

# Musicfest Aberystwyth 2008

*Artistiaid Preswyl / Tiwtoriaid*  
**Resident Artists / Tutors**

*Pedwarawd* **Sacconi Quartet**

**Ben Hancox** *feiolin / violin*  
**Hannah Dawson** *feiolin / violin*  
**Robin Ashwell** *fiola / viola*  
**Cara Berridge** *soddgrwth / cello*

*Pedwarawd Piano Manceinion*

**Manchester Piano Quartet**

**Eyal Kless** *feiolin / violin*  
**Graham Oppenheimer** *fiola / viola*  
**Nicholas Jones** *soddgrwth / cello*  
**Martin Roscoe** *piano*

*Pedwarawd* **Solstice Quartet**

**Jamie Campbell** *feiolin / violin*  
**Nicholas Shardlow** *feiolin / violin*  
**Meghan Cassidy** *fiola / viola*  
**Gregor Riddell** *soddgrwth / cello*

**Yuri Vodovoz** *feiolin / violin*

**Guy Johnston** *soddgrwth / cello*  
**David Campbell** *clarinét / clarinet*  
**Paul Archibald** *trwmped / trumpet*  
**Juliet Edwards** *piano*  
**Tom Poster** *piano*  
**Simon Lane** *piano*  
**John Flinders** *piano*

**Sarah Field** *sacsoffon / saxophone*  
*ac ioga / yoga*

**Paul Nolen** *sacsoffon / saxophone*

**Martene Grimson** *soprano*

**Veronica Veysey Campbell** *llais / voice*

**Paul Sanders** *clarinét / clarinet*  
*areinydd / conductor*

**Richard Stokes** *siaradwr / speaker*

*Cerddorfa Aurora*

**Aurora Orchestra**

**Nicholas Collon** *arweinydd / conductor*

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*Artistiaid o Gymru*

**Welsh Artists**

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**John Metcalf** *cyfansoddi / composition*

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*Triawd* **Huw Warren Trio**

**Huw Warren** *piano*  
**Paula Gardiner** *bâs / bass*  
**Zoot Warren** *drymiau / drums*

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*Côr Ieuenctid Cenedlaethol Cymru*

**National Youth Choir of Wales**

**Ralph Allwood**

*cyfarwyddwr cerddorol / musical director*

**Christopher Whitton** *organ*

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*Yn Cynnwys Cystadleuaethau*

*Cerddorion Ifanc Dyfed*

**Including Prizewinners of the  
Dyfed Young Musician of the  
Year**

*Dydd Sadwrn 26 Gorffennaf*  
**Saturday 26 July**

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*Stiwdio /The Studio*  
*Canolfan y Celfyddydau*  
**Aberystwyth Arts Centre**

*10.00 Dosbarth Meistr Agored*  
**10.00 Open Masterclass**

*Cyfle i unrhyw gerddor clasurol lleol i berfformio darn o'i ddewis a  
derbyn beirniadaeth oddi wrth un o diwtoriaid Musicfest*

An opportunity for any local classical musicians to perform a piece of  
their choice and receive professional guidance  
from one of the Musicfest tutors

*Mynediad am ddim / Admission Free*

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[www.musicfest@aber.ac.uk](http://www.musicfest@aber.ac.uk)

# Rhaglen / Programme

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

8.00 *Cyngerdd yr Hwyr*  
**8.00 Evening Concert**

## *Pedwarawd Piano Manceinion* *Manchester Piano Quartet*

*Eyal Kless* feiolin / violin  
*Graham Oppenheimer* fiola / viola  
*Nicholas Jones* soddgrwth / cello  
*Martin Roscoe* piano

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### **Piano Trio in C, Hob XV:27, op 75 no 1** .....**Joseph Haydn** (1732-1809)

*Allegro \* Andante \* Finale: Presto*

Haydn composed around 45 piano trios – the exact number is uncertain because some have been lost and the authenticity of others is doubtful. There is, however, no doubt about the authenticity of the three trios XV:27 to XV:29, which were dedicated to Therèse Jansen-Bartolozzi, a pupil of Muzio Clementi and an esteemed keyboard player of the day. They were probably written in 1795, while Haydn was on tour in England, and were published in 1797 as "sonatas for the piano-forte, with an accompaniment for violin and violoncello." They are especially fine examples of Haydn's writing for piano trio.

The piano trio was perhaps the most popular form of chamber music in the late 18th century. Because of the limitations of the instruments of the time, the form was usually treated as a piano sonata with the piano reinforced by the cello and the violin; the cello usually doubled the bass of the piano and the violin, although given some opportunities for independent melodic enterprise, spent most of its time reinforcing the upper register of the piano. It was Beethoven and the development of new instrument-making techniques that led to the modern idea of the piano trio as a partnership of equals. Haydn's trios are largely in the earlier style and so, despite the undoubted musical quality of many of them, they have not retained the popularity of his string quartets. The three trios of this set do, however, go beyond these limitations and this trio, particularly in the slow movement, treats the violin and the cello as important partners in the ensemble.

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### **Piano Quartet in E<sup>b</sup>, K493** .....**Wolfgang Amadeus Mozart** (1756-1791)

*Allegro \* Larghetto \* Allegretto*

The piano quartet was a novel ensemble when Mozart wrote his G minor quartet, K478, in October 1785, although the fourteen year old Beethoven had composed three piano quartets earlier that year. That quartet did not prove commercially profitable, probably because it was too difficult for amateurs, who formed the main market such works. Mozart, however, seemed to enjoy the challenge presented by writing for such an ensemble and, less than a year later, composed his second piano quartet, K493. Both quartets soon overcame this lukewarm initial reception to such an extent that, a few days before Mozart's death in 1791, a critic in the *Musikalische Korrespondenz der deutschen filarmonischen Gesellschaft* wrote that the E flat quartet was 'written with that fire of the imagination and that correctness that have won for Herr M. the reputation of one of the best composers in Germany'.

