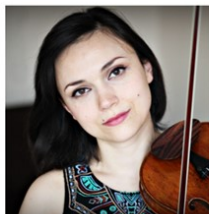




# ***Farnham Chamber Music Festival 2023***



**12 - 21 May 2023**

# About the Festival

Welcome to the fourth Farnham Chamber Music Festival, with its programme of top quality chamber music and educational activities.

This year we present an eclectic programme full of well loved classics by Brahms, Schubert and Schumann; we journey to Hungary to experience the contrasting music of Dohnanyi and Bartok as well as hearing pieces that may be new to the ears by British composers Huw Watkins, William Alwyn and Benjamin Britten. There are also some surprises such as Grazyyna Bacewicz' Suite for Two Violins which was premiered in a secret underground concert during World War II.

We will also showcase young performers and the concert on the 21st May at Farnham Pottery is not to be missed - the virtuosic Kashim Duo of Violin and Harp with young harpist Jamaal performing his own composition 'Orchard' for the duo along with other lyrical and virtuosic works.

We hope you will enjoy these concerts and tell your friends about them.

For information on future concerts please subscribe to our email list.

## Elizabeth Cooney, Festival Director

Elizabeth, originally from Cork, Ireland is now based in Farnham with her family. She first came to London on scholarship to the Royal College of Music where she studied with Itzhak Rashkovsky and won numerous awards as well as international prizes including laureate of the Sion-Valais Competition for Violin, Switzerland. She is a very keen chamber musician - galvanised by the enthusiasm of live audiences in Farnham and is eager to share music within her local community and with talented young musicians through workshops and masterclasses.

She regularly plays with the dynamic Aurora Orchestra and has toured all over the world with them as well as annual appearances playing symphonies by memory at the BBC Proms at the Royal Albert Hall.

She also plays with the English Chamber Orchestra and has toured with them to the USA, Mexico, Siberia and Turkey. Elizabeth is leader of the Farnham Sinfonia.

## Retiring Collections

**Entry to these concerts is free but there will be a retiring collection at each concert with a suggested minimum donation of £15-00 per adult from those who can afford it (£10-00 at the Pottery).**

As each of these concerts costs between £1,500 and £3,000, larger donations are most welcome. Donations are not expected for children & students. Music lovers who are unable to make a donation are still most welcome. We want to make quality music accessible to all, especially to families with children who are our next-generation audiences.

We are most grateful to HSH Dr Donatus Prince of Hohenzollern for his financial support for our concerts this year.

# **Festival Programme**

***Director: Elizabeth Cooney***

*All concerts except 21 May are at*

***Spire Church (URC), South Street, Farnham, GU9 7QU***

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***7-30 pm Friday 12 May***

***Horn Trio***

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***7-30 pm Saturday 13 May***

***Piano Quintet***

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***2-00 to 6-00 pm Sunday 14 May***

***Masterclasses for  
Young Chamber Musicians***

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***7-30 pm Saturday 20 May***

***Castalian String Quartet  
with John Myerscough***

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***4-00 pm Sunday 21 May***

***Farnham Pottery, GU10 4SL***

***Young Talent in Recital***

**7-30pm Friday 12 May**



## **Horn Trio**

**Alexei Watkins** graduated from the Royal Academy of Music in 2018, having been awarded the Dennis Brain Prize. As a soloist, Alexei has performed Horn and Piano recitals extensively across the UK.

Recently he has performed Concertos by both Mozart and Arnold in Bakewell and Farnham respectively. In 2019 Alexei won the University of London Symphony Orchestra Concerto Competition and returned to perform Strauss' 1st Horn Concerto with the orchestra in 2022.

He regularly plays with orchestras such as the BBC Symphony Orchestra, London Symphony Orchestra, BBC Philharmonic, English Chamber Orchestra and Philharmonia Orchestra. Alexei's playing can also be heard on various film and television soundtracks including the recent James Bond film, "No Time To Die".

**Jack Greed** is a UK based violinist who studied at the Royal Academy under Joshua Fisher, where he formed Trio Mazzolini with close friends Harry Rylance and Yurie Lee. The trio's members are passionate about collaborating with living composers and they have appeared at many music festivals and held a Fellowship position at the Royal Academy of Music from 2020-22.

When he is not playing his Gaetano Sgarabotto violin, Jack is passionate about cooking (and eating), coffee brewing (and drinking), and going to watch his hometown football club, Leeds United!

