

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

*8pm Neuadd Fawr, Canolfan y Celfyddydau*

**8pm Great Hall, Aberystwyth Arts Centre**

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

***Musicfest Ensemble***

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*Rhaglen / Programme*

**Beethoven**

*Pedwarawd Llinynnol, op 18 rhif 3*  
String Quartet in D, op18 no 3

**Mozart**

*Pumawd Llinynnol yn G lleiaf, K516*  
String Quintet in G minor, K516

EGWYL / INTERVAL

**Mendelssohn**

*Pumawd Llinynnol rhif 1, yn G lleiaf, op 18*  
String Quintet no 1, in A, op 18

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**Musicfest Ensemble**

**Jamie Campbell (violin)**

Jamie Campbell was born in London in 1982 and has been a regular at Aberystwyth Musicfest from the age of 13. After reading music at Clare College, Cambridge he continued his studies in Vienna, London and Madrid. He is the violinist of the Werther Ensemble and is Principal 2nd violin of Aurora Orchestra. He founded and lead the Solstice Quartet from 2005-2013. In addition, Jamie has appeared as guest leader and principal with the London Sinfonietta, the City of London Sinfonia, the English Chamber Orchestra, with the Scottish Ensemble and with the St. Endellion Festival Orchestra. Jamie has premiered works by composers including Sir Harrison Birtwistle, Alexander Goehr, Nico Muhly, Joseph Phibbs and Giles Swayne, and he has recorded for EMI, Decca, Harmonia Mundi, Warner, Signum Classics and Naxos.

Plans for 2014 include leading the Dmitri Ensemble in recordings for Harmonia Mundi of the complete Shostakovich Chamber Symphonies, tours to Brazil and Australia with Aurora, a tour to Mexico as a guest no. 3 with the Royal Philharmonic Orchestra and performances at various chamber music festivals including Cervo in Italy, Whittington Festival and the inaugural Southwell Music Festival of which he is Associate Artistic Director.

Jamie plays a violin by Wiltrud Fauler, made in New York in 2005.

**Jan Regulski (violin)**

Jan was born in Warsaw. He started playing the violin at the age of 7. As a holder of numerous scholarships he studied with Ina Kertscher at the Hochschule für Musik und Theater in Hannover and Joshua Epstein at the Hochschule für Musik in Saarbrücken.

In 2009 he was awarded a Master of Music Diploma with distinction at the Guildhall School of Music and Drama in London, where he studied with Krzysztof Smietana.

Jan took part in master classes and festivals with Wanda Wilkomirska, Krzysztof Wegrzyn, Tomasz Tomaszewski, Thomas Zehetmair, Szymanowski Quartet, Takacs Quartet, Belcea Quartet and Bernard Greenhouse. He was a founding member of the Idomeneo String Quartet and the Alma Strings Ensemble.

In 2005 he performed as a soloist with the Orchestre Philharmonique du Luxembourg during the first concert in the Philharmonie in Luxembourg. He was an intern and a guest player at the Orchestre Philharmonique du Luxembourg, a guest leader of the Orchestre de Chambre du Luxembourg, as well as a member of the European Union Youth Orchestra. Since 2007 he has been a regular extra player with the London Symphony Orchestra. In 2009 he became a member of the Philharmonia Orchestra.

Since 2012 Jan has been collaborating with Jeunesses Musicales Poland on developing various education projects. He is one of the founders of the Lutoslawski Youth Orchestra, which is the only national youth orchestra in Poland.

Jan is also a yacht skipper. He has been sailing since the age of 10. His numerous voyages include the Mediterranean Sea, the Baltic Sea, the North Sea, the Norwegian Sea as well as the Arctic.

**Rebecca Jones (viola)**

Rebecca completed her studies at the Universität Mozarteum in Salzburg in September 2005 where she was a pupil of Thomas Riebl. While a student there, she was invited to perform the Balcom concerto for viola and cello with the Universität Mozarteum Orchestra under Dennis Russell Davies. This performance, part of Salzburg's 'Mozartwoche', was broadcast on Austrian national radio.

In addition, Rebecca has been successful in national and international competitions including 4th prize in the Lionel Tertis International Viola Competition. She also received a 'star award' from the Countess of Munster Musical Trust and plays with a Pfretzschner bow bought by the Myra Hess Trust.

Rebecca is now the violist of the Callino Quartet, a group founded at the West Cork Music Festival which continues to enjoy a high profile in Ireland as well as regular festival appearances across Europe. They have recorded 3 commercial discs and will soon release their reading of Haydn's Seven Last Words on the Cross. Besides chamber music, she regularly works with London's best chamber orchestras including the City of London Sinfonia, the Academy of St Martin-in-the-Fields, London Concertante, Aurora Orchestra and the baroque group Arcangelo.

**Simon Tandree (viola)**

Simon Tandree was born in 1978 and studied at the Guildhall School of Music and Drama with Tim Boulton and subsequently at the Saarbrücken and Detmold Musik Hochschulen in Germany with Diemut Poppen and Corrine Contardo.

