



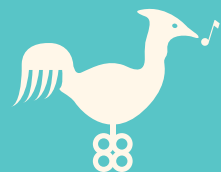
# HELLENS MUSIC 2017



WEDNESDAY 3<sup>RD</sup> TO  
SUNDAY 7<sup>TH</sup> MAY

HELLENS MANOR  
ST BARTHOLOMEW'S CHURCH, MUCH MARCLE  
FEATHERS HOTEL, LEDBURY

FESTIVAL PROGRAMME



## CONCERTS

### WEDNESDAY 3 MAY

19.00 **Cantabile Girls' Choir**

St Bartholomew's Church

Much Marcle

### THURSDAY 4 MAY

20.00 **Piano Recital by**

**Christian Blackshaw**

St Bartholomew's Church

Much Marcle

### FRIDAY 5 MAY

20.00 **Schubert Evening**

Great Barn at Hellens

### SATURDAY 6 MAY

18.30 **Masterworks by**

**Schumann, Gubaidulina**

**and Mozart**

Great Barn at Hellens

21.45 **Pub Concert**

Feathers Hotel, Ledbury

### SUNDAY 7 MAY

11.30 **Concert by the**

**students of Hellensmusic's**

**Masterclass Programme**

Great Barn at Hellens

## MASTERCLASSES

Hellens Manor

### WEDNESDAY 3 MAY

9.30–13.30 **Piano**, Great Barn

9.30–16.30 **Strings**, Music Room

### THURSDAY 4 MAY

10.00–13.00 **Piano**,

St Bartholomew's Church

9.30–13.30 **Strings**, Music Room

9.30–13.30 **Chamber music**,

Dining Room

### FRIDAY 5 MAY

9.30–12.30 **Piano**, Great Barn

9.30–13.30 **Strings**, Music Room

9.30–13.30 **Chamber music**,

Dining Room

### SATURDAY 6 MAY

9.30–12.30 **Piano**, Great Barn

9.30–13.30 **Strings**, Music Room

12.00–13.30 **Chamber music**,

Dining Room

FREE TO ATTEND





## WELCOME TO HELLENSMUSIC 2017

We're hugely excited about our fifth Hellenismusic! This is our most ambitious year yet: more concerts, new venues and an earlier start with the Hereford Cathedral School's Cantabile Girls' Choir, winner of Barnardo's National Choral Competition for best senior school choir in the U.K., whom we are delighted to welcome for the first time. And our world-class musicians are back once again, despite their heavy international schedules, because they love the festival as much as we do!

A musical feast awaits us. There is Christian Blackshaw's recital of Mozart and Schumann at the wonderful St Bartholomew's Church; classical, romantic and contemporary masterworks to be heard at Hellen's Great Barn with our new improved acoustics; a Schubert evening featuring our stellar ensemble – Markus Däunert, Maya Iwabuchi, Máté Szücs, Bruno Delepelaire, Waldemar Schwietz – with some of the finest, most lyrical music ever written. Not to mention our first ever "Pub" concert with Máté and our fabulous guests Béla Farkas and Julien Quentin at the Feathers in Ledbury...!

Education is at the heart of what we do, and we are proud to have with us 11 talented students from the best music colleges in the country as part of Hellenismusic's Masterclass Programme. They will work with the pros throughout the week and show us what they learned at the festival's closing concert on Sunday – one I wouldn't want to miss!

We're also concentrating on our work with the local primary schools, and secondary schools, so look out for the littler ones listening in to the masterclasses, and creating their own music here, there and everywhere.

Welcome!

**Adam Munthe**  
*Festival Chairman*

DEAR  
FRIENDS,

This year marks our fifth festival and it is thrilling to welcome again our remarkable string players, young instrumentalists, and all lovers of sublime music, to listen, participate and encourage. A new path is introduced this year as Máté Szücs becomes joint Artistic Director.

We offer our heartfelt thanks to the whole management team at Hellens for their extraordinary support and encouragement, without which this beautiful corner of Herefordshire would not resonate in quite the same way.

We all look forward with great anticipation to a feast of music.

**Christian Blackshaw and Máté Szücs**  
*Artistic Directors*

# PROGRAMME





## CANTABILE GIRLS' CHOIR

WEDNESDAY 3 MAY, 19.00

ST BARTHOLOMEW'S CHURCH, MUCH MARCLE

**Madrigals, sacred partsongs and traditional folk songs from Europe  
and the British Isles**

CANTABILE GIRLS' CHOIR  
JO WILLIAMSON, *DIRECTOR*  
RHIANNON DAVIES, *PIANO*

The Hereford Cathedral School's Cantabile Girls' Choir have experienced a remarkable few years. They participated with great success in the Three Choirs Festival in 2012 and were winners at the renowned Llangollen International Musical Eisteddfod that year and again in 2013. They then went on to become runners-up in the final of BBC's Songs of Praise School Choir Competition in 2014 before winning its Senior School Choir of the Year Competition the following year. In 2016, the Choir performed with Aled Jones in Hereford Cathedral. Most recently, in March of this year, they achieved the distinction of becoming Senior School Choir of the Year at Barnardo's National Choral Competition at the Royal Festival Hall in London and they will be performing their two winning songs from that competition, 'Bunch of Thyme' and 'Dance to your Daddie'.

