

Dydd Iau 1 Awst
Thursday 1 August

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### **Lunchtime Recital**

**Music in the Museum**  
3.30pm  
(Aberystwyth Museum)

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Musicfest clarinets directed by
David Campbell

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### **Cello and Piano Recital Series**

6.30pm (Great Hall, AAC)

Works by **Britten and Britain** to mark the centenary of Benjamin Britten's birth.

Nicholas Jones and his international cello class, with Elena Nalimova (piano).

Elena Nalimova began her musical training aged 5 and soon became the youngest pupil at the Kurgan Music College, Russia. As a junior student, she participated in numerous festivals and competitions and was a holder of many prestigious awards, among which was the Finalist of the Programme "New Names". Elena continued her studies at the St. Petersburg State Conservatoire under Professor Oleg Malov and graduated in 1999 with a First Class Honours Degree qualified as a solo performer, teacher and an accompanist.

Elena came to the United Kingdom in 1997 after winning the Inches Carr Scholarship for Accompaniment at the Royal Scottish Academy of Music and Drama where she later took a Masters Degree in Solo Performance. During 2001-2003 Elena held the Geoffrey Parsons Junior Fellowship in Piano Accompaniment at the Royal College of Music, London. Whilst in the UK, Elena has won several prestigious accompaniment prizes, including the Megan Foster Accompanist Prize and the Gerald Moore Award. She took part in many master-classes with distinguished artists such as Natan Perelman, Dmitry Alexseev, Barry Douglas, Konrad Richter, Boris Berman, Martino Tirimo, Graham Johnson, Elly Ameling, Martin Isepp, Malcolm Martineau, Thomas Allen, Paul Hamburger, Sarah Walker, Jane Manning, Robert Holl, György Kurtág, and Anthony Marwood. Elena has given solo and chamber music recitals in the Glasunov and National Philharmonic Hall (St. Petersburg), Pollock House (Glasgow), Art Gallery Hall (Aberdeen), Grand Saloon, Theatre Drury Lane, St Martin-in-the-Fields, the Royal Opera House's Crush Room, St. James Piccadilly, and Wigmore Hall (London), Sheldonian Theatre and Jacqueline du Pré Hall (Oxford), Snape Maltings Concert Hall, and many other concert venues and festivals throughout Russia, France, Germany and the UK.

Elena taught piano at the Junior Department of Royal Scottish Academy of Music and Drama (Glasgow) and Ardingly College (West Sussex), and for many years worked as an accompanist and Russian coach at the AIMS International Summer School before joining the team of Piano Accompanists at Chetham's School of Music in 2009. Since 2012 Elena has been a member of the piano faculty at Chetham's International Piano School.

In addition to her performing and teaching careers, Dr. Nalimova is an enthusiastic scholar who completed her Doctorate at the Goldsmiths College, University of London in 2012. Her thesis was dedicated to the music of Russian composer Galina Ustvolskaya

**Nicholas Jones** has been Head of Strings at Chetham's since 1997. He is also a cello tutor at the Royal Northern College of Music.

As a chamber musician, recitalist and soloist he performs and teaches regularly around the UK and in Europe, including the Festivals in Ireland, St. Cyprien Festival - France, Valdres Festival - Norway, Siena Music Festival - Italy, where he gave the world premiere of a new work by Italian composer, Simone Fontanelli. From 2001 - 2006 he was a teacher/performing artist at the Bowdoin International Music Festival, USA. He was cellist of the Bochmann Quartet for eight years and was also principal cellist of the English String Orchestra, with whom he was a frequent soloist and director. In 1987 he founded that Aberystwyth International Music Festival and Summer School, which he directed for 15 years. He now directs the string course there.

In 2009, he will perform Beethoven's Triple Concerto in a series of concerts in Italy with Italian musicians Franco Mezzana and Stefano Giavazzi, he performs and teaches at the Arona Music Festival, Tenerife with Dong Suk Kang and members of the Chamber Music Society of Korea and performs chamber music at the Siena Spring Festival. His ex-students include Guy Johnston, Gabriella Swallow, Jessica Burroughs, James Barralet and Emma Denton. Masterclasses have included RAM, RCM, Guildhall, Barratt-Due Institute - Norway, St. Petersburg and USA.

