

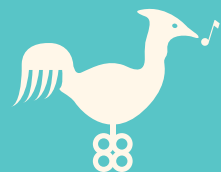
HELLENS MUSIC 2018



WEDNESDAY 16TH
TO SUNDAY 20TH MAY

FESTIVAL PROGRAMME

www.hellensmusic.com



CONCERTS

WEDNESDAY 16 MAY

8 pm **Bandoneon Concert:**
from Baroque to Piazzolla
Revisiting Tango's star instrument
St Bartholomew's Church
Much Marcle

THURSDAY 17 MAY

8 pm **Piano Recital by**
Christian Blackshaw
St Bartholomew's Church
Much Marcle

FRIDAY 18 MAY

8 pm **Chamber Works by**
Tchaikovsky and Brahms
Great Barn at Hellens

SATURDAY 19 MAY

6.30 pm **All-Star Chamber**
Music Evening
Great Barn at Hellens
9.30 pm **Pub Concert:**
Tango, folk, classical
and unforgettable tunes
The Walwyn Arms, Much Marcle

SUNDAY 20 MAY

11.30 am & 3.30 pm
Hellensmusic's Masterclass
Programme Finale
Great Barn at Hellens

MASTERCLASSES

Hellens Manor & St Bartholomew's Church

WEDNESDAY 16 MAY

9.30 am–1.30 pm
Viola and cello, Music Room
9.30 am–12.30 pm
Piano, Great Barn
12 pm–1.30 pm
Chamber music, Dining Room

THURSDAY 17 MAY

9.30 am–1.30 pm
Violin, viola and cello, Music Room
10 am–1 pm
Piano, St Bartholomew's Church
9.30 am–11 am & 12 pm–1.30 pm
Chamber music, Dining Room

FRIDAY 18 MAY

9.30 am–1.30 pm
Clarinet, violin, viola and cello,
Music Room
9.30 am–12.30 pm
Piano, Great Barn
11.30 am–1.30 pm
Chamber music, Dining Room

SATURDAY 19 MAY

9.30 am–12.30 pm
Piano, Great Barn
9.30 am–13.30 pm
Chamber music, Dining Room

FREE TO ATTEND



WELCOME TO HELLENSMUSIC 2018

Our sixth Hellensmusic Festival is our most ambitious yet. More concerts, new venues, and world-class musicians return again for the love of it, despite busy international schedules.

This year's fascinating opening concert revisits tango's star instrument with Omar Massa, renowned player of the bandoneon from Argentina. Our musical feast continues on Thursday with Christian Blackshaw's recital in the wonderful acoustics of St Bartholomew's Church; and then Tchaikovsky and Brahms with our resident artists and the distinguished clarinettist Matthew Hunt, who joins us for the first time, at Hellens' Great Barn on Friday. On Saturday evening we have a wonderful programme with energetic Lindberg, Mozart's astonishing Kegelstatt Trio, Mahler's tragic Piano Quartet in A minor, magical Schumann, Bruch (like dusk in spring!) and Prokofiev's Overture on Hebrew Themes, which capture the soul of a wandering Klezmer musician... and this to prepare you for our pub concert later that night at The Walwyn Arms with our fabulous gypsy fiddler Béla Farkas joining up with Dorian Ford on the piano, Máté Szücs, Matthew Hunt and Omar Massa once again.

Education remains at the heart of all we do, and we're proud to have again eleven talented students from the best colleges in Great Britain as part of our masterclass programme. They will be working with the pros, and playing with them at the festival's closing concerts on Sunday to underline the importance of a shared, non-hierarchical approach to music making at all levels.

Last but not least, come and listen to our work with the primary and secondary schools, creating their own music with the precious support of ABF Music and the BBC Ten Pieces Project. Look out for their listening and learning –you will be impressed, I promise, so welcome one and all!

