

RNCM



CHAMBER MUSIC FESTIVAL

JOSEPH HAYDN: INNOVATION AND INSPIRATION

Fri 15 - Sun 17 Mar 2019

PROGRAMME


SUN 31 MAR – SAT 06 APR

RNCM

RNCM OPERA
THE PILGRIM'S
PROGRESS

RALPH VAUGHAN WILLIAMS

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Friday 15 – Sunday 17 March 2019

RNCM CHAMBER MUSIC FESTIVAL
JOSEPH HAYDN:
INNOVATION AND INSPIRATION

Patron Her Majesty The Queen
President Sir John Tomlinson CBE
Principal Professor Linda Merrick
Chairman Nick Prettejohn

To enhance everyone's experience of this event please try to stifle coughs and sneezes, avoid unwrapping sweets during the performance and switch off mobile phones, pagers and digital alarms. Please do not take photographs or video in the venue. Latecomers will not be admitted until a suitable break in the programme, or at the first interval, whichever is the more appropriate.

The RNCM reserves the right to change artists and/or programmes as necessary.
The RNCM reserves the right of admission.



TRADE EXHIBITION

Please visit our exhibition of string instruments, bows and sheet music throughout the Festival on the RNCM concourses. The exhibitors will include Alan McGeoch, D'Addario, Drew Evans, Forsyths, Martin Morris Tamar Violin Workshop, Paul Shelley Violins, Rod Ward Violins, and William Szott.

RNCM CHAMBER MUSIC DEPARTMENT

Head of Chamber Music Jeremy Young

Deputy Heads of Chamber Music Donald Grant and Rob Buckland

RNCM Junior Fellows in Chamber Music Trio Gaspard

Chamber Music Administrator Alanah Mouldsdale

Festivals Co-ordinator Harriet Lane

RNCM QUARTET STUDIO

The RNCM has created a new and unique opportunity for aspiring string quartets. Generously funded by The Albert and Eugenie Frost Music Trust, this new Studio allows quartets at the beginning of their career to dedicate the necessary time to their craft. They are guided by Donald Grant (Deputy Head of Chamber Music) and members of the RNCM Chamber Music team including Petr Prause and Pavel Fischer.

This year we are very pleased to welcome the Karski Quartet as our first beneficiaries of this scheme. You can hear them during the Festival in Friday's *Influences* concert at 2pm and later that evening at 9.45pm for *The Future of the String Quartet*.

You can also hear them perform later in the year at the RNCM on Wednesday 19 June at 6pm.

LINDA MERRICK



WELCOME TO THE 2019 HAYDN-INSPIRED CHAMBER MUSIC FESTIVAL, WHERE YOU CAN EXPECT OUTSTANDING PERFORMANCES BY RNCM MUSICIANS AND VISITING STUDENTS FROM CHETHAM'S SCHOOL OF MUSIC, ST MARY'S MUSIC SCHOOL AND OUR OWN JUNIOR RNCM.

This year, our Friday and Saturday evening concerts feature guest artists Quatuor Mosaiques and Trio Wanderer, and it is a pleasure to welcome back the Heath Quartet, alumni of the RNCM, who draw the Festival to a close on the Sunday. Fellow alumni the Benyounes Quartet also join us this year, presenting a workshop for children aged four to 11 and a concert alongside the inspirational Acoustronic ensemble.

Additional weekend highlights include performances by violinist Callum Smart, a student on our prestigious International Artist Diploma programme who shares the stage with RNCM tutors, Trio Gaspard, our Junior Fellows in Chamber Music, and the Karski Quartet, recently appointed to the RNCM String Quartet Studio. There are also opportunities to hear our exceptional staff, including Friday's *Pioneers* and Saturday's *Reverence* concerts, as well as new works and arrangements by our talented composition students.

I look forward to meeting many of you during what promises to be an inspiring weekend of chamber music performances.

Professor Linda Merrick
RNCM Principal

JEREMY YOUNG



THIS YEAR'S FESTIVAL PAYS HOMAGE TO THE INNOVATIVE GENIUS OF JOSEPH 'PAPA' HAYDN, RIGHTFULLY KNOWN AS THE 'FATHER OF THE STRING QUARTET'. WE EXPLORE SOME OF HIS INSPIRING AND ORIGINAL CHAMBER WORKS AS WELL AS SEMINAL COMPOSITIONS INCLUDING *THE SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS*.

Throughout, we showcase our own talented students alongside guests Quatuor Mosaiques, Trio Wanderer, the Heath Quartet, Trio Gaspard, Simon Rowland-Jones and the Benyounes Quartet.

We also look at how Haydn's 'invention' developed, the composers directly inspired by him, and some living composers who still refer to his genius. We explore what the string quartet, or indeed, chamber music as a whole has or might become. An ever-present in composition, education and performance, the quartet is capable of ground-breaking experimentation, radical invention and extraordinary expression, and is arguably now a vehicle for innovation in its own right.

There is a wide variety of events taking place, from more traditional quartet performances to modern imaginings and arrangements, film screenings, talks and masterclasses, allowing you to curate your own individual and unique journey through this busy weekend and reflect on Haydn's immense impact as a true original.

Jeremy Young
Artistic Director

FRIDAY 15 MARCH

10am - 11.15am // RNCM Concert Hall

PIONEERS

Joseph Haydn String Quartet in E flat major
Op 20 No 1 (1772)

- i. *Allegro moderato*
- ii. *Menuetto: Allegretto*
- iii. *Affettuoso e sostenuto*
- iv. *Presto*

Marvolo Quartet

Isabella Baker, Jody Smith violins
Natalia Senior-Brown viola
Malcolm Goodare cello

Jack Redman Dessication for brass quintet
(world première)

All Saints Brass

Dan Tarrant, Bethan Plant trumpets
Jack Sindall horn
Miriam Wallich trombone
Joshua Allen tuba

Maurice Ravel (arr Elias Haddad) Menuet sur
le nom d'Haydn (1909, arr 2019)

Rob Buckland saxophone
Marvolo Quartet

W A Mozart Piano Trio in B flat major
K 502 (1786)

- i. *Allegro*
- ii. *Larghetto*
- iii. *Allegretto*

Callum Smart violin
Petr Prause cello
Jeremy Young piano

11.45am - 1pm // RNCM Concert Hall

EVOLUTION

Joseph Haydn String Quartet in G minor
Op 20 No 3 (1772)

- i. *Allegro con spirito*
- ii. *Menuetto: Allegretto*
- iii. *Poco adagio*
- iv. *Allegro molto*

Lux Quartet

Helena Logah, Rebecca Howell violins
Peter Hartley viola
Alice Luddington cello

Joseph Haydn String Quartet in F minor
Op 20 No 5 (1772)

- i. *Allegro moderato*
- ii. *Menuetto*
- iii. *Adagio*
- iv. *Fuga a 2 soggetti*

Dowding Quartet

Charlotte Dowding, Anna Tulchinskaya violins
Sophia Rees viola
Robert Wheatley cello

**Joseph Haydn (arr Carnelian Saxophone
Quartet)** Quartet in D minor Op 103
(for saxophone quartet) (1803, arr 2019)

- i. *Andante grazioso*
- ii. *Menuetto (ma non troppo
presto) - Trio*

Carnelian Saxophone Quartet

Sarah Austen soprano saxophone
Lily Wilson-Caines alto saxophone
Freya Chambers tenor saxophone
Simeon Evans baritone saxophone

1.45pm - 3.15pm // Carole Nash Recital Room

MASTERCLASS WITH ERICH HÖBARTH

Erich Höbarth, leader of Quatuor Mosaïques,
gives a public masterclass with students
from the RNCM and Chetham's School of Music.

