

Musicfest Aberystwyth 2006

Artistiaid Preswyl / Tiwtoriaid
Resident Artists / Tutors

Medici Quartet

David Le Page *ffidil / violin*
Stephen Morris *ffidil / violin*
Ivo-Jan van der Werff *fiola / viola*
Anthony Lewis *soddgrwth / cello*

Guy Johnston *soddgrwth / cello*
Philippa Davies *ffliwt / flute*
John Anderson *obo / oboe*
David Campbell *clarinét / clarinet*
Martin Gatt *basŵn / bassoon*
Paul Archibald *trwmped / trumpet*
Juliet Edwards *piano*
Tom Poster *piano*
Jan Willem Nelleke
piano (Iseldiroedd / Netherlands)
Stephanie Newberry *telyn / harp*

Snapdragon

Sarah Field *sacsoffon / saxophone*
Mike Hamnett *offer taro / percussion*

Thomas Schulze *tenor*

Simon Lane *piano*

Franz Anton Krager *arweinydd /*
conductor (UDA / USA)

Paul Sanders *arweinydd / conductor*

Peter Lieuwen *cyfansoddwr / composer*
(UDA / USA)

Richard Stokes *darlithydd / lecturer*

Artistiaid o Gymru / **Welsh Artists**

Catrin Finch *telyn / harp*

Mavron Quartet

Christiana Mavron *ffidil / violin*

Katy Rowe *ffidil / violin*

Rebekah Brown *fiola / viola*

Sarah Stevens *soddgrwth / cello*

John Metcalf *cyfansoddwr / composer*

Dydd Iau 27 Gorffennaf
Thursday 27 July

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*Neuadd /* **Joseph Parry Hall**  
*Maes Lowri/* **Laura Place**

*1.30 Cyngerdd Amser Cinio*

**1.30 Lunchtime Concert**

***A fyddech chi mor garedig â pheidiwch â difetha'r cyngerddau gyda sŵn dieisiau***

*Rydym ni i gyd yma i fwynhau'r gerddoriaeth. Mae pesychu, ffonau symudol, galwyr electronig a phapurau losin i gyd yn amharu ar ein mwynhad.*

*Os gwelwch yn dda, a wnewch chi ddiffodd ffonau a mygu unrhyw beswch na ellir ei osgoi a'n helpu ni i fwynhau'r cyngerdd.*

**Please don't spoil concerts with unwanted noise**

We're all here to enjoy the music. Coughs, mobile phones, electronic pagers and sweet wrappers all detract from our pleasure.

Please switch off phones and stifle any unavoidable coughs and help us to enjoy this concert to the full.

## Mavron Quartet

**Christiana Mavron** *-ffidil /violin*

**Katy Rowe** *-ffidil /violin*

**Rebekah Brown** *-fiola /viola*

**Sarah Stevens** *-soddgrwth /cello*

# Rhaglen / Programme

## Quartet in C, Op. 76, no. 3 'Emperor'

J. Haydn  
(1732-1809)

*Allegro \* Poco adagio cantabile \* Allegro: minuet \* Finale: presto*

The most famous of Haydn's opus 76 quartets on account of the second movement variations on the Emperor's hymn tune, it was composed in 1797 and dedicated to Count Erdödy. The first movement provides a suitably majestic introduction to the second movement, and with its heavy concert hall treatment is a legacy of Haydn's Salomon quartets composed for the Hanover Square rooms in London. In the development section the main theme is transformed into a wild German dance. It contains brilliant and difficult writing for the first violin.

Haydn had composed the national anthem for the Emperor only a few months earlier (although the tune itself had a much older history). It makes a simple and very beautiful theme for a wonderful set of four variations. Variation one, *sempre piano*, is scored for just the two violins, the second violin having the melody. In the second variation the theme is on the cello, while the viola has the theme in the third. The final variation gives the theme to the first violin and returns to the full theme with rich harmony. Robbins Landon quotes Cecil Gray: "Never has a reigning monarch been the recipient of such heartfelt and beautiful music. It inhabits the worlds of religion, of national politics and of pure art". In the final variation the tune returns to the first violin.

The fast allegro is a buffer between the second and final movements, with a particularly fine trio. A strong Finale is needed to balance the architectural structure. It is hugely unsettled, begins in the minor but goes to the major just before the end. Hans Keller writes of "the miracle of the eminently final minor mode finale". The richness of this quartet is almost symphonic in scale.