Adam Munthe
Festival Chairman

DEAR FRIENDS,

As we approach our sixth Festival we are delighted to invite all music lovers to the magical Herefordshire home of our generous hosts Nelly and Adam Munthe, who, along with their wonderful team welcome all of us to participate either as performers or listeners.

From our inaugural steps in 2013 we continue the endeavour to bring great music to this rural idyll. It is a joy as ever to welcome back all distinguished colleagues in addition to new artistic collaborations for a wealth of masterworks of Mozart, Beethoven, Schubert, Schumann, Brahms, Tchaikovsky, Prokofiev and Mahler amongst others. This year's opening concert is a delightful departure for us with "A Bach to Piazzolla concert" with bandoneonist Omar Massa and guest appearances by some of the festival's resident artists.

Alongside concert performances, it is thrilling to have the opportunity of working with talented young artists embarking on their quest to find truth and meaning in the wealth of profound and thought-provoking music, additionally enjoying some light-hearted moments which even take us to the local Walwyn Arms!

With our continued gratitude for your generous support,

Christian Blackshaw and Máté Szücs
Artistic Directors

PROGRAMME

BANDONEON CONCERT: FROM BAROQUE TO PIAZZOLLA REVISITING TANGO'S STAR INSTRUMENT

Wednesday 16 May, 8 pm

St Bartholomew's Church, Much Marcle

From Baroque to Piazzolla

Frescobaldi *Toccata No. 7 for Organ*
from 'Secondo Libro di Toccate e Canzone'

Bach *Prelude and Fugue No. 1*
from 'Eight Little Preludes and Fugues for Organ', BWV 553-560

Vivaldi *Cello Sonata in A minor, RV 43*

Corelli *Violin Sonata No. 3, Op. 5*

Piazzolla *Ave Maria*

INTERVAL

The Music of Piazzolla

Piazzolla *Lo que vendrá, Bruno & Sarah, Calambre, Night Club 1960,*
Oblivion, Milonga Loca, Café 1930, Adiós Nonino

OMAR MASSA, BANDONEON

MARKUS DÄUNERT, VIOLIN

MÁTÉ SZÜCS, VIOLA

BRUNO DELEPELAIRE, CELLO

—Musical arrangements by Omar Massa—

Today the bandoneon has an indelible association with Argentina and with its notable bandoneon player and composer Astor Piazzolla. This concert, while fully celebrating this and its wide recognition as a key instrument in tango music, also explores its lesser-known history. The bandoneon was originally intended as an instrument for religious music on the streets of 19th century Germany. Around 1870 it was brought to Argentina by Italian and German emigrants. This concert traces the course of the instrument from its origins to its major role in the tango, with particular reference to the music of Astor Piazzolla.



FRESCOBALDI (1583–1643)

Toccata No. 7 for Organ

from 'Secondo Libro di Toccate e Canzone'

Frescobaldi was a major keyboard composer of the early Baroque period. Focusing much of his attention on instrumental composition, he brought to it deep emotion, often through contrasting tempi, flamboyance and an improvisatory feel. This 7th Toccata from his second book, which appeared in 1627 and which alternates fast passage work with more intimate writing, fully reflects that.

BACH (1685–1750)

Prelude and Fugue No. 1 in C

from 'Eight Little Preludes and Fugues for Organ', BWV 553-560

These 'Little Preludes and Fugues', whose date of composition is unknown, were originally attributed to J S Bach but may have been written by one of Bach's 'circle', possibly his pupil Johann Tobias Krebs. They certainly do not lack inspiration or craftsmanship and the rising tension and sense of climax in No. 1 in C is worthy of the great J S Bach.

VIVALDI (1678-1741)

Cello Sonata in A minor, RV 43

Largo; Allegro; Largo; Allegro

This is one of a set of six cello sonatas composed by the prolific Antonio Vivaldi sometime between 1720 and 1730. It alternates slow and fast movements, starting with a soulful Largo, then proceeding with an Allegro of driving rhythm and a second more upward-looking Largo, before finishing with a buoyant Allegro.