**Harry Rylance** is a British-Korean pianist currently based in London. He has performed as a soloist and collaborative pianist at some of the world's most prestigious venues including the Royal Festival Hall, Royal Albert Hall, Wigmore Hall, Royal Concertgebouw, and live on BBC Radio.

Harry studied at the Royal Academy of Music under Joanna MacGregor and was appointed as a Chamber Music and Répétiteur Fellow. In March he released an album, *Obscurus* with trumpeter Lucy Humphris under Rubicon Classics.

Harry is currently a Musician's Company Young Artist and works regularly for the International Meistersinger Akademie and Glyndebourne, where he is currently on the music staff for their production of Poulenc's *Dialogues des Carmélites*.

# Programme

## Jean-Baptiste Duvernoy (1802-1880)

### Horn Trio No.1

Adagio; Allegretto

Frederic-Nicolas Duvernoy was a French composer and hornist. In 1795, Duvernoy became a professor of horn at the Paris Conservatoire and was also a member of Orchestre de l'Opera de Paris from 1796 for twenty-one years.

He was a member of La Chapelle de l'empereur Napoleon I where he was close friends with the violinist great Jean Nicolas Kreutzer. He composed twelve concertos for horn and orchestra as well as a substantial body of chamber music pieces.

This trio was composed as part of a series "Trois Trios Concertant" for horn, violin and piano around 1820 and was first published in Paris by the publisher Richault. The style is expressively romantic in style and is full of dramatic character.

## Camille Saint-Saëns (1835-1921)

### Romance Op.36 for Horn and Piano

This is a charming piece by Saint-Saens, capturing the rich sound of the French Horn. It has a flowing melody, warm texture and an elegant simplicity with the horn part dovetailing beautifully with the piano. Camille Saint-Saens was not only a composer...he was also a brilliant organist, conductor and pianist. He greatly respected the music of his contemporaries, Schumann, Liszt and Wagner but remained within the conservative classical tradition himself. He taught for a short time in Paris and his students included Gabriel Faure who went on to teach Maurice Ravel, and both Faure and Ravel considered him a musical mastermind.

## Wolfgang Amadeus Mozart (1756-1791)

### Violin Sonata in E minor No.21, K.304

*Allegro; Tempo di minuetto*

This sonata was composed in 1778 when Mozart was in Paris. The piece was composed during the period that his mother, Anna Maria, died (in Paris in July 1778) and the mood of the sonata is sombre, reflecting his feelings of grief at the time.

Mozart wrote about 35 sonatas for keyboard and violin, including some that were left unfinished. He wrote the first of these when he was six years of age and the last, three years before his death. Only one of these sonatas is in the minor key and that is this exquisite piece in E minor. The minor tonality gives it a gravity and dignity and is considered one of his finest chamber works, yet he was only 22 years of age when he composed it.

It is wistful music and full of depth of feeling, eloquently compact in it's duration of two movements.

## **Huw Watkins (1976- )**

### **Horn Trio**

*Allegro molto*

Huw Watkins is a British composer and pianist. Born in South Wales, he studied piano and composition at Chetham's School of Music in Manchester and subsequently went on to read Music at King's College, Cambridge where he studied composition with Robin Holloway and Alexander Goehr and completed an MMus in composition at the RCM, London where he studied with Julian Anderson.

He is currently Honorary Research Fellow at the RCM, London and was awarded an MBE in 2021 for services to music.

The idea to compose a horn trio came to Watkins after giving a concert with a horn player from the Nash Ensemble, which included the Ligeti and Brahms Horn Trios.

The Nash commissioned Watkins to write a new piece and he decided that he would compose a piece for horn.

This trio is an inventive 12-minute work for horn, violin and piano that alternates driving rhythmic passages with slower, contemplative music. It is both impelling and lyrical, typifying Watkins' clear sound. It is cast in a single movement and the music maintains a subtle tension throughout, eventually building to a climactic finish.

**----Interval ----**

## **Johannes Brahms (1833-1897)**

### **Trio for Piano, Violin and Horn in E flat major, Op.40**

*Andante; Scherzo - Allegro; Adagio mesto; Allegro con brio*

The combination of horn, violin and piano must have been appealing for Brahms and perhaps he was aware of the great potential for this combination in musical terms.

This was a significant turning-point as this combination of instruments had not been heard together in any major work before. Brahms played the horn in his youth and it was also the principal instrument of his father who taught the young Brahms to play. The trio was composed in 1865, the inspiration of which became affected by his mother Christiane's death that same year.

The Adagio mesto ('sad') is elegiac in nature, heart-felt, very moving and possibly one of his most beautiful slow movements.