Joseph Haydn String Quartet in G major
Op 77 No 1

- i. *Allegro moderato*

Quartet from Chetham's School of Music

Molin Han, Maria Mamara violins
James Warbrick viola
Elizaveta Lessoun cello

Joseph Haydn String Quartet in F minor
Op 20 No 5

Dowding Quartet

Charlotte Dowding, Anna Tulchinskaya violins
Sophia Rees viola
Robert Wheatley cello

2pm - 3pm // RNCM Concert Hall

INFLUENCES

Simon Rowland-Jones String Quartet
No 3 (2006)

- i. *Allegro*
- ii. *Adagio - Waltz - Adagio*
- iii. *Finale - Presto*

Joseph Haydn String Quartet in B minor
Op 64 No 2 (1790)

- i. *Allegro spiritoso*
- ii. *Adagio ma non troppo*
- iii. *Menuet & Trio: Allegretto*
- iv. *Finale: Presto*

Karski Quartet (RNCM Quartet Studio)

Kaja Nowak, Natalia Kotarba violins
Diede Verpoest viola
Julia Kotarba cello

3.30pm – 4.30pm // RNCM Concert Hall

APOTHEOSIS

Joseph Haydn (arr Jason and Matt Lam)

Symphony No 96 'The Miracle' for two pianos (1791, arr 2019)

- i. *Adagio - Allegro*
- ii. *Andante*
- iii. *Menuet - Trio*
- iv. *Finale: Vivace assai*

Lam Duo

Jason Lam, Matt Lam *piano*

Claude Debussy (arr Athanasia Kontou)

Hommage à Haydn (1909, arr 2019)

Matthew Chadbond *violin*

Nicholas Pegg *viola*

Abigail Davies *cello*

Sebastian Marshall *clarinet/bass clarinet*

Tom Watts *trumpet*

Paul Dukas (arr Charlotte Marlow)

Prélude

élégiaque sur le nom de Haydn

(1909, arr 2019)

Elizabeth Lister, Matthew Chadbond *violins*

Peter Phelan *cello*

Jack Sindall *horn*

Joseph Haydn String Quartet in A major

Op 20 No 6 (1772)

- i. *Allegro di molto e scherzando*
- ii. *Adagio cantabile*
- iii. *Menuetto: Allegretto*
- iv. *Fuga a 3 sogetti*

Levare Quartet

Didier Osindero, Mateus Dandalo *violins*

Emily Davies *viola*

Julius Jonusas *cello*

5pm – 6.15pm // RNCM Concert Hall

THE BARTOLOZZI TRIOS

Joseph Haydn Piano Trio in C major

Hob XV:27 (1797)

- i. *Allegro*
- ii. *Andante*
- iii. *Presto*

Larissa Trio

Eliette Harris *violin*

Rosie Spinks *cello*

Jasmin Allpress *piano*

Joseph Haydn Piano Trio in E major

Hob XV:28 (1797)

- i. *Allegro moderato*
- ii. *Allegretto*
- iii. *Finale: Allegro*

Jura Trio

Seona Glen *violin*

Rachel Newbold *cello*

Radu Prisada *piano*

Joseph Haydn Piano Trio in E flat major

Hob XV:29 (1797)

- i. *Poco allegretto*
- ii. *Andantino ed innocentemente*
- iii. *Finale: Presto assai*

Pijus Jonusas *violin*

Nikos Maridis *cello*

Efstathios Chomatsas *piano*

7.30pm – 9.30pm // RNCM Concert Hall

QUATUOR MOSAÏQUES

Joseph Haydn String Quartet in C major

Op 20 No 2 (1772)

- i. *Moderato*
- ii. *Capriccio: Adagio*
- iii. *Menuetto: Allegretto*
- iv. *Fuga a 4 soggetti: Allegro*

Joseph Haydn String Quartet in G minor

Op 74 No 3 (1793)

- i. *Allegro*
- ii. *Largo assai*
- iii. *Menuetto: Allegretto - Trio*
- iv. *Allegro con brio*

Interval

Ludwig van Beethoven String Quartet

in C major Op 59 No 3 (1806)

- i. *Introduction. Andante con moto - Allegro vivace*
- ii. *Andante con moto quasi allegretto*
- iii. *Menuetto: Allegretto - Trio*
- iv. *Allegro con brio*

Erich Höbarth, Andrea Bischof *violins*

Anita Mitterer *viola*

Christophe Coin *cello*

This concert is dedicated to

Derek Sugden

9.45pm – 10.30pm // Carole Nash Recital Room

THE FUTURE OF THE STRING QUARTET

Marc Yates Pulviscular observations

Viridis Quartet

Pijus Jonusas, Emily Olsen *violins*

Suzie Qiu *viola*

Julius Jonusas *cello*

Karski Quartet

Kaja Nowak, Natalia Kotarba *violins*

Diede Verpeest *viola*

Julia Kotarba *cello*

Tywi John Hywel Roberts Zygote

Theseus Quartet

Nathan Fenwick, Wei Ling Thong *violins*

Wanshu Qiu *viola*

Nikolas Maridis *cello*

Rowan Quartet

Serena Whitmarsh, Andrew Birse *violins*

Joseph Lenehan *viola*

Chloe Randall *cello*

Heléna Walshe This is not the right answer

Aminta Quartet

Susanna Griffin, Ely Clapperton *violins*

Anthony Jones *viola*

Neil Sild *cello*

Fraz Ireland find out how I cured my STRING

QUARTET (doctors hate me)

Rowan Quartet

SATURDAY 16 MARCH

10am - 11.15am // RNCM Concert Hall

REVERENCE

Ludwig van Beethoven Piano Trio in C minor
Op 1 No 3 (1794-95)

- i. *Allegro con brio*
- ii. *Andante cantabile con variazioni*
- iii. *Menuetto: Quasi allegro*
- iv. *Finale: Prestissimo*

Callum Smart violin
Wayne Kwon cello
Filip Michalak piano

W A Mozart String Quartet in G major
Op 10 No 1 (1782)

- i. *Allegro vivace assai*
- ii. *Menuetto*
- iii. *Andante cantabile*
- iv. *Molto allegro*

Callum Smart, Cath Yates violins
Susie Mészáros viola
Yuuki Bouterey-Ishido cello

11.30am - 1pm // Carole Nash Recital Room

THE RESTORATION OF URTEXT IN HAYDN'S STRING QUARTETS

LECTURE-RECITAL WITH SIMON
ROWLAND-JONES

Simon Rowland-Jones, visiting tutor and editor of the 2014 Peters edition of Haydn's String Quartets, leads this lecture-recital.

