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, Leader of the Brighton Philharmonic Orchestra in 2022 and Co-Concertmaster of the Oxford Philharmonic Orchestra in 2024. 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 the orchestra of Gran Canaria 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*

### VALENTÍN SÁNCHEZ PIÑARO

Valentín has performed in some of the most prestigious halls around the world; such as Berliner Philharmonie, Elbphilharmonie, Gewandhaus, Luxembourg Philharmonie, Mariinsky Theater, Royal Albert Hall, among others. He has played with orchestras like Nuremberg State Opera, Oxford Philharmonic, Royal Symphony Orchestra from Sevilla and Mariinsky Orchestra. He is also an avid player of baroque music, and has performed with people like Philip Herreweghe and orchestras like Orquesta Barroca de Sevilla, La Serenissima and Academy of Ancient Music.



## *Violin*

### CLAIRE STERLING

Australian violinist Claire Sterling works extensively as a Principal orchestral and chamber musician throughout the UK and abroad. Currently Co-Principal Second Violin with ENO, she was previously Principal Second with Scottish Chamber Orchestra. Guest work includes CBSO, RPO, BBC Scottish and BBC Philharmonic, BBCNOW, RSNO and Royal Northern Sinfonia. Claire plays regularly with the Orchestra of the ROH, Britten Sinfonia and London Mozart Players, as well as period performance with the Orchestra of the Age of Enlightenment.



## *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*

### ALISON STRANGE

Alison works with several of the London orchestras, including the London Philharmonic Orchestra, the Philharmonia and London Mozart Players. She has given concerto and chamber recitals throughout Great Britain, winning the International Piano Society of Europe’s Piano and Violin Competition, and a Fresh Series Recital at the South Bank’s Purcell Room. Alison studied at RAM with Trevor Williams, György Pauk and Nona Liddell and continued her studies at the Paris Conservatoire with Gérard Poulet



## *Viola*

### JOEL HUNTER

Joel, a proud Yorkshireman, began playing the viola at age 7. After studying at Chethams School of Music and RAM, he became co-principal viola with the BBC Scottish

Symphony Orchestra and later principal viola with the Swedish Radio Symphony Orchestra. Currently, he is principal violist of the Mahler Chamber Orchestra. He is a founding member of the Logos Chamber Group and an ARAM recipient for his contributions to music. When he’s not playing the viola he can usually be found watching or playing football.





## *Viola*

### CAROL ELLA

Carol Ella is from the far north of Scotland, and grew up playing traditional fiddle. She was a member of both the London Symphony Orchestra and the BBC Symphony Orchestra before joining the Dante Quartet in 2021. Carol regularly appears as guest Principal in orchestras throughout the UK and has recently been appointed Principal Viola of the Northern Chamber Orchestra. Carol lives in the Peak District, and enjoys walking her whippet Marble, and eating turnips.



## *Cello*

### DAISY VATALARO

Cellist Daisy Vatalaro has a widely varied career. While most of her time is spent freelancing in different chamber orchestras, she also plays regularly with period groups including ORR and OAE, and has recorded and toured with nonclassical artists including Jon Hopkins and Imogen Heap. Daisy is also a qualified music therapist, working weekly in a refuge for trafficking victims. Daisy teaches cello at Junior Guildhall, Royal Holloway University and as a mentor for Music Masters and Future Talent.



## *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*

### RONAN DUNNE

Ronan began his musical training as a chorister with the Palestrina choir in Dublin's Pro-Cathedral. He then took up the double bass and aged eighteen, went on to study in London and later, in

Vienna. He spent a couple of wonderful years touring Ireland as a member of the Irish Chamber Orchestra before becoming a member of the BBC Philharmonic, where he has played since 2002 and was appointed principal bass in 2015.



## *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, Oxford University, the Yehudi Menuhin School and Highgate School.



## *Oboe*

### ROSIE STANIFORTH

Rosie began playing the oboe at the age of nine. She studied Modern Languages at Oxford before winning a scholarship to the RCM. She went on to study with her oboe idol, Maurice Bourgue, at the Geneva and Paris Conservatoires and subsequently won a position with the Scottish Chamber Orchestra, where she played for 21 years, before landing her dream job playing all the lovely tunes at ENO. She loves horse-riding, the Argentine Tango and rambling in the Cotswolds.



## *Bassoon*

### JAROSLAW AUGUSTYNIAK

Since 2004, Jarek has been the Principal Bassoon of the BBC National Orchestra of Wales and is regularly invited as a guest principal to all major ensembles in the United Kingdom and

abroad. He teaches at the Royal Welsh College of Music and Drama in Cardiff; collaborating regularly with the National Youth Orchestra of Great Britain, Guildhall School of Music & Drama in London, Royal Birmingham Conservatoire and Trinity Laban Conservatoire of Music in London.



*French Horn*  
**PAUL GARDHAM**

Paul has been a member of the Royal Opera and Royal Philharmonic Orchestras. For many years he was also a member of The Wallace Collection Brass Ensemble and The Michael Nyman Band. He has appeared as guest principal with all the London Orchestras and also with chamber groups including London Winds, London Brass and The Nash Ensemble. He has appeared on the soundtracks for films including Harry Potter, Lord of the Rings, Bond movies, The Bourne Identity, Pirates of the Caribbean and many others. He has also worked with artists from Joni Mitchell to Bjork, Amy Winehouse to Robbie Williams and George Michael to Ed Sheeran. He is a keen sailor and enjoys making his own sails.



*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.

*Contra Bassoon*  
**AMY THOMPSON**

Amy's orchestral work includes performances with the City of London Sinfonia, Ulster Orchestra, Orpheus Sinfonia, Bath Philharmonia, and Brandenburg Sinfonia, as well as outreach with the London Sinfonietta. She plays with the Tailleferre Ensemble, performing at St. John's Smith Square, Conway Hall, and the English Music Festival, and was Co-Principal bassoon of Southbank Sinfonia (2023). Amy has recorded bassoon quartets for Hyperion Records, and has played Weber, Crusell, Vivaldi, and Bach concertos.



*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*  
**SUE BLAIR**

Sue Blair studied at The Royal College of Music with Marisa Robles and then continued her studies in Paris with Catherine Michel. Sue is a busy orchestral player and holds positions with Glyndebourne Touring Opera and Garsington Opera. She plays regularly at The Royal Opera House Covent Garden, English National Opera, Birmingham Royal Ballet and the London Philharmonic Orchestra at Glyndebourne and The Gascoigne Orchestra at Grange Park Opera. Other orchestral work includes



The Philharmonia Orchestra, The London Philharmonic Orchestra, The London Symphony Orchestra and the BBC Concert Orchestra. Sue is the Orchestral tutor at The Royal Academy of Music.



*Percussion*  
**FRANCESCA LOMBARDELLI**

Francesca, a Chipping Campden local and recent RAM graduate, has built a diverse career ranging from triangle in the pit at Glyndebourne Festival with the London Philharmonic

Orchestra, to Symphonie Fantastique from memory at the Elbphilharmonie, Hamburg, to performing the busy percussion chair in the pit band for West End's Wicked.



# A C A D E M Y



## *Violin*

### CATHERINE ALSEY

Catherine is a violinist, recently graduated from the RCM where she studied with Ani Schnarch. She is currently on the Sinfonia Smith Square Orchestral Fellowship,

2024-2025. A former member of the Gustav Mahler Jugendorchester and National Youth Orchestra of Great Britain, Catherine is also relishing her role as a Lead Ambassador for the Benedetti Foundation.