One early review following the premiere of the piece found a critic displeased with the choice of a horn for a "chamber music ensemble" but in time, the Brahms Horn Trio has found itself as a gem in the centre of the chamber music repertory.

There are majestic, pastoral moments in the piece as well as evocations of a sylvan hunt and heartbreaking passages, all coloured by this poignant point in Brahms' life, grieving his mother's death. The work was instrumental in inspiring future composers such as Czerny, Khachaturian, Goehr, Ligeti and Huw Watkins, among others to compose for this specific combination.

# Summer Concerts

4pm @ Farnham Pottery

GU10 4SL



Sunday 25 June 2023

**Elizabeth Cooney - violin**

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Sunday 13 August 2023

**(to be announced)**

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Sunday 29 August 2023

**Samuele Telari - accordion**

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Sunday 10 September 2023

**Amanda Cook - classical guitar**

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Please check the website close to the date of the concert

**[www.tilbach.org.uk](http://www.tilbach.org.uk)**



**7-30pm Saturday 13 May**



## **Piano Quintet**

**Elizabeth Cooney** was introduced to the violin through the Suzuki method in her native Cork.

She was selected to represent Ireland at the age of 15 to perform at the 10th European Broadcasting Union's Concert in Sweden as soloist with Musica Vitae Orchestra with conductor Paavo Jarvi.

She studied with Adrian Petcu at the Cork School of Music and having won all the major prizes in Ireland, studied at the Royal College of Music, London on scholarship with Itzhak Rashkovsky. She won many awards including the Seymour Whinyates Prize for Strings, the Ian Stoutzker Award for Violin, recitals at the Wigmore Hall and the RFH from the Martin Musical Fund and the Worshipful Company of Musicians as well as the Musicians Benevolent Fund. Elizabeth was selected as a Phoebe Benham and Mills Williams Junior Fellow at the Royal College of Music over two years where she also assisted Professor Rashkovsky. She was laureate of international competitions including the Sion-Valais International Competition for Violin in Switzerland and has performed as soloist at Weill Hall at Carnegie, New York, recorded Mozart's Concerto No.1 with the Ulster Orchestra for BBC Radio 3 and has toured Ireland numerous times as soloist with the National Symphony Orchestra of Ireland performing concerti by Dvorak, Sibelius and Tchaikovsky.

She frequently performs internationally as principal first violinist and has toured to Australia, Mexico and all over Europe with the ECO and the dynamic Aurora Orchestra with whom she will play a BBC Prom this year at the Royal Albert Hall - Stravinsky's Rite of Spring by memory. She now lives in Farnham with her family and when not playing the violin enjoys swimming, yoga, cinema, reading and walking in the beautiful countryside on the doorstep.

**Greta Mutlu** is a graduate of Bulgaria's National Music School where she studied with Blagorodna Taneva. A former pupil of Andres Cárdenes and Paul Kantor, she holds degrees from the Cleveland Institute of Music, the Glenn Gould School, and Carnegie Mellon University. She has won prizes in national and international competitions, and has appeared as a soloist from a young age in her native Bulgaria, as well as Germany and France. Her mentors include David Waterman, and members of the Cleveland and London Haydn Quartets.

In demand as an orchestral and ensemble musician, Greta often performs with the London Symphony Orchestra, the Aurora Orchestra and the English Chamber Orchestra, and frequently contributes to recordings for film and television.

Since August 2021, Greta has been a full-time band member in the West End production of Hamilton. When not playing the violin, Greta enjoys taking photos, reading, and hiking. She dreams of one day sailing on the Mediterranean.



Canadian violinist and violist **Tetsuumi Nagata** has performed throughout the UK, Europe and abroad at prestigious venues. He is a former member of the Piatti Quartet with whom he premiered Mark-Anthony Turnage's fourth string quartet "Winter's Edge" in Brussels. He has recorded a wide range of repertoire on the Champs Hill, Delphian, Nimbus, NMC & Rubicon Labels.

Tetsuumi is currently sub-principal viola with the BBC National Orchestra of Wales. He has also been guest principal with Amsterdam Sinfonietta, English National Opera, the Aurora and Philharmonia Orchestras and has also appeared with the English and Scottish Chamber Orchestras, Sinfonia of London and at the Royal Opera House.

A graduate of the Yehudi Menuhin School and Guildhall School of Music and Drama, Tetsuumi studied with Hu Kun, Maciej Rakowski, David Takeno and Krzysztof Chorzelski and has attended masterclasses at IMS Prussia Cove and the String Quartet Academy at Snape Maltings.