CORELLI (1653-1713)

Violin Sonata in C major, Op. 5 No. 3

Adagio; Allegro; Adagio; Allegro; Allegro

Corelli's output, compared with other major Baroque composers, was small (though of the highest quality) and entirely in the instrumental field. Corelli was a celebrated virtuoso violinist and this sonata is one of a set of 12 pieces (11 of them violin sonatas) published in 1700 and dedicated to the Electress of Brandenburg, whose brother was to become King George I. Op. 5 No. 3 consists of a stately Adagio introduction with an underlying sense of yearning; a delightful Allegro full of vitality; a second Adagio of real beauty, contemplative in nature; and two further Allegros, the first an ebullient moto perpetuo movement, the second dance-like, so bringing to an end one of Corelli's most engaging works.

PIAZZOLLA (1921-1992)

Ave Maria

Piazzolla revolutionised the style, structure and form of the traditional tango native to Argentina, developing the newly named 'Nuevo Tango', incorporating elements from jazz and classical music. He composed Tanti anni prima ('Many years ago') as a film score for Marco Bellocchio's 1984 production of Enrico IV (Henry IV). This sublime composition, with its soaring melody, has achieved a separate identity as Ave Maria.

INTERVAL

PIAZZOLLA (1921-1992)

Lo que vendrá (c.1954); **Bruno y Sarah** (date unknown);

Calambre (1960); **Night Club 1960** (1986); **Oblivion** (1982);

Milonga Loca (1984); **Café 1930** (1986); **Adiós Nonino** (1959)

Lo que vendrá (*what next?*) is a perfect example of the unique style Piazzolla was developing in the mid-1950s in its fusion of the Argentinian tango and the European tradition. With its groundswell from the bass, it has a quite seductive feel before building up considerable energy.

Such energy is totally absent from the mournful **Bruno y Sarah**, which carries with it an unmistakable languor.

As might be expected from its title, the very lively **Calambre** (*muscle cramp*) is never still and appeals through its rhythmic instability.

Night Club 1960 is taken from Histoire du Tango where Piazzolla, in this piece, looks back to a time when tango forms were undergoing transformation; Argentina and Brazil (with its 'bossa nova') were coming together in Buenos Aires; and people were flocking to nightclubs. Joy, relaxation, energy and reflection are all to be found in this pivotal work.

Oblivion has achieved huge popularity as it is part of the soundtrack to Marco Bellocchio's aforementioned film Enrico IV. It is a more traditional piece, being in the style of a milonga, a ballroom dance that predates the tango. Oblivion is tender and full of nostalgia.

This is followed by **Milonga Loca** (*'crazy ballroom dance'*) composed two years later. Here, chaos reigns as the 'milonga' of Oblivion is rendered unrecognisable by the discordance and rhythmic distortion of the music.

Café 1930 looks back to a romantic era of smoky cafés where people would listen to the tango rather than dance it. Slow, relaxed and incorporating new harmonies, it is tinged with melancholy.

Adiós Nonino is an emotive work with deeply sad undertones as Piazzolla composed it a few days after the death of his father and in his memory. It has since developed a happier life, having been played at a royal wedding in the Netherlands in 2002 and, frequently, in figure-skating competitions.

PIANO RECITAL BY CHRISTIAN BLACKSHAW

Thursday 17 May, 8 pm

St Bartholomew's Church, Much Marcle

Mozart *Sonata No. 15 in F major, K. 533/494*

Beethoven *Sonata No. 30 in E major, Op. 109*

INTERVAL

Schubert *Sonata in C minor, D. 958*

CHRISTIAN BLACKSHAW, *PIANO*

Christian Blackshaw's yearly recital is one of the highlights of Hellensmusic, with the beautifully atmospheric St Bartholomew's Church providing the perfect backdrop for his deeply sensitive and nuanced performances. Fresh from one of his many high-profile international engagements – a concert at Singapore's flagship Esplanade Concert Hall – the festival's joint Artistic Director will be performing three of his favourite sonatas.