To include a performance of movements from Haydn's String Quartet Op 71 No 1 in B flat major.

Innsaei Quartet
Alice Flannery, Ely Clapperton violins
Beth Willet viola
Alec Smith cello

11.45am - 12.45pm // RNCM Concert Hall

NEW PERSPECTIVES

Dominic Wills Games on Themes by Haydn
for wind quintet (world première)

Festivo Winds
Leila Marshall flute
Adam Bowman oboe
Andrew Mellor clarinet
Holly Redshaw bassoon
Nathaniel Edwards horn

Joseph Haydn Piano Trio in D major
Hob XV:24 (1795)

- i. *Allegro*
- ii. *Andante*
- iii. *Allegro, ma non dolce*

Students from Junior RNCM
Blair Taylor violin
Seth Collin cello
Erin Cox piano

Reynaldo Hahn (arr Nate Chivers) Thème varié
sur le nom de Haydn (1909, arr 2019)

Students from Junior RNCM
Molly Becker violin
Nathanael Horton cello
Nick Rushworth alto saxophone
James Ezard tenor saxophone

Joseph Haydn Piano Trio in G major
Hob XV:25 (1795)

Students from St Mary's School
Marie-Sophie Baumgartner violin
Finn Mannion cello
Fraser Mason piano

1.30pm - 3pm // RNCM Concert Hall

1785

Joseph Haydn String Quartet in D minor
Op 42 (1785)

- i. *Andante ed Innocentemente*
- ii. *Menuetto: Allegro*
- iii. *Adagio cantabile*
- iv. *Finale: Presto*

Anella Quartet
William Chadwick, Cleo Annandale violins
Rebecca Stephenson viola
Eleanor Boney cello

Ludwig van Beethoven Piano Trio in E flat
major Op 1 No 1 (1794-95)

- i. *Allegro*
- ii. *Adagio cantabile*
- iii. *Scherzo: Allegro assai*
- iv. *Finale: Presto*

Savva Zverev violin
Jack Bailey cello
George Needham piano

W A Mozart String Quartet No 19 in C major
K465 Op 10 No 6 'Dissonance' (1785)

- i. *Adagio - Allegro*
- ii. *Adagio cantabile*
- iii. *Menuetto: Allegretto*
- iv. *Allegro molto*

Freeman Quartet
Xander Croft, Katherine Stonham violins
Chance Freeman viola
Felix Hughes cello

3.15pm - 5pm // Forman Lecture Theatre

IN SEARCH OF HAYDN (2012)

FILM SCREENING

Directed by **Phil Grabsky**

Phil Grabsky's biographical account of Haydn's life is a visual and aural extravaganza, including breath-taking performances by some of the world's most celebrated musicians.

3.30pm – 4.45pm // Carole Nash Recital Room

MAKING OF HAYDN WITH RNCM BAROQUE SOLOISTS

Gregor Joseph Werner January from
Musikalischer Instrumental-Kalender (1748)

- i. *Il capo d'anno dissegnando il freddo con la cronologia*
- ii. 1748
- iii. *La buona speranza d'un anno felice*
- iv. *Menuet, il giorno di 9 hore, la notte di 15 hore*
- v. *Il villano fantastico*

Andrew Birse, Serena Whitmarsh violins
Peter Phelan cello
Roger Hamilton harpsichord

Nicola Porpora Destatevi, o pastori (1735)

- i. *Recitativo: Destatevi, o pastori, ecco il mattino*
- ii. *Aria: Nei campi e nelle selve*
- iii. *Recitativo: Tornerò fra le gregge*
- iv. *Aria: Silvio amante disperato*

Rhiannon Doogan mezzo soprano
Nathan Fenwick violin
Neil Sild cello
Keelan Carew harpsichord

Joseph Haydn String Quartet in B flat major
Op 1 No 1 (1757-62)

- i. *Presto*
- ii. *Menuetto & Trio*
- iii. *Adagio*
- iv. *Menuetto & Trio*
- v. *Presto*

Pijus Jonusas, Magdalena Riedl violins
Magda Manuel viola
Chloe Randall cello
Roger Hamilton harpsichord

C P E Bach Der Frühling (c. 1770)

Julia Smith soprano
Pijus Jonusas, Magdalena Riedl violins
Magda Manuel viola
Chloe Randall cello
Jared Perera harpsichord

Gregor Joseph Werner April from Musikalischer
Instrumental-Kalender (1748)

- i. *La primavera*
- ii. *Il pastore fischiante*
- iii. *Menuet, il giorno di 13 hore, la notte di 11 hore*
- iv. *Il tempo variabile*
- v. *Il grido di ranocchio*

Andrew Birse, Serena Whitmarsh violins
Peter Phelan cello
Roger Hamilton harpsichord

5.15pm – 6.15pm // RNCM Concert Hall

HAYDN UNRAVELLED

Joseph Haydn (arr Rob Buckland) Overture
from The Creation (1797-98, arr 2019)

Lalo Schifrin (arr Rob Buckland) Elegy and
Meditation (2009, arr 2019)

James Chan Hayku for brass quintet
(2019, world première)

All Saints Brass
Dan Tarrant, Bethan Plant trumpets
Jack Sindall horn
Miriam Wallich trombone
Joshua Allen tuba

Aaron Breeze HAYDN (inspired by Piano
Concerto Hob XVIII:3 in F major)
(world première)

Jeremy Young, Matt Lam piano

W A Mozart (arr Rob Buckland) Finale from
Serenade in B flat major K 361/370a 'Gran
Partita' (1781, arr 2019)

ArkEnsemble
Anna Murphy, Leila Marshall flutes
Jess Vinson, Banita Wheatley-Holmes oboes
Andrew Mellor, Freya Chambers clarinets
Eleanor Mills, Nadia Plummer bassoons
Simeon Evans, Tasuku Noguchi saxophones
Dominic Longhurst, Liam Boyd trumpets
Jack Sindall, Erin Bathgate horns
George Hardwick, Henry Birch trombones
Darren Gallacher, Josh Savage percussion
Marcus de Oliveira F da Silva bass

Rob Buckland director

7.30pm – 9.30pm // RNCM Concert
Hall

TRIO WANDERER

Joseph Haydn Piano Trio in A major
Hob XV:18 (1794)

- i. *Allegro moderato*
- ii. *Andante*
- iii. *Allegro*

Joseph Haydn Piano Trio in F sharp
minor Hob XV:26 (1795)

- i. *Allegro*
- ii. *Adagio cantabile*
- iii. *Finale: Tempo di menuetto*

Interval

Ludwig van Beethoven Piano Trio in
B flat major Op 97 'Archduke' (1810-11)

- i. *Allegro moderato*
- ii. *Scherzo: Allegro*
- iii. *Andante cantabile*
- iv. *Allegro moderato - Presto*

Jean-Marc Phillips-Varjabédian violin
Raphaël Pidoux cello
Vincent Coq piano

9.30pm // RNCM Café Bar

POST-CONCERT PERFORMANCE

THE ESTERHÁZY BIERKELLER

Jacques Loussier meets Joseph Haydn in a
late night jazz session performed by RNCM
students.