Their programme will reflect the diversity of their repertoire: early madrigals from that most wonderful flowering which took place in English music in the 16th and early 17th century; a famous aria by Mozart; folk songs and traditional songs from England and around the world, including Bobby Shaftoe and O Waly Waly; spirituals; a song from 'Carousel', one of the best-loved musicals, and more... Surely a marvellous opener for the Festival.

# PIANO RECITAL BY CHRISTIAN BLACKSHAW

THURSDAY 4 MAY, 20.00  
ST BARTHOLOMEW'S CHURCH, MUCH MARCLE

**Mozart** *Sonata in B flat major, K. 333*

**Mozart** *Sonata in A minor, K. 310*

INTERVAL

**Schumann** *Fantasie in C major, Op. 17*

CHRISTIAN BLACKSHAW, PIANO

## MOZART (1756-1791)

*Sonata in B flat major, K.333*

*Allegro; Andante cantabile; Allegretto*

Mozart's very first composition was a piano piece which he wrote shortly after his fifth birthday. The piano was to continue to be a wonderful vehicle for his creative genius until virtually the end of his all-too-short life. His huge output for the instrument includes 18 published piano sonatas but this number is misleading as in his early years Mozart simply improvised them. Only in his nineteenth year did he begin to write them down. The Sonata in B flat major K.333 is believed to have been composed in 1783 when he was living in Linz. It opens with an alluring and beautifully arched melody that could have been written by no-one but Mozart. The first movement as a whole contains a wealth of ideas, not least in a development section that visits a number of minor keys. The gently unfolding and contemplative Andante is almost hymnal in character and is notable for its harmonic freedom. The totally captivating rondo finale, with its dramatic touches, has the flavour of a piano concerto and, to reinforce this, it has a full-blown concerto-style cadenza. The Roman poet Horace's maxim "ars est celare artem" (true art is to conceal the art) seems so applicable to Mozart and to



his piano sonatas in particular. This sonata is a perfect example of writing which seems so simple in its design and is, overtly, so transparent, yet which, often with the tiniest of gestures, conveys the most profound emotion.

MOZART (1756-1791)

*Sonata in A minor, K.310*

*Allegro maestoso; Andante cantabile con espressione; Presto*

Time and again, attempts to relate the character of a composer's work to his or her emotional state when writing it yield more questions than answers. However, there is every reason to believe that this heart-rending sonata, which Mozart composed in 1778, was written in response to his sadness over the illness and death of his mother who actually died during the course of its composition. This highly personal work is, in its mood, surely unprecedented in piano literature, though it is reminiscent in some ways of his Symphony No. 40 and G minor String Quintet, both composed around ten years later. It is a sonata which is surely defined by its outer movements and which announces itself with dark, urgent chords and an insistent dotted rhythm. This opening is majestic and utterly arresting but also de-stabilising and a feeling of tension and uneasiness hovers over the entire movement, a disquiet which is unresolved as the Allegro gives way to a poignant Andante. This central movement is marked 'cantabile' (in a singing style) and offers some solace, though the mood alters in the development, at first to solemnity, then briefly to agitation, before the consoling voice returns to close the movement. This is short-lived as the sonata reverts to the mood of its opening Allegro in a whirlwind Presto finale, almost terrifying in its unremitting intensity. A shaft of light in the major key is soon lost to view as the music proceeds inexorably to its intended destination.

INTERVAL

SCHUMANN (1810-1856)

*Fantasie in C major, Op. 17*

*i) Durchaus fantastisch und leidenschaftlich vorzutragen*

*- Im Legenden-Ton; ii) Mässig. Durchaus energisch;*

*iii) Langsam getragen. Durchweg leise zu halten.*

In 1833 Schumann embarked on a novel which he never finished. Had he done so, its two central characters would have been Florestan and Eusebius. Florestan was stormy and impetuous; Eusebius was calm and dreamy. They represented the two seemingly paradoxical sides of Schumann's own nature and, though the novel was not completed, this duality is reflected in many of his works, not least his *Fantasie*, which he wrote between 1836 and 1838. When he presented the work to his beloved Clara Wieck, later to become his wife, he declared its first movement to be "the most passionate thing I have ever composed – a deep lament for you". He had written this as a separate piece but it later became the first movement of the *Fantasie* we know today. Florestan is certainly in evidence in this first movement, the mood of which is set by its opening, a yearning melody over a restless accompaniment. Although the middle section begins in a more subdued manner, its passion is not stilled. There is a heroic quality to the second movement, a stirring march, the spirit of which is maintained by a pervasive dotted rhythm, though a gentle, slower interlude does afford some contrast. It ends with a virtuosic coda characterised by wild leaps across the keyboard. Eusebius emerges in the transcendental concluding movement which, unusually for such an expansive work, is a poetic reverie. It is exquisitely beautiful, its ethereal melody supported by the resonance of its luminous harmony. The music sighs and whispers and expresses a deep longing which seems to find some resolution in its peaceful conclusion.