MOZART (1756–1791)

Piano Sonata in F Major, K. 533/494

Allegro; Andante; Rondo: Allegretto

For Mozart, the piano was a vehicle for his creative genius from early childhood to 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 19th year did he begin to write them down. It was then that he embarked on a set of six that owe a good deal to the influence of Haydn. Many more piano works, in countless forms, were composed by Mozart before he wrote the light-hearted and sunny Rondo in F K494 for a pupil in June 1786. It found a new purpose in January 1788 when he incorporated into it a cadenza and used the revised version as the finale of the sonata that has come to be known as K533/K494. With its tightly woven structure and contrapuntal writing, the influence of Bach is clearly evident in the opening movement in



which Mozart visits a number of remote keys. The long drawn-out melodic arc and florid writing of the Andante are the umbrella for a remarkable introspective movement of pleading narrative and anguished dissonance. After a movement of such intensity, the Rondo provides a release of tension. There is a central episode in F minor which is derived from the Rondo theme, and the cadenza referred to above adds dramatic weight to one of the composer's greatest piano sonatas.

BEETHOVEN (1770-1827)

Piano Sonata in E major, Op. 109

*Vivace ma non troppo – Adagio espressivo;
Prestissimo; Andante molto cantabile ed espressivo*

By universal consent, the works emanating from Beethoven's so-called 'Late Period', when the composer was, to all intents and purposes, totally deaf, stand among the pinnacles of achievement in Western classical music. To this period belong his final five piano sonatas, the Diabelli Variations, the Missa Solemnis, the 9th Symphony ('Choral') and the last five string quartets. Beethoven's Op. 109 Piano Sonata, composed in 1820 and the third of the five late piano sonatas (or, as some would say, the first of the final three), could not be more different from its predecessor, the monumental 'Hammerklavier' Sonata. It is a work of extraordinary construction and harmonic innovation, which opens enigmatically with a brisk rhapsodic idea. This gives way after a few bars to a slow (Adagio) motif, improvisatory in character, and such an alternation continues throughout, and remarkably unifies, this terse opening movement. Without a break there follows an even shorter Prestissimo, a turbulent movement which, despite its frenzy, manages to exude nobility. Yet perhaps the most ground-breaking feature of Op. 109 is that the final Andante is the soul of the work and is far longer than the previous two movements combined. It takes the form of a set of variations on a beautiful theme, such as would customarily be found in the second movement of a work. The variations, six in number, are widely divergent in mood and tempi and culminate in a grand climax before serenity is restored with the return of the theme.

INTERVAL

SCHUBERT (1797-1828)

Piano Sonata in C minor, D. 958

Allegro; Adagio; Menuetto: Allegro-Trio; Allegro

Just as Beethoven composed arguably his greatest masterpieces in the last few years of his life, so too did Schubert and, in the latter's case, many of them within his last year, including the final three piano sonatas which, as Beethoven's, are often seen as a triptych. Today they are rightly regarded as a cornerstone of the piano repertoire, yet these works languished in comparative obscurity for 100 years after the composer's death. A turning point was the championing of them by the legendary pianist Artur Schnabel in 1928 during the course of the Schubert centennial. The C minor Sonata, being the first of the three, occupies the same place as the Op. 109 of Beethoven, who had died the previous year. With the older master, C minor could be the vehicle for high drama (ref the opening of his 5th Symphony) and pathos (ref the Pathétique Sonata). So it is here with Schubert. In the inexorable opening Allegro, passages of grandeur are juxtaposed with interludes of unfettered lyricism. In the Adagio that follows, the stark and haunting beauty of the main theme alternates with a rather more troubled one. The Menuetto is variegated, its beginning sedate and graceful, its central trio beguiling with its subtle shifts between major and minor. The Finale, notable for its frequent key changes and modulations, is in the style of a tarantella, a lively Neapolitan dance. Though fiery and ending with emphatic affirmation, the movement does not dispel the darkness that hovers over this masterpiece.