SUNDAY 17 MARCH

11am - 12pm // Carole Nash Recital Room

PAPA HAYDN

The Benyounes Quartet lead a fun and engaging participatory workshop exploring Papa Haydn's warmth and wit through his music and helping children to develop their understanding of rhythm, tempo, contrasts, ensemble skills, character and mood.

Suitable for ages 4 - 11, with parental accompaniment

11am - 12.30pm // RNCM Concert Hall

EXALTATION

Featuring paintings by Jamie Boyd

Joseph Haydn The Seven Last Words of Our Saviour on the Cross (1787)

- i. *Introduzione: Maestoso ed adagio*
- ii. *Sonata I 'Pater, dimitte illis, quia nesciunt, quid faciunt': Largo*
- iii. *Sonata II 'Hodie mecum eris in Paradiso': Grave e cantabile*
- iv. *Sonata III 'Mulier, ecce filius tuus': Grave*
- v. *Sonata IV 'Deus meus, Deus meus, utquid dereliquisti me?': Largo*
- vi. *Sonata V 'Sitio': Adagio*
- vii. *Sonata VI 'Consummatum est': Lento*
- viii. *Sonata VII 'In manus tuas, Domine, commendo spiritum meum': Largo*
- ix. *Il terremoto: Presto e con tutta la forza*

Abelha Quartet

Emily Blayney, Louisa Till *violins*

Joseph Lenehan *viola*

Rachel Hoffman *cello*

Chadbond Quartet

Matthew Chadbond, Lucy Noden *violins*

Liisa Valja *viola*

Sophie Nash *cello*

Aminta Quartet

Susanna Griffin, Ely Clapperton *violins*

Anthony Jones *viola*

Neil Sild *cello*

Rowan Quartet

Serena Whitmarsh, Andrew Birse *violins*

Joseph Lenehan *viola*

Chloe Randall *cello*

Theseus Quartet

Nathan Fenwick, Wei Ling Thong *violins*

Wanshu Qiu *viola*

Nikolaos Maridis *cello*

Sierra Quartet

Olivia Jago, Caroline Fairchild *violins*

Bethany Woodford *viola*

Ines Mota Pino *cello*

1.30pm - 2.45pm // RNCM Concert Hall

HARMONIEMUSIK

W A Mozart Oboe Sextet in B flat major K 270 (1777)

- i. *Allegro molto*
- ii. *Andantino*
- iii. *Menuetto: Moderato - Trio*
- iv. *Presto*

Grace Scott Deuchar, Jess Vinson oboes

Michael Choi, Andrew Mellor clarinets

Edoardo Casali, Holly Redshaw bassoons

W A Mozart Serenade in E flat major K 375 (1781)

- i. *Allegro maestoso*
- ii. *Menuetto I*
- iii. *Adagio*
- iv. *Menuetto II*
- v. *Allegro*

Ludwig van Beethoven Wind Octet in

E flat major Op 103 (1792-93)

- i. *Allegro*
- ii. *Andante*
- iii. *Menuetto*
- iv. *Finale: Presto*

Grace Scott Deuchar, Jess Vinson oboes

Michael Choi, Andrew Mellor clarinets

Edoardo Casali, Holly Redshaw bassoons

Jack Sindall, Nathaniel Edwards horns

3.15pm - 4.15pm // Forman Lecture Theatre

ORIGINALITY AND INFLUENCE: HAYDN'S PIANO TRIOS EXPLORED

LECTURE WITH HARVEY DAVIES

Join RNCM Fellow in Historical Performance Harvey Davies for this fascinating talk exploring Haydn's piano trios.

3.15pm - 4.15pm // Carole Nash Recital Room

INNOVATION

Derry-based group Acoustronic, an ensemble of disabled and non-disabled artists, join the Benyounes Quartet for a real-time performance of Frank Lyons' NonZeroSum, through the use of videostreaming technology.

Frank Lyons NonZeroSum (2017)

Joseph Haydn String Quartet in G major Op 76 No 1 (1797)

- i. *Allegro con spirito*
- ii. *Adagio sostenuto*
- iii. *Menuetto: Presto*
- iv. *Allegro ma non troppo*

Benyounes Quartet

Zara Benyounes, Emily Holland *violins*

Sara Roberts *viola*

Kim Vaughan *cello*

4.45pm – 5.45pm // RNCM Concert Hall

TRIO GASPARD

RNCM JUNIOR FELLOWS IN CHAMBER MUSIC

Joseph Haydn Piano Trio in E flat major
Hob XV:10 (1795)

- i. *Allegro moderato*
- ii. *Presto assai*

James Olsen Fantasie ohne Bass XIV
(world première)

Wolfgang Rihm Fremde Szene III (1982-84)

- i. *Fremde Szene I*
- ii. *Fremde Szene II*
- iii. *Fremde Szene III*

James Olsen Fantasie ohne Bass XV
(world première)

Joseph Haydn Piano Trio No 33 in G minor
Hob XV:19 (1766)

- i. *Andante*
- ii. *Presto*
- iii. *Adagio ma non troppo*
- iv. *Presto*

Trio Gaspard
Jonian Ilias Kadesha *violin*
Vashti Hunter *cello*
Nicholas Rimmer *piano*

7pm – 9pm // RNCM Concert Hall

HEATH QUARTET

Joseph Haydn String Quartet in D major
Op 20 No 4 (1772)

- i. *Allegro di molto*
- ii. *Un poco adagio affettuoso*
- iii. *Menuetto: Allegretto alla zingarese*
- iv. *Presto scherzando*

Joseph Haydn String Quartet in C major
Op 74 No 1 (1793)

- i. *Allegro*
- ii. *Andantino grazioso*
- iii. *Menuetto: Allegro - Trio*
- iv. *Vivace*

Interval

Ludwig van Beethoven String Quartet in
E flat major Op 127 (1825)

- i. *Maestoso - Allegro*
- ii. *Adagio, ma non troppo e molto cantabile*
- iii. *Scherzando vivace*
- iv. *Finale: Allegro*

Oliver Heath, Sara Wolstenholme *violins*
Gary Pomeroy *viola*
Chris Murray *cello*

This concert is dedicated to Tony Whale

JOSEPH HAYDN (1732 – 1809)

Haydn began writing chamber music early, and almost by accident. In the mid-1750s, while he was still earning a precarious living from various sources in Vienna after being turned out of St Stephen's Cathedral choir school, he had most of his belongings stolen. He was rescued by Karl Joseph Edler von Fünberg, who offered him lodgings for two months at his country house near Weissenkirchen, in the Danube valley. Fünberg used Haydn's visit to commission some after-dinner music from his young guest, which he was then asked to perform with three other players from the locality. It was probably for this group that Haydn wrote his first quartets. His earliest published examples (Opp 1 and 2) appeared in Paris and Amsterdam in the mid-1760s, but since each set was produced without his authority, from his extant divertimenti and symphonies, they merely offer a foretaste of his later quartet style.