## *Violin*

### XIONGYUFAN MIAO

Xiongyufan studied at the Royal College of Music under Ani Schnarch. She loves orchestral playing and has participated in the NZSO, ENO schemes, and the

Orpheus Sinfonia Foundation. She also enjoys chamber music and formed Sunrise Serenade with friends in 2024. Outside music, she dreams of seeing penguins in Antarctica!



## *Violin*

### ELIZABETH WEBB

Elizabeth Webb studied at the University of Cambridge, Musikene and the Royal Northern College of Music. She has played with orchestras and at festivals in the UK and

Spain and has experience in management roles at Buxton Festival and KD SCHMID. She is also a keen runner and karaoke singer.



## *Violin*

### PALOMA BHARUCHA

Paloma is currently in her second year at the Royal Academy of Music, where she studies with Philippe Honoré. She started playing the violin in Austria at the age

of 5. She has won numerous national and international competitions across Italy, Austria and the UK. Fun fact, she can speak German.



## *Violin*

### KAYLEE RAMELLA

Kaylee Ramella is an American violinist pursuing a masters degree at the Royal Northern College of Music, where she studies with Pavel Fischer. Previously, Kaylee studied at

the Cleveland Institute of Music. She enjoys crocheting and reading and lives in Warrington with her husband Sidney.



## *Viola*

### EMILY CLARK

Enthralled by Riverdance's fiddler at age 6, Emily's captivation for the viola has only blossomed since. Under the tutelage of Matthew Jones, she is studying for her masters

at the Guildhall School and most recently joined the LSO's String Scheme and looks forward to working with them this season.



## *Viola*

### SABA KHUTSISHVILI

Saba is a versatile violist with international orchestral experience, currently pursuing an MMus at the Royal Conservatoire of Scotland. He has performed across Europe

with ensembles like RSNO and YMSO. Outside of music, He is passionate about sports and enjoy staying active through various athletic pursuits.



## *Violin*

### ELLIOT BOUGANT

Elliott, born in England and raised in France, studied violin at the Royal College of Music and the Paris Conservatoire. Passionate about contemporary music,

he's premiered many violin pieces, earning invitations to the Lucerne Festival. He enjoys design, philosophy, and discovering new foods, and currently plays a 1718 Lavazza violin.



## *Violin*

### KATIE MAZUR

Katie recently graduated from her Masters at the Royal College of Music and is currently a member of the Sinfonia Smith Square. Katie is also a founding member of

the Morassi Quartet, who recently performed a sold out recital in the Elgar Room of the Royal Albert Hall.



## *Viola*

### HOLLY WOODS

Holly is a fourth-year scholar at the GSMD, studying with Matthew Jones. She attended Junior Royal Academy of Music and was a member of the National

Youth Orchestra from 2018-2021. She is a qualified yoga teacher, specialising in yoga for musicians. Next year, she continues her studies as a post grad at Guildhall.



## *Cello*

### IZABELA STEFAŃSKA

Polish cellist Izabela Stefańska is a graduate of the Royal College of Music and a founding member of the Morassi Quartet. Izabela has performed with the LSO,

was a member of English National Opera's Evolve Scheme 2021/22 and has subsequently appeared in many productions with the ENO. Alongside playing the cello Izabela enjoys being a dog walker.



*Cello*  
**NI ZHANG**

A true maestro of sleep, needing a solid 12 hours of rest to fuel every 8 hours of practice. A former violinist with a history of awards under her belt, Ni is also a fearless

spice lover with an impressive tolerance for heat. Her shy disposition hides a wild streak with a knack for comedy.



*Double Bass*  
**CYNTHIA GARDUÑO**

Mexican double bassist currently finishing her masters at Guildhall School of Music and Drama. She loves playing contemporary music, electronic music, cats and

trying food from other cultures, particularly if it is spicy!



*French Horn*  
**MOLLY BIELECKI**

Molly is a 22 year old French Horn player, currently completing her studies at the Royal College of Music. She is lucky to come from a big family of musicians - including

a border terrier Rosy, who enjoys howling along to whichever instrument is being played at the time.



*French Horn*  
**AMELIA LAWSON**

Amelia has been playing the French horn for 13 years and loves all genres, especially musicals. When not playing the horn, she enjoys spontaneous adventures with friends in

London. Originally from Somerset, she is very much looking forward to a week in the countryside with the Chipping Campden orchestra, exploring new repertoire and meeting like-minded musicians.



*Flute*  
**EFREM WORKMAN**

Efreem Workman is an American flautist raised in France, studying at the Royal Academy of Music in London. He has performed with the London Sinfonietta, recorded

for the BFI, and was awarded 2nd prize at the Ferdinand Neess International Flute Competition. He enjoys playing baseball in his spare time.



*Clarinet*  
**RENNIE SUTHERLAND**

Rennie Sutherland studied at the Royal College of Music in London. He is a founding member of Lumas Winds; winners of the 71st Royal Over-Seas League, the group

released their debut album for Champs Hill Records in 2024 to great acclaim. Rennie is also a keen amateur photographer, spending many a spare chance in the darkroom!



*French Horn*  
**NIAMH RODGERS**

Niamh Rodgers is a horn player passionate about Orchestral and Chamber music. Alongside studying Orchestral Artistry at the GSMD, she began playing

with professional orchestras throughout the UK and Ireland within the last year. Niamh enjoys singing, playing guitar, and scenic walks in her home County of Cork.



*Trumpet*  
**REBECCA STRENTZ**

Becky Strentz is a trumpet player originally from Coventry who is currently studying at the Royal College of Music where she is the Jane Barker Scholar supported by the

Michael Quinn Award. A fun fact is that she really enjoys crocheting and has made several clothes for herself and others and also stuffed animals!



*Oboe*  
**ALEX FRANKLIN**

Alex is in his 4th year at the RCM, studying with Olivier Stankiewicz, John Roberts and Christine Pendrill. As well as a keen cook and lover of learning new languages, he

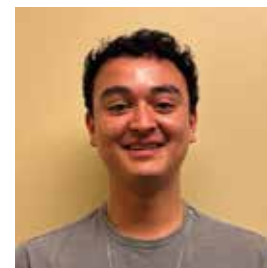
is a passionate chamber musician and orchestral player, working with orchestras such as English National Opera and BBC Philharmonic.



*Bassoon*  
**HUGH SERGEANT**

Hugh Sergeant has been playing the bassoon since he was 11 and is now studying at Royal Welsh College of Music and Drama. He's been very lucky to experience side

by sides with WNO, BBC NOW and ENB. He cycles everywhere, therefore he has a particular knack for crashing his bike.



*Bass Trombone*  
**ALEXANDER FROGGATT**

Alex is a versatile bass trombonist, currently completing his master's at Guildhall on the Orchestral Artistry course. He has performed with Bournemouth

Symphony Orchestra and Emma Rawicz Jazz Orchestra, and in Vratsa, Bulgaria with its Symphony Orchestra. He cooks good food and drinks even better wine—sometimes at the same time.