## SCHUBERT EVENING

FRIDAY 5 MAY, 20.00  
GREAT BARN AT HELLENS

Schubert *String trio in B flat major, D. 581*

Schubert *String quartet No. 13 in A minor 'Rosamunde', D. 804 (Op. 29)*

INTERVAL

Schubert *String quintet in C major, D. 956 (Op. 163)*

MARKUS DÄUNERT, VIOLIN

MAYA IWABUCHI, VIOLIN

MÁTÉ SZÜCS, VIOLA

BRUNO DELEPELAIRE, CELLO

WALDEMAR SCHWIERTZ, DOUBLE BASS

SCHUBERT (1797-1828)

*String Trio in B flat major, D.581*

*Allegro moderato; Andante; Menuetto: Allegretto; Rondo: Allegretto*

It is no accident that Schubert composed so much music of an intimate nature: around 600 songs, innumerable piano works of all kinds and a great deal of chamber music. Having had hardly any paid employment in his life, he was dependent for income on the performance of his music which took place, not in public concerts in Vienna where he lived, but in private homes where smaller-scale works could more easily be performed. So there grew up the 'Schubertiads', informal gatherings largely devoted to his music but also including dancing, poetry reading, charades and much eating and drinking, reflecting the city's 'universal spirit of gaiety'. The String Trio in B flat major D.581, composed in 1817, would surely have been played at such events. It was not his first foray into this medium but it is his only finished work for string trio. Schubert has left us two different versions and it was not publicly performed in either version until 1869. In a work of great charm, the composer's distinctive voice can be heard, as well as a foretaste of the Schubert still to come: the wistful elements and modulations in the melodious opening Allegro; the insertion of the melancholic minor key episode into the most gentle Andante; the unbuttoned lyricism of the old-style minuet; and the nuances and air of restraint in the colourful Allegretto rondo finale.

***"I am in the world only for  
the purpose of composing."***

FRANZ SCHUBERT



## SCHUBERT (1797-1828)

### *String Quartet No 13 in A minor 'Rosamunde', D.804*

*Allegro ma non troppo; Andante; Menuetto: Allegretto-Trio;*

*Allegro moderato*

Schubert composed this work in 1824, the same year in which he wrote the 'Death and the Maiden' String Quartet and the Octet. It is one of only two of his chamber compositions to have been published during his lifetime and it was dedicated to Ignaz Schuppanzigh, Vienna's foremost violinist of his day. The work opens darkly but to a melody of supreme beauty: indeed, this is the most songful of Schubert's quartets. The restless accompaniment brings to mind that of his famous song 'Gretchen am Spinnrade'. The alternations between major and minor – a great Schubertian trait – lend a special poignancy to this movement. The source material for the plaintive Andante is an entr'acte which Schubert had composed the previous year for Helmina von Chézy's play 'Rosamunde, Princess of Cyprus': hence, the name by which the Quartet is now known. The play was greeted with such little enthusiasm that it was closed after only two performances but much of the incidental music Schubert had written for it is still performed, thus according the play some kind of immortality! The minuet, a movement that belies its title, is melancholic and based on a song the composer had written five years earlier to a text by Schiller. Its quizzical opening seems to reflect the spirit of Schiller's words 'Beauteous world, where art thou?' The Trio offers momentary relief. There is a certain ambivalence to the Allegro finale as it is ostensibly more cheerful and has a rather Hungarian flavour, while leaving the sense that Schubert is smiling through tears.

## INTERVAL

## SCHUBERT (1797-1828)

### *String Quintet in C major, D.956*

*Allegro ma non troppo; Adagio; Scherzo; Allegretto*

In 1828, in what proved to be the final year of his life, Schubert had an 'annus mirabilis' arguably unsurpassed by any composer who has ever lived. His output in that year included the B flat Piano Trio, the final three piano sonatas, the Fantasy in F minor for Piano Duet, the song cycle 'Schwanengesang', the Mass in E flat and the String Quintet, all extraordinary works in their respective fields. It has frequently been asserted that this String Quintet is one of the most astounding creations in musical history. Despite the fact that Mozart had composed sublime works for the so-called 'viola quintet' (string quartet plus additional viola), Schubert decided to revert to the 'cello quintet' (string quartet plus additional cello), earlier favoured by Boccherini. In the hands of Schubert, this format became a vehicle for a work with a remarkable aura and a unique sonority. The composer George Onslow, a contemporary of Schubert, wrote numerous string quintets but with a double bass part rather than one for second cello and that practice is being followed in this performance. From its enigmatic opening the work proceeds through an Allegro which expresses deep pathos while, at the same time, exuding radiance; an Adagio, ethereal in the literal sense as it appears not to come from this world, such is the effect of the punctuation of its divine melody (though the reverie is temporarily shattered by the most dramatic, turbulent central section); a Scherzo of elemental force which finds a point of repose in the elegiac Trio; and an exuberant and defiant dance-like rondo finale.