Simon has performed and given master classes in countries across the globe including India, Sri Lanka, Japan, Indonesia, the USA, Israel and most countries in Europe.

Between 2007 and 2013 Simon played in the world-renowned Doric String Quartet with whom he performed over 70 concerts a year in all the greatest halls in the world including the Wigmore Hall in the UK, the Concertgebouw in Holland and the Vienna Konzerthaus in Austria. During his time with the Dorics the quartet won 1st prize in the Osaka International string quartet competition and 2nd prize in the Borciani Competition in Italy as well as having two Gramophone nominations for CD's recorded with Chandos.

Simon now spends much of his time as guest-principal in orchestras around the UK and Europe as well as teaching, both in master classes and private students. Simon also plays with the sacred dancer Paramjyoti in Switzerland with whom he will tour in 2015.

#### **Brian O'Kane (cello)**

Irish cellist Brian O'Kane enjoys a varied career as soloist and chamber musician. Since winning the Windsor International String Competition in 2008, he has made his debuts with the RTE National Symphony Orchestra of Ireland live on radio, the Philharmonia Orchestra under Vladimir Ashkenazy, and in recital at the Wigmore Hall. He is also the recent recipient of Ireland's National Concert Hall "Rising Star" Award. As a chamber musician, he enjoys playing regularly as a member of the Cappa Ensemble and the Navarra Quartet and at festivals such as West Cork, Aix-en-Provence, Lockenhaus and the Wessp Chamber Music Festival in Holland of which he is co-artistic director. Brian has toured extensively throughout Europe, the Far East and Australasia and has collaborated with a wide variety of artists such as Michael Collins, Pekka Kuusisto, Aleksandar Madzar and Antoine Tamestit.

An award winning graduate of the Royal Academy of Music and the Guildhall School of Music & Drama, Brian's biggest influences have come from Louise Hopkins and at the International Musicians Seminar from studies with Ralph Kirshbaum, Gabor Takacs-Nagy and Steven Isserlis. Brian currently plays on a Francesco Rugieri cello made in Cremona c.1690.

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#### **String Quartet in D major, op 18 no 3                      Ludwig van BEETHOVEN (1770-1827)**

1. *Allegro* 2. *Andante con moto* 3. *Allegro* 4. *Presto*

Beethoven's first string quartets, the set of six, opus 18, were written between 1798 and 1800, as a result of a commission from Prince Lobkowitz, a member of one of the oldest aristocratic families in Bohemia. He was a generous patron of both Haydn and Beethoven. The quartets were commissioned at the suggestion of Beethoven's friend, the violinist Karl Amenda, who was employed by Lobkowitz. Although there is some doubt about the order in which the quartets in the set were written, it is generally accepted that, despite the numbering, this quartet was the first to be written, followed by numbers 1 and 2; we know that the Prince paid Beethoven 200 florins (£30, equivalent to around £3,000 in today's values) for the first three.

While he had already shown, for example in the *Pathétique* sonata, that he could write music that went beyond anything that Haydn or Mozart had written, Beethoven at this time was still mostly writing in eighteenth century style. The string quartet was, by then, widely regarded as the ultimate in instrumental composition and Haydn and Mozart were the accepted masters of the form. We have reason to believe that Beethoven was apprehensive about the challenge that the form presented and it was for that reason that he left it until he was 28 before attempting to write a quartet. When he did so, the opus 18 set of quartets showed that he could write quartets that were comparable to the best that Haydn or Mozart had written.

Of the six quartets that make up opus 18, number 3 is the most relaxed and lyrical. The mood is generally cheerful and humorous, although there are more serious moments, particularly in the middle two movements.

The first movement begins with a leap of a rising major seventh on the solo first violin and Beethoven constructs the whole movement by developing this idea in a variety of different ways. The slow movement is, unusually, a rondo. The main theme is a gentle, song-like melody but the episodes are richly contrasting – suavely delicate, majestic, and brusquely powerful in a way that presages the Beethoven of ten years later. The third movement is brief and surprisingly sombre in comparison to the other movements; it has the form of a minuet and trio but the outer sections are too fast for it to be called a minuet. It is the finale of this quartet, however, that places Beethoven firmly on a par with Haydn and Mozart as a writer of string quartets. A fast and giddy virtuosic romp, almost indeed a jig, it immediately brings to mind the wit and high spirits of Haydn at his best.

#### **String Quintet no 4, in G minor, K516                      Wolfgang Amadeus Mozart (1756-1791)**

1. *Allegro* 2. *Minuetto: Allegretto* 3. *Adagio ma non troppo* 4. *Adagio - Allegro*

Mozart wrote a string quintet (K174) in 1773 but he then eschewed the form until 1787. In the next two years he wrote three more string quintets, as well as arranging an earlier wind serenade for string quintet. He finally added a sixth quintet in 1791. All the string quintets are viola quintets, that is, they are written for a string quartet augmented by an extra viola, as opposed to cello quintets in which the extra instrument is a cello. Mozart himself was an enthusiastic viola player and this is probably why he chose the viola quintet format.