*Trombone*  
**JONATHAN STEVENS**

Jonathan is currently studying a master's at the Royal College of Music as a Musicians Company Lambert Scholar. He did his undergraduate at Trinity Laban as a Newling/

Trinity College Scholar and was awarded the Trinity Wind, Brass and Percussion Silver Medal.



TUESDAY 20 MAY 2025 AT 7.00PM  
[ENDS APPROX 8.45PM]

# THE FESTIVAL ACADEMY ORCHESTRA

THOMAS HULL CONDUCTOR **RUTH ROGERS** LEADER

## STEVEN ISSERLIS CELLO

**Dvořák's Cello Concerto has everything: heroism, excitement, gorgeous melodies, joie de vivre, reflection, tragedy and a profoundly personal narrative.**

Details of the orchestra and biographies of Thomas Hull and Ruth Rogers are on the pages preceding this concert. A biography for Steven Isserlis can be found under the recital on 12 May

WOLFGANG AMADEUS MOZART  
Overture to Der Schauspieldirektor  
(The Impresario), K.486

ANTONÍN DVOŘÁK  
Cello Concerto in B Minor, Op.104

*INTERVAL*

LUDWIG VAN BEETHOVEN  
Symphony No.1 in C Major, Op.21



## Overture to Der Schauspieldirektor (The Impresario), K.486

The Overture, though brief, is a sparkling orchestral showpiece that captures the wit, energy, and elegance of Mozart's operatic style. It opens with a bold and lively theme, featuring rapid string passages and bright woodwind interjections. The music brims with theatrical flair, reflecting the comedic nature of the opera. Throughout, Mozart employs crisp articulation and dynamic contrasts, building toward a brilliant and triumphant conclusion.

**ANTONÍN DVOŘÁK (1841–1904)**  
Cello Concerto in B Minor, Op.104

- Antonín Dvořák's Cello Concerto in B Minor, Op. 104, is one of the greatest and most beloved works in the cello repertoire. Composed between 1894 and 1895 during his time in the United States, it blends rich lyricism, dramatic intensity, and Bohemian folk influences, making it a masterpiece of late Romanticism.

The concerto opens with a dramatic orchestral introduction, presenting the noble and expressive main theme before the cello enters with its own powerful statement. The movement is full of sweeping melodies, intricate interplay between soloist and orchestra, and moments of great passion and intensity.

Dvořák's Cello Concerto was first performed in 1896 by the cellist Hanuš Wihan, to whom it was dedicated. The work remains a cornerstone of the cello repertoire, admired for its brilliant orchestration, soaring melodies, and profound emotional depth.

Symphony No.1 in C Major, Op.21  
(1800)

- Beethoven's First Symphony was both a tribute to the Classical tradition and a bold step forward. While still rooted in the styles of Haydn and Mozart, its unpredictability, harmonic daring, and rhythmic vitality foreshadow the symphonic innovations that Beethoven would introduce in his later masterpieces.



WEDNESDAY 21 MAY 2025 AT 7.00PM  
[ENDS APPROX 8.45PM]

# ACADEMY OF ANCIENT MUSIC

BOJAN ČIČIĆ DIRECTOR & VIOLIN

**A trip to baroque Italy,  
in this celebration of the  
Italian concerto in all its  
wildly entertaining forms –  
from Vivaldi's Venice to the  
splendour of Rome.**

GIOVANNI MOSSI  
Concerto in G minor for Four Violins,  
No.12

PIETRO ANTONIO LOCATELLI  
Concerto Grosso in C minor, Op.4  
No.11

ANTONIO VIVALDI  
Violin Concerto in E Major, RV 265,  
Op.3 No.12

*INTERVAL*

ANTONIO VIVALDI  
Concerto for Two Violins in D Minor,  
RV 565 (Op.3 No.11)

GIUSEPPE VALENTINI  
Concerto in A Minor for Four Violins

ARCANGELO CORELLI  
Concerto Grosso in D Major, Op.6  
No.4





**GIOVANNI MOSSI (C. 1680–1742)**

Concerto in G minor for Four Violins, No.12

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Giovanni Mossi was an Italian Baroque composer and violinist, active in Rome during the early 18th century. A student of Arcangelo Corelli, he was part of the rich Roman tradition of string writing, known for its lyrical expressiveness and virtuosic flair. Though not as widely recognized today as Vivaldi or Corelli, Mossi composed several collections of concertos and sonatas that display both technical brilliance and refined musicality.

The Concerto in G minor for Four Violins, No. 12 is an excellent example of the vibrant and intricate interplay that defines Baroque string writing. Scored for four solo violins and continuo, the concerto features lively dialogue between the soloists, weaving together expressive melodies and rapid passagework.

The first movement is lively dramatic and rhythmically driven, with the four violins engaging in a dynamic exchange of ideas. The slow movement offers a lyrical contrast, where the violins sing in expressive harmony, perhaps with echoes of Corelli’s influence. The finale brings a spirited and energetic conclusion, full of rapid runs, crisp articulation, and the characteristic drive of Italian Baroque concertos.

**PIETRO ANTONIO LOCATELLI (1695–1764)**

Concerto Grosso in C minor, Op.4 No.11

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Pietro Antonio Locatelli was one of the most brilliant violinists and composers of the Italian Baroque. A student of Corelli’s school, he expanded the expressive and technical possibilities of the violin, often pushing the boundaries of virtuosity. His Concerto Grosso in C minor, Op. 4 published in 1735, is a striking example of his refined style, blending rich harmonies, dramatic contrasts, and elegant lyricism.

Like many concerti grossi, this work follows the traditional Baroque format, contrasting a small group of soloists (concertino) with the full ensemble (ripieno), creating a lively and engaging dialogue.

The first movement (Largo – Grave) opens with a solemn and expressive introduction, setting a serious and dramatic tone. The dark key of C minor lends a sense of intensity, characteristic of Locatelli’s highly emotional style. The second movement (Allegro) bursts into energetic interplay between the soloists and the orchestra, featuring bold, driving rhythms and intricate violin passages.

The third movement (Adagio) provides a moment of lyrical beauty, with expressive and singing lines that highlight Locatelli’s gift for melody. The final movement (Allegro) is full of lively energy, concluding the concerto with brilliant interplay and rhythmic vitality.

**ANTONIO VIVALDI (1678–1741)**

Violin Concerto in E Major, RV 265, Op.3 No.12

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Vivaldi’s Violin Concerto in E Major, RV 265, is the final concerto from his celebrated collection L’estro Armonico, published in 1711. This collection, meaning "The Harmonic Inspiration," was a groundbreaking set of concertos that showcased Vivaldi’s inventive use of melody, rhythm, and violin virtuosity. These works had a profound influence on other composers.

Like many of Vivaldi’s concertos, RV 265 follows a three-movement structure (fast–slow–fast), with dazzling violin writing and lively orchestral interplay.

The first movement (Allegro) bursts into life with a bright and energetic theme, featuring Vivaldi’s signature rhythmic drive and sparkling violin passages. The soloist engages in rapid runs and brilliant figurations, with both agility and expressiveness. The second movement (Largo) offers a lyrical contrast, with a beautiful expressive melody over a simple yet poignant accompaniment. The final movement (Allegro) is lively and dance-like, filled with joyful virtuosity. The violin soloist navigates rapid sequences and playful exchanges with the orchestra, bringing the concerto to a triumphant close.