## MASTERWORKS BY SCHUMANN, GUBAIDULINA AND MOZART

SATURDAY 6 MAY, 18.30  
GREAT BARN AT HELLENS

**Schumann** *Piano Quintet in E flat major, Op. 44*

INTERVAL

**Gubaidulina** *Sonata for Double Bass and Piano*

**Mozart** *Piano Concerto No. 12 in A major, K. 414*

CHRISTIAN BLACKSHAW, PIANO

MARKUS DÄUNERT, VIOLIN

MAYA IWABUCHI, VIOLIN

MÁTÉ SZÜCS, VIOLA

BRUNO DELEPELAIRE, CELLO

WALDEMAR SCHWIERTZ, DOUBLE BASS

SCHUMANN (1810-1856)

*Piano Quintet in E flat major, Op. 44*

*Allegro brillante; In modo d'una marcia. Un poco largamente;*

*Scherzo: Molto vivace; Allegro ma non troppo*

There was something very single-minded about Schumann's approach to composition. Between 1835 and 1839 he wrote many of his finest piano works; in 1840 he composed almost 140 songs; two of his four symphonies (the first and fourth) date from 1841; and 1842 has been dubbed his "year of chamber music". His three string quartets and the Piano Quartet date from this year alongside the Piano Quintet, which was dedicated to his wife Clara, though she, being unwell, was unable to play the piano part at its first private performance, Mendelssohn stepping in at the last minute. Such is the work's greatness that it effectively established the piano quintet as a new genre, paving the way for Brahms, Franck, Dvořák, Fauré, Elgar and others to follow in Schumann's footsteps. The jubilant upward-leaping chords of the opening bars of the Quintet set the tone for the first movement though the most affecting secondary melody of this opening Allegro gives early indication that this is to be a work of poetry as well as drama. The second movement is, in effect, a funeral march, with two interludes differing greatly in character, the first deeply lyrical, the second unleashing fury. The mood is banished by a galloping Scherzo built on ascending and descending scales with two trios, the first elfin, the second frenzied. Perhaps most wonderful of all is the Allegro finale which runs the gamut of emotions and, at its climax, miraculously combines its main theme with that of the first movement, so bringing to an end one of the great glories of 19th century chamber music.

INTERVAL

## GUBAIDULINA (B.1931)

### *Sonata for Double Bass and Piano*

Sofia Gubaidulina is a Russian composer whose innovative music was frowned upon by the regime of Soviet Russia but who found a supporter in Dmitri Shostakovich. To her, a deeply spiritual person and a devout member of the Russian Orthodox Church, music was an escape from the political climate of her homeland and in her compositions she tries to capture the longings of the human soul through works of spiritual mysticism and human transcendence. She cites J S Bach and Webern as the two composers who have inspired her the most. Gubaidulina came into international prominence in the late 1980s, partly through the championing of her music by the violinist Gidon Kremer. She has also received acclaim from other musicians of world renown, including the conductors Sir Simon Rattle and Gennady Rozhdestvensky, the cellist Mstislav Rostropovich and the Kronos Quartet. For the past 25 years she has lived in Hamburg, Germany. A major feature of her music is the use of unusual instrumental combinations. Written in 1975, her Sonata for Double Bass and Piano has been described as “often on the verge of silence and with the darkest sounds” and with the instruments “acting like two solitary cats stalking each other”. The atmosphere is often tense and unworldly and the sounds from the bass, drifting in and out of the silence, reverberate as if from a primeval forest full of the calls of strange beasts. Melodic fragments punctuate the mood. This is an ingenious, percussive work with a resonance all its own.

## MOZART (1756-1791)

### *Piano Concerto No. 12 in A major, K.414*

#### *Allegro; Andante; Allegretto*

By any standards, Mozart's piano concertos, as a canon of works, stand among the pinnacles of achievement in Western classical music. He wrote 27 works that were so designated, though the first four of these, dating from 1767 when Mozart was 11 years old, are in reality orchestrations of existing sonatas. Mozart's general practice was to compose clusters of concertos: the A major Concerto K.414 is one of a trilogy he composed in 1782. It is scored for solo piano, two oboes, two horns and strings but, according to Mozart's own instructions, can also be played 'a quattro', i.e. with string quartet and piano, as it will be in this evening's performance. Mozart wrote out two complete sets of cadenzas for this concerto, perhaps a reflection of how much he loved it. The first movement is remarkable for the profusion of its self-contained themes. There is a reverential feel to the Andante, which begins and ends very quietly and in which Mozart pays homage to J C Bach, whom he greatly admired and who had died earlier in the year. He does so by inserting a quotation from one of J C Bach's overtures. It is possible that the Rondo in A major K.386 was at one time intended as the finale for this concerto. Be that as it may, the Allegretto rondo finale we have, with its rich melodic texture, is a movement of unalloyed joy and the whole work leaves the listener with a feeling of unclouded happiness.





## PUB CONCERT

SATURDAY 6 MAY, 21.45  
FEATHERS HOTEL, LEDBURY

BÉLA FARKAS, *VIOLIN*  
MÁTÉ SZÜCS, *VIOLA*  
JULIEN QUENTIN, *PIANO*

Tonight's musicians will play/improvise on the wild and passionate sounds and rhythms of Hungarian, Romanian and Jewish folk and gypsy music so dear to their hearts and so loved by Brahms in his Hungarian Dances and which also inspired Monti to write his celebrated Csárdás, based on the dance of that name. These sounds and rhythms also influenced Emmerich von Kálmán's gypsy operetta Gräfin Mariza, in which Hungarian themes are woven into the traditional Viennese light opera form; Dinicu's Romanian gypsy tune Skylark; and the Hatikvah, Israel's National Anthem.