*Dydd Iau 1 Awst*  
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**Foyer Music**

7.15pm (Lower Foyer, AAC)

Live music from the Musicfest Fringe Series with Côr ABC

**Gwennan Williams** Arweinydd / conductor  
**Louise Amery** piano

Sefydlwyd Côr ABC yn Ionawr 1995 fel ymateb i'r galw am gôr ieuencid yng ngogledd Ceredigion, a hynny yn enw Aelwyd Bro Ceredigion, Theatr Felin-fach. Er bod y cysylltiad gyda'r Theatr bellach wedi ei dorri, cadwyd yr enw Côr ABC. Dyde' ni ddim mor ifanc bellach, ond ry'n ni'n dal mor frwdfrydig ag erioed!

Cor ABC was established in January 1995 in response to a demand for a choir for young people in the north of Ceredigion. Although the choir members are not quite as young these days as they were it is still as enthusiastic as ever!

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Dydd Iau 1 Awst
Thursday 1 August

8pm Neuadd Fawr, Canolfan y Celfyddydau

8pm Great Hall, Aberystwyth Arts Centre

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

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Jamie Campbell (violin), **Nicholas Jones** (cello), **Elena Nelimova** (piano)*, **Tom Poster** (piano), **David Campbell** (clarinet),
Meghan Cassidy (viola)

Beethoven Variations on 'Bei Männern, welche Liebe fühlen' from the Magic Flute, for cello and piano*

Zemlinsky Trio in D minor, Op.3 for clarinet, cello and piano*

Mozart Piano Quartet in E flat K493

Schumann Fairy Tales for clarinet, viola and piano, Op.132

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**Seven Variations for Piano and Cello,  
WoO 46, on 'Bei Männern, welche  
Liebe fühlen' from Mozart's Magic  
Flute\***

**Ludwig van Beethoven (1770-1827)**

Beethoven was a great admirer of Mozart and of his operas. *The Magic Flute* had been premiered just over a year before the young Beethoven arrived in Vienna, in 1791, and became his particular favourite, so much so that he wrote two sets of variations on themes from the opera. Both sets are for cello and piano; the first was written in 1796 and used the theme of 'Ein Mädchen oder Weibchen', while the present set was written in 1801, at about the time that Beethoven was working on the 'Moonlight' sonata. The work was written shortly after he had been to see a new production of the opera and he dedicated it to one of his most valuable patrons at the time, Count Johann Georg von Browne-Camus, a brigadier with the Russian military mission but of Irish extraction.

The aria 'Bei Männern, welche Liebe fühlen' ('Men who feel love') is sung at the end of Act I scene 2 of the opera and is a duet between Pamina and Papageno. It is not a love duet – Pamina is in love with Tamino and Papageno is looking for someone to fall in love with – but a graceful and flowing duet, in 6/8 time, in praise of love. The aria takes the form of a couplet sung by Pamina, a couplet sung by Papageno and a couplet sung together; this is repeated, with extra material as a sort of coda (which Beethoven does not use). Beethoven respects this form, presenting the theme initially with the piano taking the part of Pamina and the cello that of Papageno, and retains the duet character throughout the variations. The structure of the variations is fairly conventional: all are in the same key (E flat), the key of the original aria, with the fourth variation in E flat minor; all the variations retain the same time signature as the original aria, except for the sixth variation, which is a lyrical adagio in 4/4 time. The seventh variation is followed by an extended coda, which brings back the theme in something like its original form. Sets of variations such as this were primarily intended as salon music; there were expected not to be too technically challenging and to abide by a well-established set of conventions. Beethoven complies with all this but still produces a work that rises far above the typical eighteenth century piece.

**Trio in D minor, op. 3, for clarinet, cello and  
piano\***

**Alexander von Zemlinsky (1871 – 1942)**

*1. Allegro ma non troppo 2. Andante com molto espressione 3. Allegro*

Zemlinsky was a man of remarkably diverse ethnic and cultural backgrounds. His paternal grandfather was from Žilina in present-day Slovakia and he married an Austrian woman; both were from Catholic families and Zemlinsky's father was raised as a Catholic. His mother was born in Sarajevo to a Sephardic Jewish father and Muslim mother. However, Zemlinsky's parents converted to the religion of his mother's father and Alexander was born and raised as a Jew.