**ANTONIO VIVALDI (1678–1741)**

Concerto for Two Violins in D Minor, RV 565 (Op.3 No.11)

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Vivaldi’s Concerto for Two Violins in D Minor, RV 565, is one of the most dramatic and compelling works from L’estro Armonico. and J S Bach himself was so taken with that he transcribed this concerto for organ (BWV 596).

Scored for two solo violins, strings, and continuo, RV 565 exemplifies Vivaldi’s signature blend of virtuosic display, rich harmonic contrasts, and expressive lyricism. It follows a four-movement structure, which was less common in Vivaldi’s violin concertos but allowed for greater contrast and drama.

The first movement (Allegro) opens with a bold and stormy orchestral introduction, quickly giving way to electrifying solo passages. The two violins engage in a thrilling dialogue of rapid runs, arpeggios, and dramatic interplay, making this one of Vivaldi’s most virtuosic and exciting concerto movements. The second movement (Adagio – Allegro) begins with a brief, solemn introduction, followed by a contrasting fast section filled with intricate counterpoint, where the soloists weave expressive lines over a driving bass.

The third movement (Largo e spiccato) is a moment of poetic beauty, featuring a delicate and lyrical melody. The muted strings provide a gentle, almost ethereal backdrop, creating an intimate and reflective atmosphere. The final movement (Allegro) bursts forth with rhythmic



energy and spirited exchanges between the solo violins. The interplay between the soloists and orchestra is dynamic and engaging, driving toward a powerful and exhilarating conclusion.

### **GIUSEPPE VALENTINI (1681–1753)**

## Concerto in A Minor for Four Violins

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Giuseppe Valentini, an Italian Baroque composer and violinist, was a contemporary of Vivaldi and Corelli, though his music is less well known today. Despite this, his works display remarkable inventiveness, lively rhythms, and bold harmonic choices, often pushing the boundaries of Baroque style.

The Concerto in A Minor for Four Violins is a striking example of his energetic and expressive writing. Like the concerti grossi of Corelli, this work features a dynamic interplay between the four solo violins and the full ensemble, creating intricate textures and vivid contrasts.

The first movement is driven by rhythmic intensity and dramatic exchanges between the soloists, with rapid sequences and expressive ornamentation. The slow movement introduces a lyrical and expressive contrast, with interwoven violin lines that showcase Valentini's gift for melody. The final movement bursts with vitality, featuring fast-paced violin passages and an exhilarating dialogue between the soloists and orchestra, leading to a brilliant conclusion.

### **ARCANGELO CORELLI (1653–1713)**

## Concerto Grosso in D Major, Op.6 No.4

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Arcangelo Corelli was one of the most influential composers of the Italian Baroque, particularly in the development of the concerto grosso form. His Twelve Concerti Grossi, Op. 6, published posthumously in 1714, became a cornerstone of Baroque orchestral music, admired for their elegance, lyricism, and rich contrapuntal textures.

The Concerto Grosso in D Major, Op. 6 No. 4, follows the traditional concerto grosso format, contrasting two violins and a cello (concertino) against the larger ensemble (ripieno).

The first movement (Adagio – Allegro) opens with a stately and noble introduction before launching into a bright and lively Allegro, full of graceful violin interplay. The second movement (Adagio) is a short yet expressive passage, rich in harmonic warmth and lyrical beauty.

The third movement (Vivace) is full of rhythmic drive and energy, with the solo violins engaging in playful exchanges, typical of Corelli's lively dance-like writing. The final movement (Allegro) is a spirited conclusion, with buoyant, cascading violin lines that bring the work to a joyous and exuberant close.

# ACADEMY OF ANCIENT MUSIC

AAM is an orchestra with a worldwide reputation for excellence in baroque and classical music. Using historically informed techniques, period-specific instruments and original sources, we bring music vividly to life in committed, vibrant performances.

Established more than 50 years ago by Christopher Hogwood to make the first British recordings of orchestral works using original instruments, AAM has released more than 300 albums to date, collecting countless accolades including Classic BRIT, Gramophone and Edison awards. We now record on our own label and are proud to be the most listened-to period-instrument orchestra online, with over one million monthly listeners on streaming platforms. AAM recently celebrated the orchestra's Golden Anniversary with the completion of a landmark project to record Mozart's complete works for keyboard and orchestra, a series described by the Financial Times as having 'set new standards'.

Beyond the concert hall, AAM is committed to nurturing the next generation of musicians and music-lovers through our innovative side-by-side learning and participation initiative, AAMplify. Working with music colleges and universities

across the UK, we engage the next generation of period instrumentalists with side-by-side sessions, masterclasses and other opportunities designed to bridge the gap between the conservatoire and the profession, safeguarding the future of historical performance.

AAM proudly holds the position of Associate Ensemble at London's Barbican Centre and the Teatro San Cassiano, Venice, and Orchestra-in-Residence at the University of Cambridge and The Apex, Bury St Edmunds.



*Bojan Čičić*

THURSDAY 22 MAY 2025 AT 7.00PM  
[ENDS APPROX 8.45PM]

# THE FESTIVAL ACADEMY ORCHESTRA

THOMAS HULL CONDUCTOR **RUTH ROGERS** LEADER

**IMOGEN COOPER**

PIANO

**ANTHONY ROBB**

FLUTE

**Mozart's final piano  
concerto is perhaps even his  
most beautiful contribution  
to this genre.**

RODERICK WILLIAMS  
Flute concerto

WOLFGANG AMADEUS MOZART  
Piano Concerto No.27 in B flat Major, K.595

*INTERVAL*

ROBERT SCHUMANN  
Symphony No.1 in B flat major, Op.38, "Spring"





**RODERICK WILLIAMS**

Flute concerto (world premiere)

*Anthony Robb, who commissioned this work to celebrate his 60<sup>th</sup> birthday says:*

"Approaching a milestone like a 60th birthday makes you think about what you might do to leave an enduring mark. I have played in premieres of countless chamber and orchestral pieces over the years but have never commissioned a work for myself. I wanted to remedy this before my deteriorating technique and stamina (which is inevitable for wind players) started to impede my playing. In trying to decide who to approach to write a piece, my first choice was Roddy Williams. Roddy and I have known each other since we were 11. We went to school together; played chamber music together (he played the cello), and sang together both as trebles and after our respective voices broke (mine to a slightly dodgy tenor, his to the mellifluous baritone that has elevated him to where he is today. Roddy was arranging and orchestrating pieces whilst we were at school, and has continued to compose at the highest level (including for the King's Coronation) in parallel to his singing career. He and I also share similar tastes in musical style, and from our first meeting to discuss the commission, I felt I was in safe hands."

*Roderick Williams says:*

"When Tony first approached me about a flute concerto commission, he described it as a farewell to his time as Principal Flute of the Chipping Campden Festival Orchestra, an

ensemble which has meant a very great deal to him. That farewell may well be on hold for a few more years to come but it nonetheless set me thinking about a piece with which Tony could acknowledge his time with this remarkable orchestra, and with the friends who are his colleagues within it. I began to imagine a concerto that allows Tony to interact with specific members of the orchestra and that immediately suggested to me a solo part that requires him to play from different positions, especially including his habitual seat at Principal Flute. This is of course not the first concerto that asks the soloist to wander amongst the orchestra. What appeals to me is that I know the players too and also the church in which they play, having sung with the orchestra there myself as part of the Festival. One of the pieces I sang there was George Butterworth’s Six Songs from A Shropshire Lad in my own orchestration, and I remember how my glance fell on the war memorial plaque on the North wall as I stood on stage inside the church. So, it felt natural for me that those songs were in my mind as I considered how to kick off Tony’s journey through the space. “Now of my three-score years and ten, twenty will not come again” says Housman. Well, the maths are not in our favour; both Tony and I turn sixty this year and this concerto allows me a chance to consider what that means to us. Neither of us are done yet, mind you! I have no doubt that Tony will be able to handle whatever I can write for him for many years to come. It is a pleasure and an honour to have been asked to write for him and to mark this milestone in this way."