Op 1 No 1 can be heard on Saturday in the RNCM Baroque Soloists' programme at 3.30pm.

Haydn's next quartets, Opp 9 and 17, were published in 1772, by which time he was *Kapellmeister* to the Esterházy family. There was no requirement from his employer, Prince Nikolaus Esterházy, to compose such pieces, so it seems likely that all 12 were written for Luigi Tomasini, the leader of the court orchestra and his colleagues. Haydn said of his symphonies at this period, 'I could experiment, see what produced a good effect, and what spoiled it... I was completely isolated from the world; there was no-one to bother me, and I was forced to become original'. As with the symphonies, Haydn also seems to have pursued an interest in the string quartet at about the same period. The difference was that whereas the orchestral music was required by his employer, the chamber music was a more personal project.

This interest was confirmed by the publication of a further six quartets, his Op 20, only two years later. These quartets are often cited as the first set to show all the instruments treated in a mature quartet style: the four-voice texture is conversational and the characterization of the different movements is markedly stronger, encompassing fugue and operatic conventions as well as a wider emotional range. The set forms the backbone of this festival.

On Saturday, all but Op 20 No 4 will be played in four separate sessions. Op 20 No 4 will open the final concert by the Heath Quartet on Sunday at 7pm.

Although the Op 20 string quartets did much to raise Haydn's profile, the production of some 18 such works in the early 1770s naturally caused something of a reaction in the composer. Indeed it was almost a decade before his next group, the Op 33 quartets, appeared in 1782. Three years earlier, Haydn had negotiated a new contract with the Esterházy family that allowed him to publish and distribute his music as he wished. This was a real breakthrough in his fortunes. Not only did it show that his employer recognised his undoubted talents, but also that Haydn saw a future in extending his reputation by marketing his work commercially through publication. Previously it had been the sole property of his Prince and therefore not generally available.

Haydn soon entered into partnership with the Viennese publisher Artaria, and his Op 33 quartets duly appeared in 1781, being announced as 'written in a new and special way'. Some writers consider this claim to be simply good salesmanship. But the music tells a different story: the six quartets of Op 33 have a new charm and consistency; they are easy on the ear, but at the same time they are models of fine construction. Mozart was just one of many of Haydn's contemporaries who were attracted to these pieces.

JOSEPH HAYDN (1732—1809)

He seems to have studied them in detail, producing a set of his own some three years later, which he famously dedicated to his colleague, beginning with the words:

*'To my dear friend Haydn,
A father who had resolved to send his children out into the great world took it to be his duty to confide them to the protection and guidance of a very celebrated Man, especially when the latter by good fortune was at the same time his best Friend. Here they are then, O great Man and dearest Friend, these six children of mine. They are, it is true, the fruit of a long and laborious endeavour.'*

Mozart's Quartet in C major, K 365 (Dissonance) will be played by RNCM students in the 1785 concert on Saturday at 1.30pm.

The Prince disliked city life in Vienna, choosing to live mainly at Eisenstadt, and later at Esterhaza in Hungary. For over 30 years, Haydn, like the rest of the court, was based mostly in the country, which the composer often found irksome. Although his life was busy, Haydn missed Vienna, and his many musical friends there – especially Dittersdorf, Vanhal and Mozart, with whom he played quartets during the few weeks at each New Year when the Prince stayed in the city. Yet, in spite of his periods of isolation in the country, Haydn produced much fine music for the Esterhazys, and especially for his resident musicians.

In September 1790, Prince Nicolaus died, and was succeeded by his son Prince Anton. Haydn already knew of his new patron's plans to reduce the family's huge household expenses, so it came as no surprise when the courtly musicians were dismissed as an economy. Freed from his duties, Haydn immediately returned to Vienna, anxious to begin a new life amongst his friends. But his affection for the city was soon tested by attractive offers of work elsewhere. So it was with mixed feelings that he signed a contract with Salomon to compose music for two concert seasons in London. What he had expected to be a permanent return to Viennese city life from Esterhaza lasted barely three months. After spending his last day in Vienna with Mozart, Haydn and Salomon set off for London on 17 December 1790.

The composer took London society by storm. His reputation had preceded him, enhanced by press publicity unlike anything in Vienna. His new symphonies were greeted with much enthusiasm, and single movements often encored by packed audiences in the Hanover Square Rooms. Haydn would have found this a powerful contrast to the many concerts in Esterhaza, where the musicians often outnumbered the Prince and his handful of house guests. Returning to Vienna in July 1792, Haydn found the city much changed. Politically, Austria's nobility were deeply worried by the events of the French Revolution. Haydn, too, felt unsettled, but for more personal reasons. The deaths of Mozart in 1791 and Marianne von Genzinger, his long-time confidante, two years later, affected him deeply. So his second visit to London in 1794 was a welcome distraction. To the English he was now a household name, returning with the status of a modern pop star. During this period his creative life took on an extra dimension – namely that of the piano trio. Although this was a genre which he had cultivated since the 1780s, it was the presence of many fortepiano virtuosi in the city and his admiration for Broadwood pianos that prompted him to return to this form of chamber music. 12 of his late piano trios date from this second visit to London, and of those, three of the most elaborate (Hob XV: 27, 28 and 29) were dedicated to his friend, the virtuoso, Therese Bartolozzi (nee Jansen).

The Bartolozzi trios will be performed by RNCM students on Saturday at 5pm.

A few months after Haydn's arrival in England for the second time, Prince Nicolaus Esterhazy II wrote from Austria asking the composer to help him re-establish the court's musical life. This confirmed Haydn's intention to return to Vienna for good. A further indication of his plans was the purchase of an attractive house (now the Haydnmuseum) in Gumpendorf, one of the city suburbs. The 63 year-old composer was finally coming home. Honoured now by friends and musicians as a national treasure, Haydn could have settled into discreet retirement. But this was not his nature. During the next four years he wrote the six quartets of Op 76 and the two of Op 77.

Op 76 No 1 will be performed by the Benyounes Quartet on Sunday at 3.15pm.

Thereafter, although the composer was to begin his final quartet – Op 103 – his principal new interest turned to choral music. In England he had been greatly impressed by the Handel Commemorative celebrations held in Westminster Abbey and the sequence of six great masses for Princess Marie Esterhazy's nameday was one of the fruits of that experience. Among them is the *Missa in angustiis* – the so-called *Nelson Mass*. Even more significant perhaps were the two oratorios, *The Creation* of 1798 and *The Seasons* written two years later.

Jeremy Young, the artistic director of this year's RNCM Chamber Music Festival writes in his 'Welcome' message about the innovative genius of Joseph Haydn. He explains that the festival explores the composer's achievements as 'Father of the String Quartet' and looks at the genre itself as a resource that continues to fascinate and inspire new work (e.g. Simon Rowland-Jones' String Quartet No.3). Other musicians have claimed Haydn as 'father' of the symphony and of the piano sonata. Given these descriptions, and the ideas that will be generated at this festival, it may be more accurate to think of the composer as the 'father' of classical music itself.