Mozart typically chose the key of E flat for his most relaxed and mellow works, and this quartet is no exception. The first movement is full of lyrical themes. The development section is dominated by the graceful second subject, which is initiated by the piano and immediately taken up by the violin. The theme reappears in the coda played as a three-part canon by the strings.

The beautiful slow movement, in A flat, is in full sonata form, shares the warmth and chromatic richness of the G minor Quartet's Andante. It demonstrates Mozart's skill in balancing the different instruments in the ensemble. The final movement is a rondo, again full of lyrical melody. Alfred Einstein wrote that the main theme of the rondo was "the purest, most childlike and godlike melody ever sung".

## Egwyl /Interval

### Piano Quartet No 2 in A major, op 26 .....Johannes Brahms (1833-1897)

*Allegro non troppo \* Poco adagio \* Scherzo - trio: poco allegro*

*Finale - allegro*

Brahms' three piano quartets were conceived in the years just before and after the death of his friend and mentor, Robert Schumann. Schumann's death and Brahms' complicated relationship with his widow, Clara, made this an emotionally distressing time for the young composer. He could not complete the first of the quartets, which he worked on in 1855 and 1856, and laid it aside - it was eventually to appear, extensively modified, as his third piano quartet, op 60, in 1875. In 1857 he started work on the G minor quartet, op 25, which received its first performance in Hamburg in 1861, with Clara Schumann at the piano. The A major quartet, op 26, had to wait for its first performance until Brahms moved to Vienna, where it was premiered in November 1862, a fortnight after an immensely successful performance of opus 25.

Despite the fashion for romantic 'Sturm und Drang' and for music based on nationalist myths and patriotic themes, Brahms had spent a great deal of time studying the works of Haydn, Mozart and Beethoven and, by the time he came to write the piano quartets, he had firmly elected to write music that had no specific 'programme' and was conceived in the spirit of the classical masters, although certainly not sticking slavishly to their models or their methods.

This piano quartet is an even more substantial work than its predecessor, and lasts around 50 minutes. Like its predecessor, its structure and architecture are more symphonic than many a well-known early symphony and one senses a symphony trying to get out. If the G minor quartet, like so much of Brahms' music, makes us feel his debt to Beethoven, this quartet, particularly in the piano writing and in its tunefulness, makes us aware of how much he owed to Schubert.

Although the drama, structure and deft use of short motives Brahms derived from his study of the works of Beethoven are ever-present, the dolce parts of the first movement owe more to Schubert in terms of the lighter, more lyrical quality of the music. This is particularly obvious in his piano writing.

The first movement is a very substantial piece in full sonata form. However, it is easy to ignore the formal subtleties in the delight of the melodic richness. The slow movement is based on a beautiful melody that uses offset rhythms to great effect. It is interrupted by more impassioned material but the original melody always returns and the movement ends as beautifully as it began. The scherzo begins with the strings playing a winding legato melody in unison that leads into the waltz-like scherzo. In most scherzo and trio movements, the trio is lighter and more lyrical than the surrounding scherzo; Brahms reverses this pattern here and the trio is more dramatic than the material that surrounds it. The final movement is a rondo that has some of the rumbustiousness of the gypsy rondo in the opus 25 quartet; it ends, like that work, with a grand finale that could have been written for a symphony.

Frank Bott

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### Pedwarawd Piano Manceinion / Manchester Piano Quartet

The four highly respected international musicians who make up the Manchester Piano Quartet bring a wealth of chamber music experience and compelling artistry to this wonderful repertoire. They have performed at international festivals such as 'Music in Great Houses' in Ireland, and the St. Cyprien International Arts Festival, France; they were resident at the Aberystwyth International Festival 2008 and make a welcomed return this year. They have performed at many leading music societies and concert series in the UK, including the international series at Djanogly Hall, Nottingham, Leicester and Lincoln. They perform all three of the great piano quartets of Brahms, as well masterpieces by Mozart, Schumann, Fauré, Schnittke and others.

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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**

### Sul 27 Gorffennaf / Sunday 27 July

#### 1.30 Cyngerdd Amser Cinio / Lunchtime Concert Neuadd Joseph Parry, Maes Lowri / Joseph Parry Hall, Laura Place

*Yn cynnwys Enillwyr Gwobrau yng nghystadleuaeth Cerddorion Ifanc Dyfed*  
**Including Prize Winners of the Dyfed Young Musician of the year**

Hannah Browne obo / oboe  
Cathryn Rees feiolin / violin  
Sarah Davis cyfansoddi / composition  
Rupert Browne corn Ffrengig / French horn

£9 (£6)

#### 2.45 Dosbarth Meistr Feiolin / Violin Masterclass Neuadd Joseph Parry, Maes Lowri / Joseph Parry Hall, Laura Place

gyda / with Eyal Kless feiolin / violin

Simon Lane piano

£3

#### 7.15 Cerddoriaeth yn y Cyntedd / Foyer Music

Ensemble Pres Musicfest / Musicfest Brass Ensemble

dan arweiniad / directed by Paul Archibald

Am ddim / Free