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

Piano Concerto No.27 in B flat Major, K.595

- I. ALLEGRO
- II. LARGHETTO
- III. ALLEGRO

Mozart’s Piano Concerto No. 27 in B flat Major, K. 595, completed in 1791, is his final piano concerto and one of his most serene and introspective works. Written in the last year of his life, it carries a sense of quiet reflection rather than overt virtuosity, making it a deeply personal farewell to the genre he had mastered.

The first movement opens with a gentle, flowing theme that sets a tone of graceful elegance. Unlike some of Mozart’s earlier concertos, this movement is more subdued and wistful, with a conversation-like interplay between the piano and orchestra. The solo part is beautifully integrated into the orchestral fabric, with refined and lyrical writing.

The second movement is a delicate, song-like meditation. The piano sings a simple yet deeply expressive melody, creating an atmosphere of serenity and tenderness. The movement unfolds with understated beauty, drawing the listener into an intimate, almost dreamlike world.

The final movement brings a touch of lightness and charm. Its cheerful main theme, later used in Mozart’s song Sehnsucht nach dem Frühling ("Longing for Spring"), gives the music a sense of warmth and nostalgia. Though playful

and elegant, the movement never fully embraces exuberance, maintaining the concerto’s overall feeling of quiet farewell.

Mozart’s Piano Concerto No. 27 stands apart from his more dramatic works. It is a piece of subtle poetry, filled with introspection and grace. Though composed in a period of personal difficulty, it offers a final glimpse into Mozart’s unparalleled ability to combine beauty, simplicity, and deep emotional expression.

**ROBERT SCHUMANN (1810–1856)**

Symphony No.1 in B flat major, Op.38, "Spring"

- I. ANDANTE UN POCO MAESTOSO – ALLEGRO MOLTO VIVACE
- II. LARGHETTO
- III. SCHERZO: MOLTO VIVACE
- IV. ALLEGRO ANIMATO E GRAZIOSO

Robert Schumann’s First Symphony, known as the “Spring” Symphony, is a vibrant and uplifting work that captures the spirit of renewal and joy. Composed in early 1841, shortly after his marriage to Clara Wieck, the symphony reflects Schumann’s newfound happiness and creative inspiration. The idea for the piece was sparked by a poem about spring by Adolf Böttger, and Schumann originally gave each movement poetic titles, though he later removed them.

The first movement opens with a bold and noble brass fanfare, often described as evoking the call of spring. This leads into a lively and

energetic main theme, filled with rhythmic drive and sweeping melodies that set an exuberant tone for the symphony.

The second movement provides a lyrical contrast, featuring warm and tender melodies in the strings and woodwind. It has a song-like quality, characteristic of Schumann’s deep love for Clara, and offers a moment of reflection amid the surrounding energy.

The third movement is full of rhythmic vitality and playfulness. It features two contrasting trio sections—one more lyrical, the other more robust—creating an engaging and dynamic interplay before returning to the energetic main theme.

The final movement is bright and jubilant, embodying the full arrival of spring. The music dances forward with lively themes, culminating in a triumphant and exuberant conclusion.

Schumann’s “Spring” Symphony was first performed in 1841 by the Leipzig Gewandhaus Orchestra under the baton of Felix Mendelssohn and was met with great enthusiasm. It remains one of Schumann’s most joyful and optimistic works, celebrating the awakening of nature and the vitality of life itself.

## ANTHONY ROBB

After graduating from the Guildhall School of Music in 1987, Anthony was immediately appointed as the principal flute with the BBC Radio Orchestra, a position he held until the orchestra was disbanded in 1991. Since then, he has appeared regularly as a guest principal flute with the London Symphony Orchestra, Royal Philharmonic Orchestra, BBC Symphony Orchestra, Halle, City of Birmingham Symphony Orchestra and Royal Scottish National Orchestra.

His discography includes the Germaine Tailleferre Concertino for flute, piano and orchestra, recordings of trios for flute, oboe and piano, chamber music of Jean Francaix, and chamber music of British female composers. He can also be regularly heard on the soundtracks to many films and television series.

Anthony has been the solo flute with the Oxford Philharmonic Orchestra since its inception in 1998. He has appeared as soloist with the orchestra many times, playing concertos by Vivaldi, Telemann, Mozart, J.S.Bach, C.P.E.Bach, Howard Blake and John Rutter. He has also performed as soloist with the Halle, BBC Concert Orchestra and the Academy of St Martins in the Fields.

He has been regularly involved in the Oxford Philharmonic's outreach programme, leading workshop sessions at the Churchill Hospital and Dragon School, as well as supporting sessions in many local schools. He also leads workshops for the Open Academy department of the Royal Academy of Music, training students in ways to work with young people in hospitals.

In the Chipping Campden Festival Academy Orchestra, Anthony has found a musical second home. He hasn't missed a Festival for 16 years. The opportunity to play in the superb acoustic of St James' with his closest musical friends, the wonderful energy generated every year by the Academy players, coupled with the generous and friendly welcome from the audiences makes it the highlight of his year.

## IMOGEN COOPER

Regarded as one of the finest interpreters of Classical and Romantic repertoire, Imogen Cooper is internationally renowned for her virtuosity and lyricism. Recent and future concerto performances include the London Symphony Orchestra with Sir Simon Rattle, the Hallé Orchestra with Sir Mark Elder and The Cleveland and Helsinki Philharmonic Orchestras with Dame Jane Glover. This season her solo recitals include London, Dublin and Montreal.

Imogen has a widespread international career and has appeared with the New York Philharmonic, Philadelphia, Boston, Berliner Philharmoniker, Vienna Philharmonic, Royal Concertgebouw, Leipzig Gewandhaus, Dresden Staatskapelle, Budapest Festival and NHK Symphony Orchestras. She has played at the BBC Proms and with all the major British orchestras, including particularly close relationships with the Royal Northern Sinfonia and Britten Sinfonia, playing/directing. Her recital appearances have included Tokyo, Hong

Kong, Philadelphia, Prague, Paris, Vienna, the Schubertiade in Schwarzenberg and Klavierfest Ruhr in Germany.

As a committed chamber musician Imogen performs regularly with Henning Kraggerud and Adrian Brendel. Following a long collaboration with Wolfgang Holzmair in both the concert hall and recording studio, her Lieder partners now include Ian Bostridge, Dame Sarah Connolly and Mark Padmore. Imogen’s recent solo recordings for Chandos Records feature music by French and Spanish composers, Beethoven, Liszt and Respighi. Her discography also includes Mozart Concertos with the Royal Northern Sinfonia, Schumann and a cycle of solo works by Schubert performed in recital and released under the label ‘Schubert Live’.