In his spare time, Tetsuumi enjoys watching all kinds of sports and eating nice food as well as travelling the world.

**Nathaniel Boyd** appears regularly at the world's leading concert halls. Described as 'exceptionally gifted' by Musical Opinion magazine, he is a laureate of numerous prizes for his work with the Navarra Quartet, including the MIDEM Outstanding Young Artist Award, Cannes (2008) and a Borletti Buitoni Fellowship (2007) as well as being selected for representation by YCAT and as a soloist, by the Tillett Trust (2009). His recordings of Vasks and Haydn quartets both received 5 star reviews from BBC Music Magazine.

Nathaniel appears as guest Principal Cellist with UK orchestras including the Scottish Chamber Orchestra, Royal Northern Sinfonia, Manchester Camerata, RSNO and Aurora Orchestra.

Nathaniel is a member of the Albion Quartet. Formed in 2016 the quartet have forged a busy international schedule with concerts at the Wigmore Hall, Concertgebouw and at the Aldeburgh Festival. Recently the quartet were in residence at the Båstad, Ryedale, Sainte-Mère and Stratford International festivals and their most recent recording of Shostakovich and Walton quartets on the Signum label was Critics Choice of the Year and Editor's Choice in Gramophone Magazine and given 5 stars by BBC Music Magazine. They broadcast regularly on BBC Radio 3, most recently from the Presteigne and Belfast International festivals.

Cornish-born **Daniel Hill** studied at Wells Cathedral School and the Royal College of Music, London, where his piano teachers were John Byrne and John Barstow. He graduated with First Class Honours and a Postgraduate Distinction, and has since established himself as a versatile musician, at home on the concert platform as solo recitalist or chamber musician.

He has performed worldwide at venues including Wigmore Hall and the Southbank Centre and has broadcast many times on BBC television, BBC Radio 3, Classic FM and Radio France. He has appeared as soloist in Concertos by Tchaikovsky, Rachmaninov and Constant Lambert.

In addition to his performing career, Daniel holds teaching positions at the Royal College of Music Junior Department and Charterhouse School.

# Programme

**Antonin Dvořák (1841-1904)**

## **Terzetto for Two Violins and Viola**

Introduzione : Allegro, ma non troppo; Larghetto;

Scherzo : Vivace - Trio, poco meno mosso; Tema con variazioni : Poco Adagio Molto

The Terzetto (simply meaning piece for vocal or instrumental trio) composed for the relatively unusual combination of two violins and viola was completed in just one week in January 1887. Dvorak finished one of his finest chamber works, the Piano Quintet Op.81 that same year. The Terzetto was originally composed to be played by Dvorak himself on viola with two of his friends, one a professional violinist, the other a keen amateur. Unfortunately, the amateur violinist found his part too difficult so the performance did not materialise. However, Dvorak composed a second Terzetto which was simpler in style which was later published in an arrangement for violin and piano entitled Romantic Pieces.

The influence of Beethoven on Dvorak is clear when hearing this piece, from the expressive nature of the almost prayerful Larghetto and within the theme and variations where the theme dwells in the key of C minor, the darkness of which invokes the spirit of the great master. There are elements of Dvorak's folk style to be heard in the cross-rhythms of the Scherzo and in the final movement, the music morphs to the key of C major bringing this beautiful work to a conclusion.

**Ernst von Dohnányi (1877-1960)**

## **Piano Quintet No.2 in E flat minor, Op.26**

Allegro non troppo; Intermezzo - Allegretto; Moderato

Ernst von Dohnanyi was a Hungarian composer, pianist and conductor. By 1914 he was at the height of his fame as both pianist and composer. He completed his Piano Quintet No.2 that year and it was given its premiere in Berlin by the Klingler Quartet. During that time, Dohnanyi was a professor at the Hochschule der Kunste in Berlin.

As a young man, he was a school friend of Bela Bartok and championed the latter's work all of his life, which was to his credit considering the difference in their musical styles. Before Dohnanyi became chief conductor of the Budapest Philharmonic (a post he held for 25 years from 1919), he was invited by Hans Richter, one of the leading conductors at the time to perform in London as soloist in Beethoven's Fourth Piano Concerto. He toured for two months giving 32 concerts establishing him as one of the greatest pianists of his era but Richter also recognised his immense talent as a composer, introducing Dohnanyi's Symphony No.1 in D minor in Manchester in 1902.