Music from a number of film scores also features: the atmospheric Godfather theme; the heart-rending music of Schindler's List; and the boisterous tunes from Fiddler on the Roof. Béla, Máté and Julien will play instrumental versions of four songs. These are the lovely Moscow Nights and three in homage to romantic love: Besame Mucho (Kiss Me a Lot), written by the Mexican song-writer Consuelo Velázquez; the Russian song Ochi Chornje (Dark Eyes); and the sorrowful Gloomy Sunday, made famous by Billie Holiday. Included too is music from the Baroque era with an arrangement of Handel's slow and stately Passacaglia. This is a mix of music to captivate and inspire.

ALL PROGRAMME NOTES BY JOHN BRAIN



## CONCERT BY THE STUDENTS OF HELLENSMUSIC'S MASTERCLASS PROGRAMME

SUNDAY 7 MAY, 11.30  
GREAT BARN AT HELLENS

**Dvořák** *String Quartet No.12, Op.96 (American Quartet)*

**Dotzauer** *Grand Quatuor Concertant, Op.130*

*And a selection of solo and chamber works by various composers*

OLGA SITKOVETSKY, PIANO

Students from the top music schools in Britain perform solo and chamber repertoire honed throughout five intense days of learning with Hellensmusic's resident artists.

## HELLENSMUSIC'S MASTERCLASS PROGRAMME

HELLENSMUSIC OFFERS TALENTED STUDENTS THE  
OPPORTUNITY TO LEARN WITH SOME OF THE BEST  
PROFESSIONALS IN THE CLASSICAL MUSIC WORLD

Every year we invite students from the top music colleges in the UK to join us for a week of solo, chamber and improvisation masterclasses with Hellensmusic's resident artists. The course culminates in a final concert where students have the opportunity to show the progress achieved over the week.



Our aim is to create a rich and inspiring musical week for all involved: everyone stays in the same house, sharing meals and extra time together, and students are invited every day to listen to their tutors' rehearsals and performances. This provides a unique opportunity for formal but also informal learning, which sets Hellensmusic apart from other masterclass programmes.

This year we are proud to receive students from the Birmingham Conservatoire, the Guildhall School of Music and Drama, the Royal Academy of Music, the Royal Conservatoire of Scotland, the Royal Northern College of Music and the Royal Welsh College of Music and Drama.



## SCHOOLS AT HELLENSMUSIC

ONE OF OUR MAIN AIMS AT HELLENSMUSIC IS TO  
MOTIVATE AND INSPIRE LOCAL CHILDREN TO LOVE MUSIC

This is why we've partnered with a team of experienced music teachers at ABF Music to organise a series of workshops tailored to our local primary and secondary schools.

Activities take place throughout the year and culminate at Hellensmusic's Schools' Days, two days during which the children come to Hellens to play their own compositions, sing and listen to concerts and masterclasses.

This year we also count with the special participation of the Hereford Cathedral School's Cantabile Girls' Choir, whom will spend a morning working and singing with the schools before their own concert in the evening!





# BIOGRAPHIES



## CANTABILE GIRLS' CHOIR

Cantabile Girls' Choir are an international prize-winning choir from Hereford Cathedral School. The 20 female singers are led by Musical Director Jo Williamson. They sing a range of classical, folksong and popular arrangements. Cantabile rehearse twice a week in School.

In 2016 Cantabile came second in the Folksong category of the Canta al Mar Choral Festival, competing against adult choirs from around the world. They were awarded a Gold Diploma Level 4 with 2 of the girls achieving special Judges certificates for their outstanding solos.

Cantabile were BBC Songs of Praise Senior School Choir of the Year in 2015 and performed with Aled Jones as part of his Cathedrals tour. Cantabile regularly participate in the Llangollen International Eisteddfod, where they have won classes in 2015, 2013 and 2012.



## CHRISTIAN BLACKSHAW

A deeply passionate and sensitive performer, Christian Blackshaw is celebrated for the incomparable musicianship of his performances. His playing combines tremendous emotional depth with great understanding and, in the words of one London critic, "sheer musicality and humanity". Pianist magazine, reviewing his performance of Schubert's great B Flat Sonata D.960 at the Queen Elizabeth Hall wrote that the work "has become the calling card of many a pianist wishing to declare themselves a musician's musician and Blackshaw most certainly belongs to this category".