Imogen received a DBE in the Queen’s Birthday Honours in 2021. The honour adds to her many awards and accolades, including the Queen’s Medal for Music (2019), Royal Philharmonic Society Performers Award (2008) and Doctor of Music at Exeter University (1999). The Imogen Cooper Music Trust was founded in 2015, to support young pianists at the cusp of their careers and give them time in an environment of peace and beauty. Imogen was the Chair of the Jury at the Leeds International Piano Competition in 2021 and 2024.

Details of the orchestra and biographies of Thomas Hull and Ruth Rogers are on the pages preceding the concert on 20 May.



FRIDAY 23 MAY 2025 AT 7.00PM  
[ENDS APPROX 8.40PM]

# BENJAMIN GROSVENOR

PIANO

**British pianist Benjamin Grosvenor's virtuosic interpretations are underpinned by a unique balance of technical mastery and intense musicality.**

JOHANNES BRAHMS  
Three Intermezzi, Op.117

ROBERT SCHUMANN  
Fantasy in C Major, Op.17

*INTERVAL*

MODEST MUSSORGSKY  
Pictures at an Exhibition



**JOHANNES BRAHMS (1833–1897)**

Three Intermezzi, Op.117

Brahms’ Three Intermezzi, Op. 117, composed in 1892, are some of his most intimate and introspective piano works. Often referred to as “lullabies of my sorrow” by the composer, these pieces reflect a sense of deep reflection, nostalgia, and quiet resignation. Written in the later years of Brahms’ life, they exemplify his mature style—restrained yet profoundly expressive

The first intermezzo in E flat major is based on a Scottish lullaby (Lady Anne Bothwell’s Lament), with a simple yet hauntingly beautiful melody. Brahms marks it Andante moderato, and its flowing, song-like character evokes warmth and gentle melancholy, as if offering comfort in sorrow.

The second intermezzo in B flat minor is darker and more searching. Marked Andante non troppo e con molto espressione, its hesitant, sighing phrases create an air of quiet yearning. The middle section introduces a contrasting, almost hymn-like passage, but the piece ultimately returns to its initial mood of solitude and introspection.

The third intermezzo in C sharp minor is the most mysterious and unsettled of the three. Marked Andante con moto, it has an elusive, wandering quality, with shifting harmonies and delicate textures that seem to dissolve into the air. A sense of longing permeates the music, but it remains restrained, never breaking into grand gestures.

**ROBERT SCHUMANN (1810–1856)**

Fantasy in C Major, Op.17

(1836–1838)

Schumann’s Fantasy in C Major, Op. 17 is one of the most passionate and profound works in the piano repertoire. Written between 1836 and 1838, it was originally conceived as a tribute to Beethoven, intended as part of a fundraising effort to build a monument in his honour. However, the work also carries deep personal significance—it reflects Schumann’s longing for his beloved Clara Wieck during a period when their marriage was forbidden by her father.

The first movement, marked Durchaus phantastisch und leidenschaftlich vorzutragen ("To be played with fantasy and passion throughout"), is a sweeping and emotionally charged piece. It opens with a yearning, arching melody, full of deep feeling and poetic intensity. Throughout, the music moves between stormy outbursts and tender lyricism, culminating in a coda that fades into a dreamlike atmosphere, quoting a theme from Beethoven’s song cycle An die ferne Geliebte ("To the Distant Beloved").

The second movement, Mäßig. Durchaus energisch, provides a striking contrast with its bold and heroic character. It features a march-like rhythm, brilliant passagework, and a sense of triumphant determination, though moments of introspection still peek through. This movement is a technical and rhythmic tour de force, demanding both power and precision from the pianist.

The final movement, Langsam getragen. Durchweg leise zu halten ("Slowly sustained. To be played quietly throughout"), is one of Schumann’s most poetic and transcendent creations. It unfolds with a gentle, song-like theme, bathed in a sense of longing and nostalgia. The music flows in a state of serene contemplation, gradually dissolving into the ether, leaving the listener with a profound sense of quiet resolution.

**MODEST MUSSORGSKY (1839-1881)**

Pictures at an Exhibition

Modest Mussorgsky’s Pictures at an Exhibition is one of the most famous and imaginative works in the classical repertoire. Composed as a virtuosic piano suite in 1874, it was inspired by an art exhibition dedicated to his late friend, the artist Viktor Hartmann. Mussorgsky created a vivid musical gallery where each movement represents a painting, connected by a recurring “Promenade” theme that symbolises the composer’s journey through the exhibition.

The suite consists of ten movements, interspersed with variations of the “Promenade.” Each movement evokes the imagery and character of Hartmann’s artwork, often with striking contrasts in mood and texture.

*Promenade* – A noble, striding theme represents the composer walking from painting to painting.

*Gnomus* (The Gnome) – A grotesque, lurching piece depicting a gnome-like creature with exaggerated, angular movements.

*Il vecchio castello* (The Old Castle) – A melancholy depiction of an ancient castle with a troubadour’s song floating through its halls.

*Tuileries* – A lively and playful movement portraying children at play in the famous Parisian gardens.

*Bydło* – A heavy, lumbering theme illustrating an ox-cart in motion, its weight and toil vividly conveyed in the music.

*Ballet of the Unhatched Chicks* – A delightful, light-footed scherzo depicting baby chicks emerging from their shells.

*Samuel Goldenberg and Schmuçyle* – A dramatic contrast between two characters, representing a wealthy, pompous figure and a nervous, impoverished one.

*Limoges* – The Market – A bustling and energetic depiction of a lively French marketplace.

*Catacombae: Sepulchrum Romanum* – A dark and eerie meditation on the Roman catacombs, followed by “Cum mortuis in lingua mortua” (With the Dead in a Dead Language), a solemn reflection.

*The Hut on Hen’s Legs (Baba Yaga)* – A ferocious depiction of the mythical Russian witch Baba Yaga and her supernatural hut.

*The Great Gate of Kiev* – A grand, triumphant finale inspired by Hartmann’s design for a city gate, incorporating Russian hymn-like themes and majestic bells.



# BENJAMIN GROSVENOR

British pianist Benjamin Grosvenor is internationally recognised for his sonorous lyricism and understated brilliance at the keyboard. His virtuosic interpretations are underpinned by a unique balance of technical mastery and intense musicality.

Grosvenor is regarded as one of the most important pianists to emerge in several decades, with Gramophone acknowledging him as one of the top fifty pianists ever on record.

Concerto highlights of the 2024/2025 season include debuts with Bamberg and NHK Symphony Orchestras alongside a UK tour with the London Philharmonic Orchestra and conductor Karina Canellakis and returns to Montreal, Utah, Seattle, Bern, Dallas, BBC, and City of Birmingham Symphony Orchestras, and the Royal Northern Sinfonia. Grosvenor is also a featured artist at the Theatre des Champs-Élysées in Paris, appearing for both concerto and solo recital performances during the same week in February 2025.

A celebrated recitalist, this season Grosvenor performs across the world in a programme featuring Mussorgsky's Pictures at an Exhibition including at Shanghai Symphony Hall, Muza Kawasaki, National Concert Hall, Taipei, Princeton University Concerts, Unione Musicale de Torino, and London's Wigmore Hall.