He spent the latter part of his life in America (having fled Hungary at the end of World War II as a refugee via a prolonged stay in Austria) and was appointed composer in residence at Florida State University while continuing to tour. His music is too rarely heard today and his chamber works are appealing in their sincerity and musical intensity.

The Piano Quintet No.2 is one of his most sophisticated works. The first movement is moody in character and is in sonata form. The use of the semitone is significant throughout the piece, providing building blocks for its duration. A semitone initiates a

fugue at the beginning of the third and final movement, having already featured at the beginning of the piece. The sombre mood of the first movement is a memory once the euphoric key of E flat major is reached at the conclusion of the piece.

----Interval ----

## **Grazyna Bacewicz (1909-1969)**

### **Suite for Two Violins**

*Allegro; Andante; Vivo; Tempo di menuetto; Allegro; Andante - Fughetta; Allegro*

Grazyna Bacewicz was a Polish composer and violinist. She is the second Polish female composer to achieve international recognition, the first being Maria Symanowska in the early nineteenth century.

She studied in Paris with both Nadia Boulanger and the great Hungarian violinist Carl Flesch. From 1936 to 1938 she was the leader of the Polish Radio Orchestra, a position which gave her a chance to hear much of her own music. During World War II she lived in Warsaw, continued to compose and gave secret underground concerts, where her Suite for Two Violins was premiered in 1943. She also composed seven violin concertos, five sonatas for violin and piano, three for violin solo, seven string quartets and two piano quintets. Orchestral work included the composition of four symphonies, a Symphony for Strings as well as many works for chamber ensembles.

Her musical voice is unique and these pieces are mainly uplifting in spirit and characterful in rhythmic drive and quirks of harmony.

## **Robert Schumann (1810-1856)**

### **Piano Quintet in E flat major, Op.44**

*Allegro brillante; In modo d'una marcia: Un poco largamente - Agitato;  
Scherzo : Molto vivace - Trio I - Trio II - Coda; - Allegro, ma non troppo*

Robert Schumann is one of the best known Romantic figures of the nineteenth century and his love of music and literature resulted in a huge body of work including piano works, symphonies, art songs and chamber music, all produced in concentrated fits before mental illness took its toll on him.

He composed the groundbreaking Piano Quintet in 1842 and dedicated it to his wife, the supreme pianist Clara Schumann who championed the piece by performing it throughout her life. The speed of Schumann's bursts of creative output were quite extraordinary...the Quintet was sketched in just five days, the complete score finished not long later. Mendelssohn played the piano part at a private concert on December 6, 1842 and the work was officially premiered at the Leipzig Gewandhaus on January 8, 1843 with its dedicatee Clara Schumann at the piano.

Prior to Schumann, Luigi Boccherini was the only prominent composer to write for piano quintet and of course, subsequently Dvorak, Brahms and Cesar Franck would add to the list of contributions for this combination of instruments.

The Quintet revolutionized the instrumentation and musical nature of the piano quintet and it is now one of the most important chamber music works of the nineteenth century, up to and including the present day.

**2-00pm Sunday 14 May**

# **Masterclasses for Young Chamber Musicians**

with

Elizabeth Cooney - violin

Daniel Hill - piano

The classes will be held in a workshop environment and are open free of charge to the public.

There will be short intervals and the masterclasses will finish by 6pm. Refreshments will be available.

You are welcome to attend for all or only part of the afternoon. If you arrive or leave while teaching is in progress please be as quiet as you can.

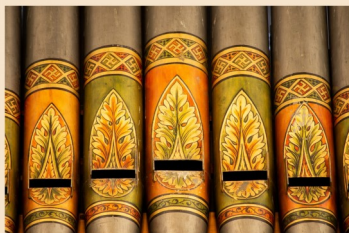
Unlike the main concerts, there will be NO retiring collection, the afternoon is completely free of charge.

## All Saints Crondall Concert Series

**Saturday 15 April, 7:00pm**

Baroque Music for  
Flute, Harpsichord and Voice

osm.org.uk



Admission Free

### Future Dates

**Friday 19 May, 12:30pm**

**Friday 2 June, 2:00pm**

Retiring collection in aid of  
church funds

# Winchfield Festival

**June 23rd - July 1st 2023**

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Nine inspiring evening concerts  
for all music lovers, right  
in the heart of Hampshire's  
idyllic countryside

**BUY TICKETS**



[www.winchfieldfestival.org](http://www.winchfieldfestival.org)

## PROGRAMME OF MUSIC

All concerts start at 7:30pm



**FRIDAY  
23<sup>rd</sup>  
JUNE**

### Katherine Dienes-Williams : St Mary's Church

An international organ recitalist, Katherine is Organist and Master of the Choristers at Guildford Cathedral. A wonderful opening night for Winchfield Festival.