Following studies with Gordon Green at the Royal College Manchester and Royal Academy, London and winning the gold medals at each, he was the first British pianist to study at the Lenin-grad Conservatoire with Moisei Halfin. He later worked closely with Sir

Clifford Curzon in London. Christian Blackshaw has performed with many leading orchestras including London Philharmonic, Hallé, City of Birmingham Symphony, Royal Liverpool Philharmonic, Royal Scottish National, BBC Philharmonic, BBC Symphony, Academy of St Martin in the Fields, St Petersburg Philharmonic, Moscow Philharmonic, Mariinsky Orchestra, New York Philharmonic, San Francisco Symphony, Baltimore Symphony, Israel Philharmonic, Dresden Staatskapelle, Rotterdam Philharmonic and RAI Torino. Conductors with whom he has collaborated include Sir Simon Rattle, Valery Gergiev, Gianandrea Noseda, Yuri Temirkanov and Sir Neville Martin. He has given chamber concerts in London with the principals of the London Symphony Orchestra and Chamber Orchestra of Europe and festival engagements have taken him to Stars of the White Nights St Petersburg, Prague, Dubrovnik, Helsinki, Stresa, Britain in Greece Festival Athens, Bath, Orford (Canada) and the BBC Proms.

Recent notable appearances include South Bank International Piano Series, Berliner Philharmoniker, Tokyo, Montreal, Aldeburgh Festival, Bamberg Symphony, RAI National Symphony and Mariinsky Orchestra with Valery Gergiev. In May 2016 he completed his sold out debut recital tour in China, including memorable appearances at

the National Centre for the Performing Arts, Beijing and Shanghai Symphony Orchestra Hall.

His hugely acclaimed Wigmore Hall complete Mozart sonata series concluded in early 2013 and subsequently Wigmore Hall Live have issued all four volumes. Critics have been unanimous in their praise, describing these "landmark" recordings as "captivating", "magical" and "masterful". Volume 4 is named as one of the Best Classical Recordings of 2015 in the New York Times. Christian Blackshaw is joint Artistic Director of Hellensmusic.



## MARKUS DÄUNERT

Markus Däunert is highly regarded as a director, guest leader, soloist and chamber musician. From 1997–2005 he co-led the Mahler Chamber Orchestra, with which he also appeared as soloist, under conductors such as Claudio Abbado, Daniel Harding, Iván Fischer,



Kurt Masur, Bernard Haitink, Trevor Pinnock and Philippe Herreweghe. He has been guest leader with orchestras such as Scottish Chamber Orchestra, BBC Philharmonic, Leipzig Gewandhaus Orchestra, Ensemble Modern and Münchener Kammerorchester. Däunert is a frequent guest with the Berliner Philharmoniker and is a founding member of the Mahler Chamber Orchestra, Lucerne Festival Orchestra and Aldeburgh Strings.

As a chamber musician, soloist and teacher he has been regularly invited to Schleswig Holstein Musik Festival, Aldeburgh Music, Dartington Summer School, Mantua Festival, Festival Domain Forget, New England Conservatory, Manhattan School of Music NYC and *El Sistema* schemes in Venezuela, Colombia and Brazil. He is a lecturer at the Hochschule für Musik und Darstellende Kunst in Frankfurt.

He has appeared as a soloist and chamber musician with pianists such as Alexander Lonquich, Gianluca Cascioli, Christian Zacharias, Steven Kovachevich, Daniel Adni, Michaela Ursuleasa, Benjamin Frith, Herbert Schuch, Christian Blackshaw and Ricardo Castro, as well as Nicolas Altstaedt, Máté Szücs, Danusha Waskiewicz and Bruno Delepelaire.

He has appeared at several major music festivals, including Wiener Festwochen, Wien Modern, Salzburger

Festspiele, BBC Proms, Menuhin Festival Gstaad, Rheingau Musik Festival, Festival d'Aix-en-Provence, Berliner Festspiele, Lucerne Festival and Ruhrtriennale.

Däunert plays on a model made by the German violin maker Christoph Götting (Wiesbaden).



## MAYA IWABUCHI

Maya Iwabuchi began violin lessons at the age of two. Her main influences who remain integral to her working life are Professors Alice Schoenfeld and Rodney Friend. Since her first concert at age five, Maya has enjoyed an international career as a solo violinist, chamber musician and orchestral leader.

Her performances have taken her to major concert halls world-wide such as the Royal Festival Hall and Wigmore Hall in London, Musikverein in Vienna, Royal Concertgebouw in Amsterdam, Lincoln Centre and Carnegie Hall in New York City and Suntory Hall in

Tokyo to name a few. Highlights for Maya as soloist include appearances with the Los Angeles Philharmonic, New York Philharmonic and the Philharmonia Orchestra, and she has appeared in numerous renowned music festivals such as the BBC Proms, Aldeburgh, Bath and Chichester festivals, and the International Musicians Seminar in Prussia Cove. The Strad has hailed her playing as 'simply brilliant' and the Times 'gorgeous', and she continues to receive praise from the press.

A committed chamber musician, Maya has been a member of Mobius Ensemble since 2004, and she has also collaborated with artists such as the Vellinger Quartet, Steven Isserlis and Gil Shaham. Her recordings as part of Vikram Seth's 'An Equal Music' CD compilation are regularly broadcast by the BBC and Classic FM.

Maya has garnered much admiration in her role as leader from artists and critics alike and has been regularly invited to lead orchestras such as the Royal Philharmonic, City of Birmingham Symphony, Royal Liverpool Philharmonic, Bournemouth Symphony, Ulster Orchestra, English Chamber Orchestra, Scottish Chamber Orchestra, Orquestra Cadaqués and the John Wilson Orchestra.