Denis McCaldin, Director, Haydn Society of Great Britain



Simon Rowland-Jones String Quartet No 3

The composer has provided the following note:

Spending 12 years creating a new edition of the Haydn String Quartets no doubt left its mark on me as a composer. I suppose I could not help myself in writing a work that plays with traditional quartet values, i.e. dialogue between parts, constantly varying textures and transformation of players' roles, and the traditional forms of sonata, slow movement, minuet and finale. To do so was not a conscious effort on my part but, rather, what emerged naturally after the Haydn experience.

The musical language is, I feel, a spontaneous and uninhibited outpouring, my particular assimilation of the music from many different periods and styles, not just Haydn, a sort of 'anything goes' so long as it really does 'go' for string quartet.

The first movement is an incomplete sonata structure (with exposition repeat), the Adagio slow movement is interrupted by a Waltz (in place of a minuet) which returns before the very Haydnesque Finale.

HARMONIEMUSIK

A craze for Harmoniemusik – music for small wind band – hit Vienna in the last two decades of the eighteenth century. But the origins of Harmoniemusik in Europe date back decades before that heyday. Haydn wrote for wind instruments from the 1760s and the music itself gives the best clue as to its intended purpose. The brevity, technical simplicity and lack of harmonic range suggest this as music for the background, as dinner music or Tafelmusik, or as serenade music for the outdoors.

Mozart wrote five pieces for wind sextet of pairs of oboes, bassoons and horns for Salzburg, between July 1775 and January 1777, in wind-friendly keys of F, B flat and E flat. An employee of the Archbishop of Salzburg, Mozart may well have written these as entertainment music for his court. The autograph manuscripts survive in a single-bound volume in the Jagellonian University Library in Kraków. Meticulously written on the tiny oblong paper that Mozart used at this time each has a title 'Divertimento'. All but the fourth have four movements. If the scale of the works is modest the invention, as is always the case with Mozart, is significant. The final Divertimento, K 270, epitomises the composer's ability to maximise impact with minimal means. Nowhere is this more evident than in the exquisite Andantino second movement, a mere 46 bars, in which all six players have independence and purpose. Not a note is superfluous.

From Mozart's letters we know that his E flat major wind octet K 375 was first performed in Vienna at the house of the court painter Joseph Hicel on 15 October 1781. The opening of the work was used to serenade Mozart outside his window on his nameday, 31 October 1781. Mozart took particular trouble with this piece, probably to impress Johann Kilian Strack who attended the first performance and who was an influential valet of the Emperor. It was originally written as a sextet, this time with clarinets rather than oboes. Mozart revised the work as an octet in 1782, adding new parts for oboes in movements two and four to the sextet autograph score above the clarinet staves, and writing on new paper movements one, three and five for octet. The octet version is something of an oddity: the origin is clearly the sextet and at times the redistribution of themes between the clarinets and oboes is little more than workmanlike. The sonority of the pairs of 'soprano' instruments is however striking, and probably accounts for the fact that the work is most often heard today in this form.

It must be more than coincidence that the expansion to an octet came at the time when Emperor Joseph II was forming a crack band of the finest Viennese wind players, his Kaiserlich-königlich Harmonie, which included the Stadler brothers Anton and Johann on clarinets. Unlike his Salzburg pieces from the 1770s it is hard to see that this music could have been merely to serenade: the duration of the five-movement work and the nature of its musical arguments suggest that this would have been music to be listened to rather than merely heard.

When Maximilian Franz, brother of Emperor Joseph, left for Bonn in 1784 to become Elector of Cologne he took with him some Viennese wind players to form a copycat Kaiserlich-königlich Harmonie. Shortly after his arrival in Bonn the Elector first employed the young Beethoven. By 1792 Maximilian's interest in his wind band had not diminished for, shortly before his departure for Vienna, Beethoven composed two works for Harmonie, the Rondino (Wo O25) and the Octet (Op 103). It is certain that the Octet was intended for at least one formal concert as its autograph title page reads 'dans un concert'. The first movement is built primarily on the nervy, febrile opening motif played by the oboe, this idea contrasting with longer-breathed melodies. The lilting *Andante* is really a duet between oboe and bassoon,

the ensemble supporting this dialogue with the clarinets sidelined for the moment. Although marked a *Minuet* the third movement is a true Beethovenian scherzo, with angular octaves and arpeggios through the ensemble. Its *Trio* is the model of simplicity, the stuttering questions in the clarinet and bassoon answered by straightforward tutti cadences. In the rondo *Finale* we find Beethoven at his wittiest: this is frolicsome music, with the virtuosic writing, particularly in the horns, attesting to the quality of the Elector's players.

From the humble, functional Harmoniemusik of Haydn, to the striking octets of Mozart and Beethoven the music of this concert traces the rapid maturation of the genre of Harmoniemusik in the late 18th century.

Martin Harlow, Vice Principal (Academic), RNCM

RNCM COMMISSIONS

Jack Redman Dessication for brass quintet

Based on the *Menuetto* melody of Haydn's Piano Sonata No 18 (Hob. deest) this piece exposes energetic material that gradually loses its momentum, which by the end starkly contrasts against the fluid Haydn melody.

Dominic Wills Games on Themes by Haydn for wind quintet

This short piece interweaves fragments of melodies from a set of 6 German Dances by Haydn. The original dances are in triple time and are arranged quasi-polyphonically for three violins. These ideas are developed in *Games* through a dance-like feel and through humorous interplay between the instruments. The work is light-hearted, attempting to retain the fun of Haydn's dances. The title *Games* describes both this playfulness and also the episodic nature of the piece, which is unified more by the recurrence of Haydn's themes than by a formal trajectory.

James Chan Hayku for brass quintet

I have always been drawn to the witty, light-hearted side of Haydn, so in writing a piece inspired by him, I decided to base my piece on the 'Joke' Quartet (Op 33, No 2). The finale of the quartet features several false endings by employing multiple general pauses. What I decided to do in a way is to take this idea *ad absurdum*.

The piece consists of ten 'movements', eight of which extreme miniatures, that variously fragment and reshuffle material from the Haydn. Four unexpected bars of Adagio initiate the 'joke' in the original quartet. They manifest in my piece as two Adagio movements that make up almost half the length of the piece. They have a generally more serious character that is incongruent to the other movements and as such are perhaps undermined by them.

BIOGRAPHIES

KARSKI QUARTET



Karski Quartet was founded in 2018 by violinists Kaja Nowak and Natalia Kotarba, violinist and violist Diede Verpoest and cellist Julia Kotarba. Having played with one another in many different combinations, the four met as a quartet during the 2018 Resonances Festival Academy, where they were coached by Elisabeth Kufferath and Philippe Graffin, and again at the Rencontres Internationales Musicales d'Enghien, where they participated in masterclasses with Amy Norrington and David Waterman. Soon after they went on to take part in their first competition as a string quartet, the 4th International Music Competition Triomphe de l'Art in Brussels, where they were awarded the Grand Prix as well as the Special Prize for the alumni of the Royal Conservatory in Brussels.