**SATURDAY  
24<sup>th</sup>  
JUNE**

### The Tim Kliphuis Trio : St Mary's Church

Tim is a Dutch jazz violinist with an international reputation. The Tim Kliphuis Trio (violin, guitar and bass) will play a brilliant mix of classical, gypsy jazz and folk music

**SUNDAY  
25<sup>th</sup>  
JUNE**

### Guy Johnson, cello, Mishka Rushdie Momen, piano : St Mary's Church

Guy is a world-class cellist who will be accompanied by Mishka on piano. Their programme will include Beethoven, Mendelssohn, Britten and Schumann.

**MONDAY  
26<sup>th</sup>  
JUNE**

### Martin James Bartlett, piano : St Mary's Church

Winner of the BBC Young Musician of the Year in 2014, Martin has matured to become one of the outstanding pianists of his generation. His programme includes Couperin, Rameau, Haydn, Schumann/Liszt, Debussy and Ravel.

**TUESDAY  
27<sup>th</sup>  
JUNE**

### Voice Trio : St Mary's Church

The acclaimed female acapella trio, Voice Trio, will perform their celebrated programme Aspects of Love, described as 'breath-takingly beautiful'.

**WEDNESDAY  
28<sup>th</sup>  
JUNE**

### Suntou Susso, Kora player : St Mary's Church

Suntou is a multi-instrumentalist Kora player (a harp-lute with 22 strings), a percussionist, singer and composer from The Gambia and returns by popular demand.

**THURSDAY  
29<sup>th</sup>  
JUNE**

### The All New Blues and Soul Revue Band : Marquee

Internationally acclaimed and comprising some of the UK's finest musicians, this 11-piece band has been wowing audiences and is the UK's leading Blues Brothers Tribute Band.

**FRIDAY  
30<sup>th</sup>  
JUNE**

### The Ambassador Band : Marquee

This showstopper 9 Piece band, comprising 3 singers, drums, keyboard, bass, guitar, tenor sax and trumpet, will perform an eclectic mix of soul, funk, Motown, club classics and pop.

**SATURDAY  
1<sup>st</sup>  
JULY**

### ABBA Revival : Marquee

Voted the UK's Number 1 ABBA Tribute Band, ABBA Revival will hit the stage for our final Saturday party night and will be sure to end the Festival with a bang!

**BOOK TICKETS HERE: [www.winchfieldfestival.org](http://www.winchfieldfestival.org)**

**7-30pm Saturday 20 May**

*This concert is most generously sponsored by John Mansfield  
in celebration of his 90th birthday*



## **Castalian String Quartet**

Sini Simonen - Violin; Daniel Roberts - Violin

Ruth Gibson - Viola; Steffan Morris - Cello

Formed in 2011, the quartet studied with Oliver Wille at the Hochschule für Musik, Hannover, before being selected by the Young Classical Artists Trust (YCAT) in 2016. They were awarded First Prize at the 2015 Lyon International Chamber Music Competition and in 2018 were recipients of the inaugural Merito String Quartet Award and Valentin Erben Prize, and a prestigious Borletti-Buitoni Trust Fellowship. The ensemble was named Young Artist of the Year at the 2019 Royal Philharmonic Society Awards.

Recent debuts include New York's Carnegie Hall, the Berlin Philharmonie, and the Concertgebouw in Amsterdam. The Castalian String Quartet performs frequently at the Wigmore Hall and in 2018 they recorded Haydn's Op.76 quartets for the Wigmore Live label. Their next Wigmore Hall cycle will feature all three quartets by Benjamin Britten.

The Castalian String Quartet's 2022 release *Between Two Words* (Delphian Records), presenting music by Orlando di Lasso, Thomas Adès, Ludwig van Beethoven and John Dowland, was given a double five-star review as BBC Music Magazine's 'Album of the Month': "*This outstanding disc offers listeners a true philosophical journey...a series of intricately connected works, each performed with*



*rare beauty and originality by a quartet at the height of its powers...[the Heiliger Dankgesang from Beethoven Op.132] is nothing short of a revelation in its lucidity of line and sheer beauty of sound."*

The quartet's name is derived from the Castalian Spring in the ancient city of Delphi. According to Greek mythology, the nymph Castalia transformed herself into a fountain to evade Apollo's pursuit, thus creating a source of poetic inspiration for all who drink from her waters.