After 18 distinguished years, Maya ended her tenure as Leader of the Philharmonia Orchestra in 2012,

having led for major conductors such as Sir Andrew Davis, Christoph von Dohnányi, Gustavo Dudamel, Lorin Maazel, Riccardo Muti, Gennady Rozhdestvensky, Esa-Pekka Salonen and Kurt Sanderling. Since 2011, she devotes her time as Leader of the Royal Scottish National Orchestra whilst taking much pleasure from a renewed life in Scotland with her husband and many pheasants!



## MÁTÉ SZÜCS

Like many players of the viola, Máté Szücs first learned the violin. He completed his violin studies with Ferenc Szecsódi at the conservatory in Szeged, changing to the viola in 1996 and becoming a pupil of Ervin Schiffer, who taught him at the Royal Conservatory in Brussels and at the Chapelle Musicale Reine Elisabeth in Waterloo. This was followed by studies from 2000 to 2005 with Leo de Neve at the Royal Conservatory in Antwerp,



completed by Máté Szücs with distinction.

In 2003 he began his career as an orchestral musician and principal violist. It has taken him from the Royal Flemish Philharmonic Orchestra in Antwerp by way of the Bamberger Symphoniker, Dresden Staatskapelle and Frankfurt Radio (hr) Symphony Orchestra to the Deutsche Kammerphilharmonie Bremen (Principal Viola from 2008 to 2012) and the Berliner Philharmoniker. Máté Szücs, who appears in concert throughout Europe as a soloist and chamber-music player, also teaches at the Thy Chamber Music Festival in Denmark and is joint Artistic Director of Hellensmusic.



## BRUNO DELEPELAIRE

Bruno Delepelaire owes the fact that he became a cellist to his grandmother, an enthusiastic amateur cellist. As a five-year-old, he also wanted to learn the instrument. The cello lessons with

his first cello teacher Erwan Fauré were formative experiences for him. Bruno Delepelaire later studied at the Paris Conservatoire under Philippe Muller. In 2012 he went to Berlin to continue his training under Jens Peter Maintz at the University of the Arts and under Ludwig Quandt at the Orchestra Academy of the Berliner Philharmoniker. He also attended master classes with Wolfgang-Emanuel Schmidt, François Salque, Wen-Sinn Yang and Wolfgang Boettcher.

Bruno Delepelaire gained orchestral experience with the Verbier Festival Orchestra, the Gustav Mahler Youth Orchestra, and as a student of the Orchestra Academy of the Berliner Philharmoniker. As a soloist, he has performed with the Münchner Rundfunkorchester and the Württembergische Philharmonie Reutlingen. The cellist has won several awards, including the first prize at the “Karl Davidoff International Cello Competition” (2012) and the Markneukirchen International Instrumental Competition (2013). Bruno Delepelaire has been principal cellist with the Berliner Philharmoniker since 2013. He is a member of the string quartet Quatuor Cavatine, of the Berlin Piano Quartet and of the 12 Cellists of the Berlin Philharmonic and plays a cello made by Matteo Goffriller, on loan from the Karolina Blaberg Foundation.

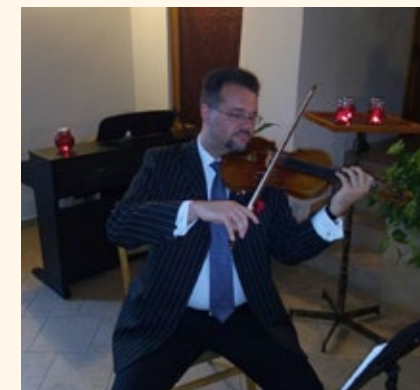


## WALDEMAR SCHWIERTZ

Waldemar Schwiertz is the Assistant Principal First Double Bass of the Leipzig Gewandhaus Orchestra and a member of Neues Bachisches Collegium Musicum, an ensemble that specializes in performing music from Bach's time on modern instruments. He is also Professor of Double Bass at the Hochschule für Musik in Mainz.

Born in Silesia, he studied in Vienna and Geneva with Ludwig Streicher, Franco Petracchi and Christoph Schmidt. He was awarded the Bottesini Prize of the Carl-Flesch-Academy as well as the 1er Grand Prix de Conservatoire de la Musique Genève and has worked with conductors like Georg Solti, Claudio Abbado, Herbert Blomstedt. From 2004 to 2007 he was a guest tutor with El Sistema, giving masterclasses in Caracas. He is also a regular guest at Aldeburgh Music and a tutor with the

Britten-Pears Young Artist programme. He has toured with ensembles such as Mahler Chamber Orchestra and the Leipzig Sinfonietta and has appeared as a soloist with orchestras like the Simón Bolívar Symphony Orchestra and the Baden-Badener Philharmonie.



## BÉLA FARKAS

Béla Farkas was born into a musical family and started playing the violin at a very early age. He was greatly influenced by his father Béla Farkas Sr, an important gypsy violinist in Hungary. Béla is a member of the Szeged Symphony Orchestra and the leader of the Giovani Artisti string quartet.



## JULIEN QUENTIN

French pianist Julien Quentin has established himself as a versatile and sensitive musician, exhibiting great maturity and poise. His remarkable depth of musicianship and distinct clarity of sound coupled with flawless technique, make him an artist in demand as both soloist and chamber musician.