David Matthews

## 'Ystwyth'

Gareth Churchill

### *World Premiere*

My first string quartet 'Ystwyth' comprises three movements, each of which was inspired by locations on, or close to the river Yswyth as it flows to its mouth in Cardigan Bay. The first movement 'Aber' (estuary) took its starting point from the estuary at dovey junction, where occasional land masses surface from the expansive marsh-land of the estuary: Similarly in the piece, a modal theme repeatedly surfaces from a (mostly) homogenous string texture. The second movement 'Cylch' (cycle) is based upon the gorsedd stone circle in the grounds of Aberystwyth castle (near the river's mouth). The quartet moves through a cycle of harmonic 'fields', the durations of which are dictated by the physical distances between the stones in the circle. A short theme (representing the circle's altar) is heard from all parts of the circle and builds to the movement's climax before returning to the opening material as the cycle is complete. The finale 'Fel Cathod Bach' (like kittens) is a tribute to one of Wales' finest composers, Grace Williams: Its structure is based upon Welsh Penillion singing (as is one of Williams' best works) and it is dependant on scotch snaps and Lydian (raised) fourths, both fingerprints of Williams' music. The title was inspired by a dying tree on Bronglais Hill, Aberystwyth which reminded me of M. R. James' story 'The Ash Tree', in which James describes the movement of the creatures living inside the tree as being 'like a kitten'; this prompted the sounds and delicate nature of the recitative solos. Additionally, the works title 'Ystwyth' (flexible) refers to the way that often a small number of musical ideas are wound around each other to create textures.

Gareth Churchill

## Quartet in E minor, Op. 44 no. 2

F. Mendelssohn  
(1809-47)

*Allegro assai appassionato \* Scherzo – allegro di molto  
Andante \* Presto agitato*

Von Bülow called Mendelssohn the most complete master of form after Mozart. Composed in 1837 during his honeymoon in Freiburg, this quartet was the earliest of the three opus 44 to be written. It strongly resembles the violin concerto which he started soon afterwards. The fine opening to the first movement is followed by a masterly second theme. The scherzo is beautifully scored and wholly delightful, while the andante is a lovely 'song without words', delicate and mournful in feeling. The tumultuous final presto is 'joy unbounded' with an impassioned second theme.

David Matthews

## The Mavron String Quartet

Formed in September 2002 the Mavron Quartet is being welcomed as one of Wales' most exciting and talented young ensembles. Comprising of graduates of both the Royal Welsh College of Music and Drama and the Guildhall School of Music and Drama, the Quartet won the inaugural Cavatina Chamber Music Prize whilst its members were all studying at the Royal Welsh College of Music and Drama in 2003. In 2004 the Mavrons were appointed Junior Fellows in chamber music at the RWCMD and in March of 2005 they were selected to join Yehudi Menuhin's highly prestigious Live Music Now! scheme.

The Quartet has performed extensively within both Wales and abroad. In September of 2005 the quartet gave recitals in Brussels as a part of the Flanders International Festival whilst in 2003, at the invitation of Lady Suzanna Walton they gave a series of recitals in Ischia, Italy at the home of her former husband the late Sir William Walton.

Appearances in Wales include recitals at the Royal Welsh College of Music and Drama, the National Museums and Galleries of Wales, the Reardon Smith Theatre, St David's Music Festival, the North Wales International Music Festival, and an ongoing residency at the Gate Arts Centre in Cardiff.

Always keen to pursue new avenues the quartet has participated in a number of interesting projects. They have recorded for Judie Tzuke, Alex Parks, and Mervyn Burch and have been involved in film and multimedia productions for Spinning Head Films and Red Eye Music. Other previous projects have included an appearance on Star Radio.

The Quartet is currently developing an educational and outreach programme through which they undertake work on behalf of both the Cavatina Chamber Music Trust and Live Music Now!