Committed to inspiring a diverse audience for classical music, the Castalians have performed everywhere from the great concert halls to maximum security prisons and even the Colombian rainforest. When not on stage, Finnish first violinist Sini Simonen bags Munros, Irish violist Ruth Gibson teaches yoga and the Welshmen, second violinist Daniel Roberts and cellist Steffan Morris, get overly emotional about rugby.



## **John Myerscough - cello**

John Myerscough leads a busy international career as the cellist of the Doric String Quartet.

Alongside his work with the Doric, John performs widely as a solo cellist and chamber musician. Since 2018 he has been a faculty member at the Yellow Barn festival in Vermont, USA. In chamber music settings he has collaborated with Nicolas Altstaedt, Alasdair Beatson, Jonathan Biss, Pavel Kolesnikov, Vilde Frang, Elizabeth Leonskaja, Anthony Marwood and Lawrence Power, amongst others.

He is also active as a baroque cellist and has appeared with groups including Arcangelo, La Nuova Musica and La Serenissima. Away from the concert stage John is a dedicated teacher and mentor. He is Professor of Cello and Chamber Music at the Royal Academy of Music, London, where the Quartet holds the position of 'Teaching Quartet in Association'. He also gives masterclasses for the London-based Chamber Studio and the ProQuartet Professional Training Programme for String Quartets in France.

John performs on a 1587 Brothers Amati cello.



# Programme

## **Benjamin Britten (1913-1976)**

### **Three Divertimenti for String Quartet**

*March; Waltz; Burlesque*

Britten's Three Divertimenti for String Quartet originated as a suite of character movements for string quartet entitled *Alla Quartetto Serioso*: 'Go play, boy, go', a quote from Shakespeare's *The Winter's Tale*. The suite was intended as a five-movement set of musical portraits of Britten's school friends but he completed three in 1933 - *March*, *Waltz* and *Burlesque*. These spirited pieces were premiered by the Stratton Quartet at the Wigmore Hall in 1936. The Castalian Quartet are exploring the works of Britten, a leading quartet composer in the Britten Plus Series at the Wigmore Hall this season.

## **Béla Bartók (1881-1945)**

### **String Quartet No.1, Op.7**

*Lento; Allegretto; Allegro vivace*

At the beginning of Bartok's career in the early twentieth century, the string quartet was not as popular as in previous generations. However, he was heavily influenced by the epic string quartets of Beethoven and early in his *First Quartet*, he quotes from Beethoven's fourteenth string quartet, Op.131. The first movement contains a lot of contrapuntal writing, reminiscent of Beethoven's later works exploring counterpoint and fugues. The quartet was completed in 1909 and around this period, he had travelled his native Hungary with his colleague Kodaly - they were convinced that the 'real' Hungarian music was to be found with the people of the countryside, rather than the cafes and concert halls of Budapest. They proceeded to collect, record and catalogue the sounds of the people and subsequently infused their compositions with the rustic music they had found on their travels. This was to be the first of six string quartets composed by Bartok, which have become a staple of the repertoire for the performing quartets of today. His musical voice was utterly distinctive and unique.

Bartok scholar and biographer Halsey Stevens puts it thus - "the contrapuntal freedom characteristic of Bartok's treatment of the string quartet, the extreme plasticity with which the individual lines turn, shift, combine and oppose" are all evident in his *First Quartet*.

**----Interval----**

## **Franz Schubert (1797-1828)**

### **String Quartet No.1, Op.7**

*Allegro ma non troppo; Adagio;  
Scherzo: Presto - Trio: Andante sostenuto; Allegretto*

The Quintet in C, often referred to as Schubert's 'cello quintet' was completed two months before his death in 1828. It was not performed until 1850, premiered in Vienna by an ensemble that included violinist Josef Hellmesberger, who had been born just two weeks before Schubert's death.

The quintet is considered one of the composer's finest works and is one of the greatest of the chamber music repertory. Schubert departed from convention in choosing to include a second cello rather than a viola (as was customary in Mozart's works) and in so doing, created a new depth and richness to the texture of the sound of the string quartet. The addition of another cello is something that Boccherini did frequently - he often played first cello in his own ensemble compositions as the court composer to King Friedrich II of Prussia, giving the less demanding part of second cello to his employer. Schubert, however, endeavoured to explore the warmth of the timbre of the combined cellos as he does so successfully in the second movement theme of the opening movement.