He has made successful recital debuts in Paris (Salle Cortot), Geneva Conservatoire Hall and Bargemusic in New York. He has appeared as soloist with the Wroclaw, Qatar and Córdoba Philharmonic Orchestras under such conductors as Tommaso Placidi, Paul Biss, and Han-Na Chang. Regularly invited to numerous international Festivals, Quentin's appearances in Europe include Verbier, Lucerne, Gstaad, Montreux, Zermatt, Dresden, Braunschweig, Schwetzingen, Ludwigsburg, Mecklenburg-Vorpommern, Beethovenfest Bonn, Radio France Montpellier and Saint Denis. A regular

performer in North America, he has appeared at the Ravinia, La Jolla and Mostly Mozart Festivals in the United States. He has broadcast in Canada, United States, Japan and in countries across Europe.

Julien Quentin is a keen chamber musician and has collaborated with artists such as Nicolas Altstaedt, Emanuel Ax, Lisa Batiashvili, Gautier Capuçon, Corey Cerovsek, Martin Fröst, Sol Gabetta, David Garrett, Nelson Goerner, Ilya Gringolts, Gary Hoffman, Angelika Kirchschrager, Lawrence Power, Dmitry Sitkovetsky, Sayaka Shoji, Kirill Troussov, and István Várdai.

Touring internationally in America, Australia, Japan, the Middle East and throughout Europe, he has appeared at the Concertgebouw in Amsterdam, the Wigmore Hall in London, the Louvre in Paris, the Baden-Baden Festspielhaus, the Berlin Philharmonie, the Gewandhaus in Leipzig, the Konzerthaus in Vienna, in Avery Fisher, Alice Tully and Carnegie Halls in New York. He has recorded for EMI, Channel Classics and Sony RCA.

He also performed on the harpsichord, appearing in concert with Sarah Chang and the Verbier Festival Chamber Orchestra, as well as with Thomas Quasthoff and under the baton of Leonidas Kavakos.

Born in Paris, Julien Quentin started his studies at the Geneva Conservatory

with Alexis Golovine. In 2002, he completed his Artist Diploma under the tutelage of Emile Naoumoff at Indiana University, where he held a one-year teaching position as Assistant Instructor and was a recipient of the Presser Award. In 2003, he received his Graduate Diploma from the Juilliard School, where he studied with György Sándor. He has also worked with Paul Badura-Skoda, Nikita Magaloff, György Sebök and Earl Wild.

Julien Quentin now lives in Berlin. With 'Musica Litoralis' at Piano Salon Christophori, he has managed to create an increasingly successful concert series reminiscent of the salons of the Roaring Twenties. With visual artists, he explores new artistic visions bringing various art forms together. He also pursues his interest in other genres of music through his collaboration with pianists Kelvin Sholar and Francesco Tristano, or producers Guti, dOP and Cesar Merveille in projects ranging from improvisation to producing electronic music.



## OLGA SITKOVETSKY

Born in Moscow, Olga Sitkovetsky studied piano and concertmaster skills at the College of Music affiliated with the Moscow Conservatory, and later at the St. Petersburg Conservatory.

Sitkovetsky has performed as an accompanist in numerous international violin competitions and has received numerous awards for her accompaniment. She has also participated in the International Musical Academies in Tours (France), Kent (England) and in summer courses in Italy and France.

In 1991, Lord Menuhin invited her as an accompanist to the Yehudi Menuhin School of Music in Surrey, England. Her work at the School from 1991-2000 has helped a number of students to win top prizes at major international competitions. Sitkovetsky now enjoys accompanying these former students, now accomplished musicians,

in their tours all over the world. She participated in a recording celebrating Lord Menuhin's 80th birthday.

In July 1998, Sitkovetsky made her official American debut at the renowned Newport Music Festival in Rhode Island.

Sitkovetsky has toured extensively in Italy, Belgium, Gibraltar, Japan, New Zealand and the United Kingdom. 2002 and 2003 found her performing in some of the most prestigious concert venues in the world including Carnegie Hall, the Concertgebouw, the Salzburg 'Mozarteum' and the Vienna Konzerthaus. She has also recorded with various artists for Angel Records/EMI Classics, Dynamic, Naxos and ASV.



## HELLENS MANOR

Hellens Manor, a historic house in the centre of Much Marcle, Herefordshire, is a living monument to much of England's history: in 1096 it was granted by King William II to Hamelin de Balun, whose family later witnessed the signing of the Magna Carta. The Manor contains a wealth of period furnishings, paintings and decorations, as well as a Tudor garden. It is open to the public and serves as a venue for educational, musical and literary events all year round.







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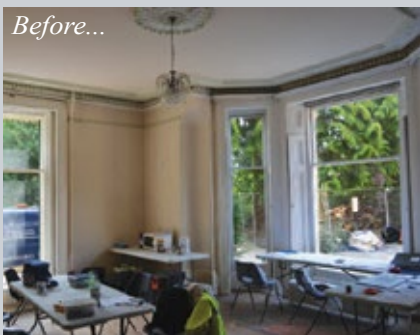
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