Karski Quartet takes its name from Jan Karski, the legendary World War II resistance-movement figure. Committed as he was to showing others the dramatic truth about the war, the Karski Quartet members strongly believe that every era needs heroes like him. Amid the serious difficulties which the whole human population is facing now, they find Karski's profound compassion and uncompromising attitude an example to be emulated in art as well as in life.

QUATUOR MOSAÏQUES



Quatuor Mosaïques is one of the most prominent period-instrument quartets performing today. The ensemble is highly praised for its atypical decision to use gut-stringed instruments which, in combination with its celebrated musicianship, has cultivated the group's unique sound. The Quartet tours extensively and has won numerous prizes. To coincide with their 30th anniversary in 2017-2018, Quatuor Mosaïques released a disc of the complete Beethoven's Late Quartets for Naïve Records. This will be followed in Autumn 2019 by a disc of Beethoven's Middle Quartets for the same label.

Formed in 1985, the Quartet has appeared in Europe, America, Australia and Japan, and regularly performs in Vienna, Wigmore Hall, Het Concertgebouw Amsterdam and Berlin's Philharmonie. Quatuor Mosaïques frequently appears at leading festivals, including Edinburgh, Salzburg, Luzern, Bremen, Styriarte Graz, Schubertiade Schwarzenberg and Oslo, among others, and collaborates with international artists including Sir András Schiff, Wolfgang Meyer, Sabine Meyer and Miklós Perényi. In 2006, Quatuor Mosaïques was invited to Spain to perform for King Juan Carlos I, using the Monarch's personal collection of Stradivari instruments.

Quatuor Mosaïques has an extraordinarily extensive discography which includes works of Haydn, Mozart, Arriaga, Boccherini, Jadin, Beethoven, Schubert and Mendelssohn as well as modern composers.

TRIO WANDERER



Trio Wanderer rightly deserve their stage-name. Indeed, 'Wanderer' pays homage to Schubert, and more widely to German Romanticism which is often imbued with the leitmotiv of the wandering traveller. These three French musicians are avid open-minded wandering travellers who explore the musical world, spanning the centuries from Mozart and Haydn to nowadays. Acclaimed for its extraordinarily sensitive style, almost telepathic understanding of each other and technical mastery, the Trio Wanderer is one of the world's foremost chamber ensembles.

Called a 'Wandering Star' by the Strad Magazine, the Trio has performed on the most prestigious music stages: Berlin's Philharmonic, Paris' Théâtre des Champs Élysées, Wiener Musikverein, London's Wigmore Hall, Milan's Teatro alla Scala, Barcelona's Palau de la Musica, Washington's Library of Congress, Rio de Janeiro's Teatro Municipal, Tokyo's Kioi Hall, Zürich's Tonhalle and Amsterdam's Concertgebouw. They have also collaborated with artists such as Yehudi Menuhin, Christopher Hogwood, François-Xavier Roth and Charles Dutoit.

After producing two CDs released by Sony Classical, the Wanderer Trio began a new partnership with Harmonia Mundi in 1999. Since then, twenty recordings have been released and have been awarded prizes including Critic's Choice and Editor's Choice in Gramophone, CD of the Month by the BBC Music Magazine and the Diapason d'Or of the Year.

BENYOUNES QUARTET



Over the last decade the Benyounes Quartet has forged a reputation for fresh, vivid performances and interpretations of refinement and integrity. The quartet's international accolades include prizes at both the 2014 Orlando International String Quartet Competition and the 2012 International Sandor Vegh String Quartet Competition in Budapest. They have established a presence at major venues including Wigmore Hall, King's Place, Vienna Konzerthaus, Queen Elizabeth Hall and the Purcell Room and at festivals such as Verbier, Aix-en-Provence, Aldeburgh and West Cork Chamber Music.

Formed at the RNCM in 2007, the Benyounes Quartet was subsequently awarded the Royal Philharmonic Society's Julius Isserlis Scholarship to study with Gábor Takács-Nagy at the Haute École de Musique in Geneva.

Outreach and education work have always been important to the quartet and they have become known for their unique workshops and communication skills with young people. They have championed contemporary works by both established and emerging composers, premiering new works by Poul Ruders, Philip Cashian, Simon Bainbridge, Deirdre Gribbin and John Woolrich.

Their debut recording of Mozart Piano Concertos with pianist Jeremy Young was released on Meridian Records to critical acclaim. Their forthcoming disc for Champs Hill entitled 'Innovators' will be released in the Spring.

BIOGRAPHIES

ACOUSTRONIC



Inclusive Creativity is a concept devised by Professor Frank Lyons at Ulster University in collaboration with key partners such as Share Music Sweden, Drake Music Project and Stravaganza, which aims to level the playing field in performance and composition for disabled musicians by developing new technologies and methodologies for their use. This academic and artistic approach has since been carried through into a range of research projects including Sharing the Stage and NonZeroSum.

As part of these projects, the Acoustronic ensemble was formed, a mix of disabled and non-disabled musicians. They meet weekly to improvise, compose and perform using digital and acoustic instruments. A team comprising undergraduate, masters and PhD researchers works with the ensemble to investigate digital instrument-building and compositional and improvisational approaches in inclusive music settings.

One key imperative has been the need to develop a new repertoire for inclusive ensembles. This has led to a range of exciting initiatives to train emerging and established composers in specific techniques and approaches. Through collaborations with St Magnus International Music Festival in Orkney and the Walled City Music Festival, Inclusive Creativity have run composer workshops that have generated a number of new pieces, with the Acoustronic ensemble at the heart.

TRIO GASPARD



Founded in 2010, Trio Gaspard is one of the most sought-after piano trios of its generation, praised for their unique and fresh approach to the score. Trio Gaspard is invited to perform regularly at major international concert halls, such as Wigmore Hall, Berlin Philharmonie, Grafenegg Castle Austria, Salle Molière Lyon, NDR Rolf-Liebermann Hall, Hamburg and Shanghai Symphony Hall as well as making appearances at festivals such as Heidelberger Frühling, Mantua Chamber Music Festival, and PODIUM Festival Esslingen.

Trio Gaspard, whose members hail from Germany, Greece and the UK, are winners of three major international competitions since their inception. They won first prizes and special prizes at the International Joseph Joachim Chamber Music Competition in Weimar, the 5th International Haydn Chamber Music Competition in Vienna and the 17th International Chamber Music Competition in Illzach, France.

All three members are successful soloists in their own right and continue to pursue their solo careers, giving recitals and performing concertos in prestigious venues including the Tonhalle Zürich, Megaron Music Hall Athens, Teatro Verdi di Firenze, Konzerthaus Vienna, Berlin Philharmonie, Rudolfinum Hall Prague and Royal Festival Hall London.