Schubert's approach to this quintet as a composer was revolutionary at the time as the style was quite symphonic, something that had not been done before for this kind of instrumentation, portraying many changes of light and shade in the piece, as well as great harmonic variation. Along with the sweeping, luscious melodies within the piece, there are lighter moments including the element of Hungarian dance music within the fourth movement (reminiscent of a polka but always underpinned by a certain dissonance). Before this work was composed, Schubert was mainly known for his songs and piano music so this quintet ensured his place in history as the crafter of one of the greatest and most moving pieces of chamber music in the repertoire.

**4-00 pm Sunday 21 May**  
**Farnham Pottery GU10 4SL**



## **Young Talent in Recital**

**Imaan Kashim** studies with Maureen Smith, having completed her studies at RCMJD under Professor Viktoria Grigoreva. Her solo experience ranges from performing at the Royal Albert Hall's Elgar Room as part of the Classical Coffee Morning concert series and playing the Bach Double Violin Concerto with the Chineke! Junior Orchestra, to playing at the Menuhin Hall alongside the National Youth Harp Orchestra of GB.

Imaan led the international Verbier Festival Junior Orchestra, RCMJD's flagship Chamber Orchestra and the National Children's Orchestra's Main Orchestra among many others. She regularly records with the Chineke! Orchestra and in 2019 was a member of the Royal Concertgebouw's inaugural European youth orchestra, RCO Young. Invited back as an alumnus in 2021, she composed and conducted a work for their new cohort in an exciting premier. An entrepreneurial figure, Imaan has formed, conducted and directed several chamber orchestras and ensembles exploring cross-arts collaborations, as well as raising money for charity. She has hosted a show on Scala Radio and contributed to another on BBC Radio 3 on the subject of youth orchestras. Having been offered a full scholarship to the Royal College of Music, Imaan chose to continue her studies as an Instrumental Scholar, and is now reading Music at St John's College, Cambridge.

Jamaal and Imaan enjoyed exploring music together at home for many years, but it was not until they performed together at a concert attended by Jamaal's harp professor that they began to receive formal coaching. Impressed by their natural chemistry and musical ideas, Daphne arranged for the pair to begin work as a duo at RCMJD. Since then they have been the recipients of many prizes, including the RCMJD's Duo Prize, the inaugural 2019 Junior Musician Award from the Lord Mayor of the City of London and twice, Chamber Musicians of the Year at Woking Music Festival.

**Jamaal Kashim** studies harp with Professor Daphne Boden at the Royal College of Music Junior Department (RCMJD). He was inspired to do so following a family concert with the LSO, having been dazzled by the sound of the opening twelve notes to the Danse Macabre. Since then, he has shown himself equally accomplished in both orchestral and recital settings, in addition to performing as a concert harpist. He is thrice winner of RCMJD's Gordon Turner Harp Competition, twice runner up of their Barbara Boissard Concerto Competition and was awarded first prize at Silk Street Junior Concerto Competition.

Jamaal was twice awarded Junior Musician of the Year at Woking Music Festival and this year nominated finalist in their Young Musician Competition. He has performed with National Youth Orchestra of GB, Chineke! Junior Orchestra, National Children's Orchestra of Great Britain and the LSO, with whom he was a Scholar of the Countess of Munster Trust.

As a composer at RCMJD, Jamaal spent much of his time through lockdown developing skills in composition and arrangement, with particular focus on writing for screen. A key inspiration was British composer Lorne Balfe and his soundtrack to the BBC's adaptation of Philip Pullman's, His Dark Materials. Jamaal was overjoyed when Lorne shared one such arrangement to social media. Since then, Jamaal was thrilled to have been invited to sit in on a recording session with Lorne. Jamaal's compositions have been featured on BBC Radio 3 and in the Surrey Hills' Young Composers Competition.

## **Programme**

**Louis Spohr:** Sonata for Violin & Harp in C minor - 1st movement

**Debussy:** La Fille aux Cheveux de Lin

**Debussy:** Arabesque No.1, Debussy

**Jesus Guridi:** Viejo Zortzico, (solo harp)

**Saint-Saens:** Fantaisie for violin & harp op.124

**William Alwyn:** Jig from Suite for Oboe & Harp

**JS Bach:** Andante from Violin Sonata No. 2 by , transcribed for harp by Marcel Grandjany

**J. Kashim:** Orchard

**Vittoria Monti:** Czardas, arranged for violin & harp by Jamaal & Imaan Kashim