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Neuadd Joseph Parry Hall **Maes Lowri / Laura Place**

2.30 Dosbarth Meistr Ffidil a Fiola

2.30 Violin and Viola Masterclass

David Le Page – *ffidil / violin*

Ivo-Jan van der Werff – *fiola / viola*

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### **David Le Page** – *ffidil / violin*

David Le Page was born in Guernsey and began playing the violin at the age of seven. He is one of the most original and exciting British violinists of his generation with a career encompassing solo appearances, chamber music, master classes, the commissioning of new works and education as well as being in demand as a concert master and recording artist in the United Kingdom and all over the world. He gained a place at the Yehudi Menuhin school aged eleven studying there with Margaret Norris, Mauricio Fuks and Sidney Griller and completed his studies with Igor Ozim at the Bern Conservatoire. He was a prize-winner in the Yehudi Menuhin International Violin competition and came 2<sup>nd</sup> in the BBC Young Musician of the Year.

An experienced chamber musician he is leader of the renowned Medici quartet and was previously a member of the Kreutzer quartet with whom he recorded and broadcast extensively. He performed for two years with the highly acclaimed music theatre group the Gogmagogs taking part in shows at the Edinburgh Festival and in New York. Since 1995 he has been the violinist for the Composers Ensemble with whom he has appeared at the Hoxton, Huddersfield, Brighton and Aldeburgh festivals as well as at the BBC Proms. During the past ten years he has been the duo partner of pianists Charles Owen, Tim Horton, Catherine Edwards and Tom Ades.

David works frequently with the jazz pianist Keith Tippett, as part of his piano quintet and has performed with him in Paris, Le Mans, and Holland, Italy and at the Queen Elizabeth Hall in London. The quintet was recorded on the Avant label in January 2000.

In 1999 he was invited to become leader of the critically acclaimed Stratford-upon-Avon based Orchestra of the Swan with whom he performs as soloist and director on a regular basis. He has also led the London Festival Orchestra, the Brunel Ensemble and Continuum as well as being soloist/director with the English Mozart Ensemble, the Le Page Ensemble, New English Sinfonietta and Vivaldi Camerata.

In August 2000 he recorded the complete violin repertoire for the Associated Board syllabus with the pianist Martin Jones. These eight CDs have subsequently been released on Warehouse Records.

He formed the electro-acoustic ensemble Subway Piranhas in 1998 composing and arranging several pieces for them as well as being their musical director. They performed to a sell out audience at the South Bank as part of the Rhythm Sticks festival in 2000 and also at the Chichester festivities.

David retains strong links with the island of Guernsey, playing and coaching there regularly. The year 2002 saw him returning there to give the opening concert in a festival celebrating the 200<sup>th</sup> anniversary of Victor Hugo's birth. For this occasion he formed the flexible chamber ensemble Camera Obscura with whom he devised and wrote the programme which was performed at Victor Hugo's house. Recent Camera Obscura projects have included playing at the opening concert of the 2004 Yehudi Menuhin International violin competition performing music written by the group and a concert of French and English music from 1200 to the present day as part of the 2<sup>nd</sup> Victor Hugo festival.

David plays on a violin by Jean-Baptiste Vuillaume made in 1874 and currently lives in Northamptonshire.

### **Ivo-Jan van der Werff** – *fiola / viola*

Ivo-Jan van der Werff studied at the Royal College of Music in London with Margaret Major where he won the major viola and chamber music prizes. After having lessons with Peter Shidlof he won a scholarship to study in Germany with Bruno Giuranna.

In 1979 he was a founder member of the Faber Trio (flute, viola, harp) which toured extensively throughout the UK and Europe.

In 1983 he was asked to join the Medici String Quartet with whom he has toured in over 30 countries on 5 continents, played regularly on radio and television and made more than 40 recordings including an acclaimed complete cycle of the quartets of Beethoven.

He has given many recitals with his duo partner Simon Marlow taking him as far afield as New York, Iceland, Hong Kong and New Zealand and also many appearances as a soloist, most notably with the Philharmonia Orchestra. His solo recordings include the sonata for viola and piano by Max Reger on ASV and the complete viola works of Arnold Bax, recently released on the Koch Schwann label.

He has played in many film and TV scores and is regularly invited to appear as guest principal viola with many of the countries leading orchestras.

Ivo-Jan is a professor of viola and chamber music at the Royal College of Music and plays on a Giovanni Grancino viola circa 1690.