While it is tempting to explain this sudden enthusiasm for the string quintet as the result of Mozart realising the artistic possibilities that the string quintet offered, the reality is almost certainly more mundane. Frederick the Great, who was a fine flautist, died in 1786. He was succeeded by his nephew Frederick Wilhelm II; like his uncle, the new king was an enthusiastic musician but his preferred instrument was the cello. Luigi Boccherini, who wrote a total of 110 cello quintets, had been given the title of Prussian Court composer early in 1786 and had subsequently visited Berlin. It seems likely that Mozart decided that the king had a fondness for string quintets and set out to supply them, in the hope of landing a lucrative appointment at the Prussian Court. In April 1788, however, a desperate need for cash

forced him to sell the two new quintets (K515 and K516) that he had completed, along with the string quintet arrangement of the wind serenade, on a subscription basis.

The four mature string quintets are widely considered to be among Mozart's finest chamber works, with the G minor quintet held in particularly high regard. In his string quartets, his piano sonatas and his symphonies, Mozart was building, albeit magnificently, on the example of Haydn; in the string quintets (and the clarinet quintet), as in his later piano concertos, he was creating new musical forms that continue to inspire composers up to the present day.

The first movement is a classical sonata form movement, its sombre character underlined by the reluctance of the second subject to move into the relative major as would normally be expected in a minor key movement. The minuet that follows is a grim affair, marked in places by a big chord on the last beat of the bar followed by silence on the strong beat of the next bar. The trio picks up the melody from the last few bars of the minuet. Now in the major, it is rather lighter in tone and each part of the trio ends with the two violas playing the melody in thirds against an ostinato accompaniment from the other instruments.

The slow movement is in the major, with the instruments muted throughout. Peaceful and elegiac though the overall mood is, it is not without moments of passion. The most unusual feature of the quintet is the last movement. It begins with a lengthy and sombre *adagio* introduction, in the minor, that is the darkest part of the whole work. The first violin sings a doleful song over a repeated quaver accompaniment. But the key turns to the major, the music moves into 6/8 time and there follows as happy and joyful an *allegro* as is to be found anywhere in Mozart's works. While it makes use of fragments of themes from earlier movements, their character is changed to match the cheerful mood of this finale.

The G minor quintet was written during an unhappy period in Mozart's life – he was frustrated with his lack of success in Vienna, as always, he had financial problems, and his father was seriously ill (and was to die two weeks after the quintet was finished). Many commentators have interpreted the work as a reflection of this and some have claimed that the last movement was an error of judgment on Mozart's part because it doesn't fit with their interpretation of the work. But this is to impose on an eighteenth century work the nineteenth century romantic view of the relationship between a composer's work and his life. The string quintet in C major, K515, was written only a month earlier and shows no sign of being written during a period of stress or unhappiness. Very rarely did the composers of the eighteenth century seek to express their private emotions through their music. And the appeal of the work comes from its originality, the quality of the craftsmanship and the balance of the emotions within the music, not from any speculative insight it might provide into Mozart's state of mind when he was writing it.

## INTERVAL

#### **String Quintet no 1, in A, op 18**

**Felix Mendelssohn (1810-1849)**

1. *Allegro con moto* 2. *Intermezzo: Andante sostenuto* 3. *Scherzo: Allegro di molto* 4. *Allegro vivace*

Mendelssohn composed his first string quintet in 1826, the same year he wrote his overture to *A Midsummer Night's Dream* and the year after he wrote the well-known octet. (The opus numbers of these works do not reflect the order of their composition.) It is these three fine works that mark the emergence of the sixteen-year-old Mendelssohn as a mature composer. The octet had been written partly as a birthday present for his violin teacher and friend Eduard Rietz. (It was Rietz who founded the Berlin Philharmonic Society and led its orchestra, then amateur, in Mendelssohn's revival of the *St Matthew Passion*.) Rietz's death some seven years later affected Mendelssohn deeply and he chose to honour Rietz by replacing the minuet second movement of this quintet with a somewhat less rumbustious intermezzo. It was in this revised form that he sent the work to his publisher and it is in this form that it is usually played today.

The work opens with a relaxed winding theme played by the first violin. After this has been taken up by the other instruments, the cello introduces the second subject, staccato and much bouncier. The development section includes some fiery virtuoso passages for both the first violin and the cello. The intermezzo that follows is pervaded by the dotted rhythm from its opening bars and has something of the nature of a gentle dance, although the middle section is more contrapuntal.

The scherzo shows Mendelssohn breaking away not only from the classical tradition but also from the Beethoven model. It is in a remote key (D minor); there are two beats to the bar rather than three or six; there is nothing recognisable as a trio; and the music is highly contrapuntal. The fugal nature of the movement reminds us of Mendelssohn's great fondness for the music of Bach but it is sets the pattern for many of the composer's scherzos, most notably that from the incidental music for *A Midsummer Night's Dream*, written some sixteen years later.

The finale is light-hearted. The main theme is characterised by its fast triplets, while the secondary theme is more lyrical. Again the contrapuntal nature of the music bears witness to the influence of Mendelssohn's hero, Bach, and reminds us of the joyful counterpoint to be found, for example, in the Brandenburg concertos.

**Frank Bott**