Highlights of recent seasons include successful debuts with the Chicago Symphony and Cleveland orchestras, Deutsches Symphonie-

Orchester Berlin, RSO Wien at the BBC Proms, Beethoven piano concertos 3 and 4 with the Scottish Chamber Orchestra with conductor Maxim Emelyanychev at the Festival Radio France, varied projects as Artist in Residence at the Sage Gateshead in the 2022/2023 season, the Wigmore Hall in 2021/2022, and at Radio France in 2000/2021. A renowned interpreter of Chopin, in the 2022/2023 season he performed both concertos with the Philharmonia Orchestra at the Royal Festival Hall. In recital he has performed at Konzerthaus Berlin, Chicago Symphony Centre, Luxembourg Philharmonie, Frankfurter Hof Mainz as part of the SWR2 International Piano Series, 'Chopin and his Europe' Festival in Warsaw, La Roque, Barbican Centre, Southbank Centre, Spivey Hall, Washington's Kennedy Center, New York's Carnegie Hall, and 92nd Street Y.

A keen chamber musician, Benjamin regularly works with renowned ensembles — the Modigliani Quartet and Doric Quartet amongst them — and in chamber projects with other esteemed soloists Kian Soltani, Timothy Ridout, and Hyeyoon Park, including a forthcoming European tour of Strauss and Brahms Piano Quartet No. 3 with performances at Luxembourg Philharmonie, the Southbank Centre, and Palau de la Musica Barcelona.

In 2011 Benjamin signed to Decca Classics, becoming the youngest British musician ever — and the first British pianist in almost sixty

years — to do so. His solo release of 'Schumann and Brahms' featuring Kreisleriana was praised as a "masterpiece" (Le Devoir), selected as Gramophone Editor's Choice, and awarded Diapason d'or de l'année and CHOC Classica de l'année 2023. In 2020 he released Chopin piano concertos 1 and 2 with Elim Chan and the Royal Scottish National Orchestra, which received the Gramophone Concerto Award and a Diapason d'Or de L'Année, with Diapason's critic declaring the recording "a version to rank among the best, and confirmation of an extraordinary artist." The renewal of his partnership with Decca in 2021 coincided with the release of Benjamin's album of Liszt, awarded Chocs de l'année and Prix de Caecilia. The most recent addition to Grosvenor's impressive discography includes Beethoven's Triple Concerto, alongside Nicola Benedetti and Sheku Kanneh-Mason, and folk song settings with celebrated baritone Gerald Finley.

He was invited to perform at the First Night of the 2011 BBC Proms with the BBC Symphony Orchestra, where he has since become a regular over the last decades, including at the last night of the Proms with Marin Alsop and the BBC Symphony Orchestra in 2015. He performed Shostakovich's Piano Concerto No. 1 with Paavo Järvi in 2020, a solo recital in 2023, and Busoni's monumental Piano Concerto in 2024.

Grosvenor has received Gramophone's 'Young Artist of the Year', a Classical Brit Critics' Award,

UK Critics' Circle Award for Exceptional Young Talent, and a Diapason d'Or Jeune Talent Award. He has been featured in two BBC television documentaries, on BBC Breakfast, Front Row, and CNN's 'Human to Hero' series. In 2016 he became the inaugural recipient of The Ronnie and Lawrence Ackman Classical Piano Prize with the New York Philharmonic.

Following studies at the Royal Academy of Music, he graduated in 2012 with the 'Queen's Commendation for Excellence' and in 2016 was awarded a RAM Fellowship. Benjamin is an Ambassador of Music Masters, a charity dedicated to making music education accessible to all children regardless of their background, championing diversity and inclusion.



SATURDAY 24 MAY 2025 AT 7.00PM  
[ENDS APPROX 9.00PM]

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VIOLIN

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was a fluidity and warmth to his  
playing throughout the program.**  
NEW YORK TIMES

MARK AVERY  
Fanfare!

FELIX MENDELSSOHN  
Ruy Blas Overture Op.95

TCHAIKOVSKY  
Violin Concerto in D  
Major, Op.35

*INTERVAL*

BRAHMS  
Symphony No.4 in E  
minor, Op.98





MARK AVERY

Fanfare! (world premiere)

I’m a sixteen-year-old schoolboy from the local area. I’ve been playing instruments for as long as I can remember, but my main instrument is the saxophone. I’ve been writing notated music for around two years now, generally in a style combining various influences from all kinds of music that I listen to, particularly jazz and early 20th Century classical. Last year, I won the Carducci Quartet’s and the Royal Holloway University of London’s Young Composers’ Competitions. At the moment I’m applying to music schools to further my studies.

This piece took a while to settle in my head. After a few false starts, I ended up writing a very short motif and improvising around it on the piano, notating this improvisation and developing the piece from there. You might detect influences of Gershwin, Bernstein, and Philip Glass as the main theme gets transformed, condensed and tossed around the ensemble, contrasting calm interludes with lively energetic sections which build to a triumphant ending.

This piece will be included in my A-level portfolio in 2026/7. Beyond that, I know that I want to go to music college or read music at university, but whether I focus on composition, conducting or performance, only time, hard work and experience will tell.

FELIX MENDELSSOHN (1809–1847)

Ruy Blas Overture, Op.95 (1839)

Felix Mendelssohn’s Ruy Blas Overture is a thrilling and dramatic orchestral work, inspired by Victor Hugo’s 1838 play Ruy Blas. The play, a tragic tale of love, betrayal, and political intrigue in 17th-century Spain, was not to Mendelssohn’s taste - he reportedly disliked it. However, when asked to compose an overture for a charity performance of the play in 1839, he produced a powerful and dynamic work that stands on its own as a concert piece.

The overture begins with a bold, urgent fanfare in the brass, setting an atmosphere of tension and grandeur. The music soon transitions into a sweeping, impassioned main theme, filled with Mendelssohn’s signature elegance and energy. Throughout the piece, rapid string passages, lyrical melodies, and dramatic contrasts evoke the intensity and romance of Hugo’s story, even if Mendelssohn himself had little enthusiasm for the play.

Despite its origins as a theatrical overture, Ruy Blas has found a lasting place in the concert hall. Its brilliant orchestration, stirring themes, and dramatic sweep make it a perfect example of Mendelssohn’s gift for combining emotional depth with classical clarity and precision.

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

Violin Concerto in D Major, Op.35

- I. ALLEGRO MODERATO
- II. CANZONETTA: ANDANTE
- III. FINALE: ALLEGRO VIVACISSIMO

Tchaikovsky’s Violin Concerto in D Major is one of the most beloved and dazzling works in the violin repertoire. Written in 1878, it is filled with passion, lyricism, and breath-taking virtuosity. Surprisingly, the concerto had a rocky start - its original dedicatee, the famous violinist Leopold Auer, declared it too difficult to play. Fortunately, another violinist, Adolf Brodsky, played for its first performance in 1881, and it has since become a cornerstone of violin music.

The first movement begins with a gentle orchestral introduction before the solo violin enters with a soaring, song-like melody. Soon, the music erupts into a thrilling display of technical brilliance, with rapid runs, dazzling arpeggios, and fiery energy. The movement also contains moments of great tenderness, displaying Tchaikovsky’s gift for writing melodies that stay with the listener.

The second movement, marked Canzonetta (or “little song”), offers a moment of quiet beauty. The violin sings a deeply expressive melody over a delicate orchestral accompaniment, creating an intimate and introspective atmosphere before leading directly into the finale.