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Neuadd Fawr / Great Hall **Canolfan y Celfyddydau** **Aberystwyth Arts Centre**

6.30 Cerddoriaeth yn y Cyntedd (am ddim)
6.30 p.m. Foyer Music (free)

Band Mawr Musicfest
Musicfest Big Band

Neuadd Fawr / Great Hall
Canolfan y Celfyddydau
Aberystwyth Arts Centre

8.00 *Cyngerdd yr Hwyr*
8.00 Evening Concert

Ensemble Chwyth Musicfest
Musicfest Wind Ensemble

arweinydd **Paul Sanders** conductor

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*Rhaglen / Programme*

**Symphony for Wind Instruments in E<sup>b</sup>, (The Happy Workshop)**

**Richard Strauss**  
(1864-1949)

*Allegro con brio \* Andantino sehr gemächlich \* Menuet, Etwas lebhaft \* Einleitung - Allegro*

In 1943 the 79-year-old composer, ailing and depressed by the war, had not written a note of music for two years since his opera 'Capriccio', a piece of outright escapism. He broke his silence with a sonatine in F for wind instruments entitled 'Aus der Werkstatt eines Invaliden' (from the workshop of an invalid) which shows his state of mind at the time. A year later he began work on the E<sup>b</sup> Symphony, on the last page of which, he wrote the more optimistic (translated from the German) "Happy Workshop. To the spirit of the divine Mozart at the end of a life filled with gratitude". He had intended another lightweight Sonatine, and it is sometimes entitled as such, but force of habit and a more positive outlook gave him the strength to write a piece of symphonic proportions. It also encouraged him to a clutch of late works including the oboe concerto and the sublime 'Four last songs' in 1948.

It is the spirit of Mozart rather than his idiom which Strauss wished to emulate, although the inclusion of a minuet might suggest pastiche. The harmonic language is unmistakable and, apart from occasion suggestions of his own earlier music the only recognisable quotation is the lament from 'Der Ring des Nibelungen', Wagner being Strauss' other idol.

Like other German composers he, rather confusingly combines Italian and German instructions. 'Sehr gemächlich' is very easy going, 'Etwas Lebhaft' fairly lively and 'Einleitung' suggests the untranslatable Italian, Andante.

*Egwyl / Interval*

**Serenade in B<sup>b</sup> (Gran Partita) K361**

**for 12 wind instruments and double bass**

**Mozart**  
(1756-91)

*Largo - Molto allegro \* Menuetto \* Adagio \* Menuetto \* Romance (Adagio)*  
*Theme and Variations \* Finale - Molto allegro*

Written in 1781, the B<sup>b</sup> Serenade was probably performed by members of the Munich Opera Orchestra during preparations for the first performance of 'Idomeneo'. There is a possibility that it was played at his wedding to Constanza. It may equally have celebrated his utter pleasure at being released from the Archbishop's employment in Salzburg.

He must have had good reason to produce a work which stands apart in grandeur from his lighter Serenades and Divertimenti. It is twice the length of any other composition in this genre having seven instead of the more usual five movements and their development is considerably more complex. It is written for a completely original combination of 2 oboes, 2 clarinets, 2 basses-horns, 4 French horns, 2 bassoons and double bass (the contra bassoon had only been developed by Heckel in the 1770's and was a rare animal).

**Notes by Peter Kingswood**

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Paul Sanders - *arweinydd* / conductor

Paul Sanders studied at Dartington, the Roehampton Institute and the University of Surrey. As Musical Director of the Lydian Orchestra he has performed as clarinet soloist and conducted in the UK and abroad. He has also performed extensively playing opera, chamber and orchestral music, broadcast on radio and recorded for Sain.

Working freelance, his schedule combines performance as clarinetist and conductor, with coaching chamber music, teaching and leading workshops. He is a founder member of the Clarinet Quartet Ensemble.

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*Rhestr o ddigwyddiadau dyddiol ar gyfer gweddill yr wythnos - oni bai y nodir yn wahanol, byddant i gyd yn cymryd lle yng Nghanolfan y Celfyddydau, Aberystwyth.*

**Schedule of daily events for the rest of the week - unless otherwise stated they will all take place at the Aberystwyth Arts Centre**

**GWENER 28 GORFFENNAF**

**1.30 CYNGERDD AMSER CINIO**  
**Neuadd Joseph Parry, Maes Lowri**

**Philippa Davies** - fflwt  
**Jan Willem Nelleke** - piano

**FRIDAY 28 JULY**

**1.30 LUNCHTIME CONCERT**  
**Joseph Parry Hall, Laura Place**

**Philippa Davies** - flute  
**Jan Willem Nelleke** - piano