Trio Gaspard is delighted to have been awarded a fellowship from the RNCM.

HEATH QUARTET



The dynamic and charismatic Heath Quartet are fast earning a reputation as one of the most exciting British chamber ensembles of the moment. In May 2013 they became the first ensemble in 15 years to win the prestigious Royal Philharmonic Society's Young Artists Award. Formed in 2002 at the Royal Northern College of Music they were selected for representation by YCAT, were awarded a Borletti-Buitoni Special Ensemble Scholarship and in 2012 won Ensemble Prize at the Festspiele Mecklenburg-Vorpommern.

Their recording of Tippett's string quartets (Wigmore Live) received widespread acclaim and won the 2016 GRAMOPHONE Chamber Disk of the Year. A subsequent release on Harmonia Mundi of Tchaikovsky: Quartets 1 & 3 was selected as Disk of the Week by both The Sunday Times and BBC Radio 3. The Quartet's complete Bartók cycle (recorded live at the Wigmore Hall) was released by Harmonia Mundi in June 2017.

The Heath Quartet regularly enjoy working with a host of talented collaborators including Anna Caterina Antonacci, Ian Bostridge, Adrian Brendel, Stephen Hough, Anthony Marwood, Mark Padmore, Lawrence Power, Carolyn Sampson, plus even venturing into the world of jazz with a 'Wigmore Late' concert together with saxophonist Trish Clowes and pianist Gwilym Simcock.

This season the quartet has performances in Berlin, New York, Philadelphia and Toronto, among others.

SIMON ROWLAND-JONES



Performer, editor, composer and teacher, Simon Rowland-Jones has always led a busy and multifaceted musical life. He was founder violist of the Chilingirian Quartet, in which he played for a total of ten years. He subsequently performed with many other leading chamber groups.

His solo CDs, on the Meridian and Etcetera labels, include recordings of Schumann, Schubert, Bloch, Benjamin Dale and the complete Bach Cello Suites, the 6th suite on a specially constructed 5-string viola. Peters Edition published his viola transcription of the suites shortly after the recording was made and he then went on to make a new critical/performing edition of the Haydn String Quartets, a project which lasted 15 years.

Simon Rowland-Jones has always been a composer too, taking lessons with Nadia Boulanger at the Yehudi Menuhin School. His many works include works for viola, five string quartets, two string quintets, a string octet, a string trio, a piano quartet, two piano trios, songs, and 'A Turn Outside', a musical adaptation of a play by Stevie Smith composed for Dame Josephine Barstow.

He teaches viola and chamber music at the RCM and at GSMD, and is, alongside Barry Cheeseman, a co-director of the North Norfolk Music Festival.

BIOGRAPHIES

HARVEY DAVIES



Harvey studied the piano with Helen Davies, David Parkhouse and Ryszard Bakst and is well known as a chamber musician and accompanist. He has worked with many eminent musicians including Atar Arad, Alison Balsom, Rebecca Evans, Janet Hilton, Guy Johnston, and Jennifer Pike. Recent collaborations include Shostakovich, Schumann and Brahms piano quintets with the Callino Quartet in France, Spain and the UK, the Shostakovich Quintet with the Benyounes Quartet in Portugal and recitals with Matthew Hunt and Matthew Barley. Harvey continues a busy and varied career as a chamber musician with frequent recitals in the UK and Europe.

Harvey is the founder and Director of the Pleyel Ensemble, the pianist in Ensemble Cymru, Teaching Fellow in Historical Performance and staff pianist at the RNCM.

Helen and Harvey Davies are a mother-and-son piano duet team. Their recordings include a disc of Romantic music and works written for them by Welsh composers entitled "Diversity" which was MusicWeb International's CD of the month in December 2008. Composers who have written for them include Alun Hoddinott, Nicola Lefanu, Jeffrey Lewis, Brian Hughes, John Metcalf, Bill Connor and Pwyll ap Sion.

JEREMY YOUNG



Jeremy is the Head of Chamber Music at the RNCM. He coaches all disciplines in ensemble performance specialising in piano chamber music, and is also a Senior Piano Tutor in the School of Keyboard Studies.

A founder member of the Manchester Piano Trio, Jeremy has also partnered many of the world's most distinguished musicians including Mark Padmore, Julian Bliss, Roderick Williams, and Karine Georgian in venues such as the Lincoln Center (New York), Herbst Theater (San Francisco), National Concert Hall (Dublin), Esplanade Hall (Singapore), and Wigmore Hall. Festival appearances include Mecklenburg -Vorpommern, Graz, Lake District, Harrogate, Endellion, Brighton, City of London and Dartington.

He has also appeared as solo recitalist at the Hong Kong Academy of Performing Arts, The Arts House (Singapore), Hsingchu Concert Hall (Taiwan), Bridgewater Hall (Manchester) and the Southbank Centre and has performed concerti under the baton of Sir Richard Hickox and Marcus Stenz.

Jeremy has broadcast for BBC Radio 3, Classic FM, RTÉ Lyric FM, BBCTV, Channel 4 and radio in USA, China, Russia and much of Europe. His recordings are available on EMI Asia, Decca, Sony, Meridian, Signum, Champs Hill and Somm. He recently released a disc of chamber music by William Sterndale - Bennett with the Villiers Quartet.

ROB BUCKLAND



Rob Buckland is Deputy Head of Chamber Music (Wind, Brass and Percussion) and Tutor in Saxophone.

He is internationally acclaimed as one of the most distinctive and versatile saxophonists of his generation. Appearing as concerto and recital soloist with his Equivox Trio and with the Apollo Saxophone Quartet, he performs throughout the world. He has appeared as concerto soloist with the Chinese National Orchestra, Macau Chamber Orchestra, Austrian Radio Orchestra, CBSO, RLPO, Orchestra of Opera North and Slovenian Army Band.

He has commissioned and recorded music from many of today's leading composers and recently released a recording of commissioned concertos with the RNCM Wind Orchestra. He regularly works with ensembles such as the Michael Nyman Band, London Saxophonic, BBC Philharmonic, Hallé and RLPO, as well as many jazz ensembles.

His compositions feature not only on the concert stage but are a popular part of the ABRSM, Trinity and Guildhall syllabi. Since 1997 he and Andy Scott (from 2000) and Carl Raven (from 2008) have established the UK's largest and most active saxophone programme at the RNCM. Rob also co-directs the RNCM Saxophone Day, the UK's largest annual saxophone event. In 2001, to mark 15 years of teaching at the RNCM, Rob published a major book *Playing the Saxophone*.

DONALD GRANT



Violinist Donald Grant is Deputy Head of Chamber Music (Strings) at the RNCM.

Donald studied at the RNCM with the late Christopher Rowland between 1998 and 2002, before returning for a two-year term as Junior Fellow in Chamber Music with the Elias String Quartet.

As a member of Elias Donald has performed in concert halls and festivals around the world, and has made many prize-winning recordings. The Quartet is now one of three RNCM Ensembles-in-Association alongside the Talich Quartet and Sitkovetsky Trio.

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