The final movement is an explosion of joy and excitement. Inspired by Russian folk dances, it

is full of rhythmic energy, sparkling technique, and sheer exhilaration. The soloist races through rapid passages and double stops, building to a triumphant and electrifying conclusion.

Tchaikovsky’s Violin Concerto is a perfect blend of emotional depth and virtuosic brilliance. Once considered unplayable, it is now one of the most frequently performed and celebrated violin concertos in the world, thrilling audiences with its beauty, passion, and dazzling energy.

JOHANNES BRAHMS (1833–1897)

Symphony No.4 in E minor, Op.98

- I. ALLEGRO NON TROPPO
- II. ANDANTE MODERATO
- III. ALLEGRO GIOCO SO
- IV. ALLEGRO ENERGICO E PASSIONATE

Brahms’ Fourth Symphony is one of the greatest and most powerful symphonies ever written. Composed in 1884–85, it was his final symphony, and it brings together deep emotion, rich melodies, and masterful craftsmanship. While some of Brahms’ friends initially found it too serious, it has since become one of his most beloved works.

The first movement opens with a flowing, melancholic theme built on descending thirds, setting a mood of both resignation and inevitability. Brahms develops this material masterfully, employing complex counterpoint and harmonic shifts to create a sense of organic evolution. The movement’s sonata form structure is both clear and subtly manipulated, demonstrating Brahms’s craftsmanship.

The second movement provides a lyrical contrast, featuring a noble, hymn-like theme introduced by the horns. This movement exudes warmth and nostalgia, unfolding in a series of expressive variations. The interplay between strings and wind adds depth to the meditative atmosphere.

In contrast to the previous movements, the third movement bursts forth with robust energy. Marked by its lively rhythms and joyous spirit, it is the closest Brahms ever came to composing a traditional symphonic scherzo. The movement's rhythmic drive and orchestral brilliance create a moment of sheer exuberance.

The symphony's finale is one of the most remarkable movements in orchestral literature. Brahms constructs a passacaglia (a set of variations over a repeating bass line), a form inspired by Baroque models, particularly J.S. Bach. The movement is built upon an eight-bar theme from Bach's Cantata No. 150, which undergoes a series of increasingly complex and dramatic variations. The relentless drive of the music, combined with Brahms's harmonic and contrapuntal mastery, creates a profound and powerful conclusion to the symphony..

Brahms's Fourth Symphony is often considered the most austere and tragic of his symphonies, with its emphasis on structural rigour and emotional depth. It has been praised for its balance of classical discipline and Romantic intensity, serving as a bridge between the past and the future of symphonic composition.

Details of the orchestra and biographies of Thomas Hull and Ruth Rogers are on the pages preceding the concert on 20 May.

## ALEKSEY SEMENENKO

The refined, impassioned and commanding playing of Ukrainian violinist Aleksey Semenenko identifies him as inheritor of the great Odessa violin tradition and earned him places on both the BBC New Generation Artists scheme and Young Concert Artists in New York, bringing him to the attention of audiences across Europe and the US.

Semenenko has given recitals at Snape Maltings, Wigmore Hall, the Kennedy Center and Alice Tully Hall, and performed concertos with orchestras including BBC National Orchestra of Wales, BBC Philharmonic, Deutsches Symphonie-Orchester Berlin, Seattle Symphony, Orchestra of St Luke's, National Orchestra of Belgium, Ulster Orchestra, Kyiv Symphony and the Royal Concertgebouw Orchestra. His festival performances include invitations at the Hay, Cheltenham and Edinburgh festivals.

Recent highlights include a UK tour with the National Symphony Orchestra of Ukraine, and the televised return of BBC Radio 3's 'Friday Night is Music Night' with the BBC Concert Orchestra. This season, Semenenko tours Europe with chamber recitals, as well as concerts and recordings with BBC Philharmonic, Ulster Orchestra and Szczecin Philharmonic.

The most recent addition to Semenenko's discography is his album 'Crossroads' on BIS, with pianist Artem Belogurov, featuring sonatas by Previn, Schemmer and Gay. The launch of the

album was marked by a Wigmore Hall recital in which the duo performed a selection of American works.

Semenenko began his violin studies at the age of six with Zoya Mertsalova at the Stolyarsky School, making his solo debut with orchestra only a year later with the Odessa Philharmonic. He completed his studies with Zakhar Bron and Harald Schoneweg at Cologne's Hochschule für Musik and was a prize winner in the 2015 Queen Elizabeth Violin Competition.

Alongside his performing career, Semenenko is Violin Professor at the Folkwang Universität der Künste in Essen, Germany.







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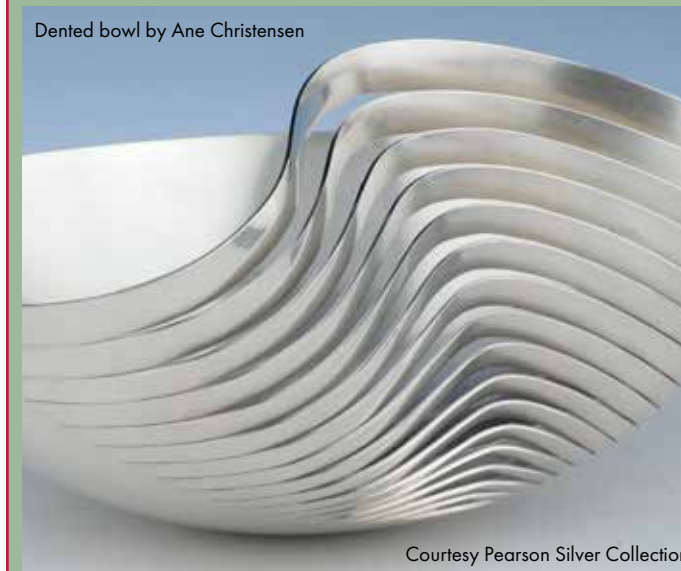
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Sunday 21 September 2025 7.30pm  
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**Callum Smart** violin  
**Richard Uttley** piano



Sunday 19 October 2025 7.30pm  
**Adrian Brendel** cello  
**Simon Crawford-Phillips** piano



Sunday 23 November 2025 3.00pm  
**Mark Le Brocq** tenor  
with musicians from  
**London Mozart Players**



Sunday 18 January 2026 3.00pm  
**Rachel Podger** violin  
with **Brecon Baroque**



Sunday 22 February 2026 3.00pm  
**Dame Sarah Connolly** mezzo soprano  
**Malcolm Martineau** piano



Sunday 15 March 2026 7.30pm  
**Castalian String Quartet**



Sunday 26 April 2026 7.30pm  
**Isata Kanneh-Mason** piano

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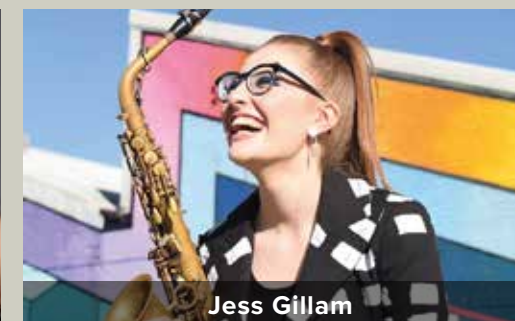
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