Zemlinsky's musical talent became apparent at an early age and he entered the Vienna Conservatoire at the age of thirteen, studying piano and composition. He won the piano prize there in 1890. He had a long career as a conductor and was admired by, amongst others, Kurt Weill and Stravinsky. He was also well respected as a teacher. In 1895 he met Schoenberg, with whom he formed a close friendship and who married his sister. He gave him lessons in counterpoint, the only formal music lessons that Schoenberg ever received. Zemlinsky also taught Alma Schindler, with whom he formed a relationship before she went on to marry Gustav Mahler.

When Hitler acceded to power in 1933, Zemlinsky was working at the Kroll Opera in Berlin. With his ancestry and adopted Jewish religion, Berlin was not safe for him and he fled to Vienna. The Anschluss in 1938 forced him to flee to America, where he settled in New York. Unlike other European musical refugees such as Weill and Schoenberg, he never succeeded in making a name for himself in the USA and he died there in obscurity.

As a composer, Zemlinsky belongs to the late Romantic tradition of Mahler and Richard Strauss. He never espoused atonality but his later works showed an increasing harmonic adventurousness as well as a degree of acerbity. He wrote seven operas and a number of large scale works, as well as choral and chamber music; well received in his lifetime, his music fell out of favour and it is only in recent years that interest in it has started to revive.

The Trio for Clarinet, Cello and Piano was written in 1895. It is clearly influenced by Brahms' Clarinet Trio, written in 1891. Zemlinsky showed it to Brahms who was immediately impressed by it. He recommended his own publishers Simrock to publish the work, which they did, though only after insisting that Zemlinsky provided a violin part as an alternative to the clarinet. Like the rest of Zemlinsky's music it almost disappeared from view but, in recent years, this rich and tuneful piece has seen a well-deserved resurgence in popularity.

## INTERVAL

**Piano Quartet in E flat, K493**

**Wolfgang Amadeus Mozart (1756-1791)**

*1. Allegro 2. Larghetto 3. 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".

**Märchenerzählungen ('Fairy Tales'), op. 132, for  
clarinet, viola and piano**

**Robert Schumann (1810-1856)**

*1. Lebhaft - nicht zu schnell (Lively - not too fast) 2. Lebhaft und sehr markirt (Lively and very accented)  
3. Ruhiges tempo mit zartem Ausdruck (Calm tempo with delicate expression)  
4. Lebhaft, sehr markirt (Lively, very accented)*

Schumann wrote his *Märchenerzählungen* between October 9 and 11, 1853, by which time it was clear that he was seriously ill, with increasingly severe symptoms both mental and physical. The young Johannes Brahms had arrived in September, with a letter of introduction from Joachim. Schumann and his wife immediately took a liking to Brahms, who stayed with them for several weeks. It was this visit that seems to have stimulated Schumann to write the pieces, which are among the last works he wrote before his attempted suicide and committal to a mental hospital. We have no idea why he chose to write for this unusual combination of instruments.

The first movement begins with a soaring melody played by the viola, accompanied by staccato arpeggios on the piano. The viola melody pervades the movement as it is gradually developed and there are references both to it and to the staccato arpeggios in later movements. The second movement, a sort of scherzo, is the only part of the work that carries any suggestion of the depression and darkness that was taking over Schumann's life. The outer sections of this ternary form movement are in the minor and the final section is particularly austere. However, the middle section, in the major, is cheerful and elegant. The third movement is a lyrical duet between the clarinet and the viola, with a dreamy accompaniment from the piano. The finale is again in ternary form with powerful, carefree outer sections framing a graceful middle section.

In many of his earlier works, Schumann was explicit about the literary background underlying the music. In the *Märchenerzählungen*, however, there is no such indication and the music invites performers and listeners to invent their own escapist fairy tales. It was perhaps the opportunity to escape briefly from the confines of his depression that enabled Schumann to write such happy and beautiful music at a time when his own life was falling to pieces.

**Frank Bott**