CHAMBER WORKS BY TCHAIKOVSKY AND BRAHMS

Friday 18 May, 8 pm
Great Barn at Hellens

Tchaikovsky *Adagio misterioso – Allegro con moto*
from *String Quartet in B flat major*

Tchaikovsky *String Quartet No. 1, Op. 11*

INTERVAL

Schubert *Clarinet Quintet in B minor, Op. 115*

MARKUS DÄUNERT, VIOLIN

MAYA IWABUCHI, VIOLIN

MÁTÉ SZÜCS, VIOLA

BRUNO DELEPELAIRE, CELLO

MATTHEW HUNT, CLARINET

The clarinet makes its first appearance at Hellensmusic this year and is brought to the festival by none other than Matthew Hunt, one of its finest advocates. In the first of two concerts he joins our outstanding resident artists to perform the Quintet known for taking Brahms out of a self-imposed early retirement. But first there is the chance to hear Tchaikovsky's first string quartets back to back – the attempted B flat Major, of which intriguingly only one movement survives, and the String Quartet No. 1 in D major.

TCHAIKOVSKY (1840–1893)

String Quartet Movement in B flat major

Adagio misterioso – Allegro con moto

This single sonata-form movement, composed in 1865 when Tchaikovsky was a student at the St Petersburg Conservatory, represents the composer's first essay into string quartet writing. According to the composer's brother Modest, Tchaikovsky did complete the quartet but, for reasons that have never been clear, discarded the other movements. The main body of the surviving movement is prefaced by a dark-hued arcane introduction, which material returns to complete the work. A violin cadenza leads into the Quartet's main theme, a Russian folk melody the composer had heard a gardener sing on his sister's estate at Kamenka. A second theme is equally lyrical. He was later to use the first theme in a solo piano piece entitled 'Scherzo à la russe'. The work ends quietly in valedictory mood.

TCHAIKOVSKY (1840–1893)

String Quartet No. 1, Op. 11

Moderato e semplice; Andante cantabile; Scherzo:

Allegro non tanto e con fuoco; Finale: Allegro giusto

The very high esteem accorded to Tchaikovsky in Western classical music rests chiefly on his dramatic orchestral works and his ballet scores. Yet the first of his three completed string quartets, composed in 1871, and his one later Piano Trio bear testimony to a supreme ability in the field of chamber music. Indeed, it is well documented that the slow movement of this String Quartet No. 1 reduced Tolstoy to tears when the great writer heard it, and it has subsequently acquired an independent life in many different arrangements under the title 'Andante cantabile'. Unendingly lyrical, the sonata-form opening Moderato is built from two songlike themes which interweave and contrast throughout its course, gaining

in excitement as the music becomes ever more decorative. This is music of great emotive power and the movement ends in exhilaration. As with the main theme of his String Quartet Movement, the first theme of the celebrated Andante cantabile has as its origin a melancholic folk melody heard on his sister's estate at Kamenka, this time sung by a carpenter. It alternates with an original wistful melody, most characteristic of Tchaikovsky and heard above a chromatic bassline. Dance rhythms are never far away in this most Russian of composers and the Scherzo is a strongly accented and lively peasant dance, while its Trio has elements of frivolity. The vigour and energy of the Quartet are fully maintained in the Finale in which the first theme is characterised by its lucidity, the second by its Russian soul. As with the work's opening movement, the interweaving of these themes generates real emotional intensity but Tchaikovsky encases the material in a wonderfully balanced and concise classical structure. It is as if he wished to show his undying homage to his greatest musical idol – Wolfgang Amadeus Mozart.

INTERVAL

BRAHMS (1833–1897)

Clarinet Quintet in B minor, Op. 115

Allegro; Adagio; Andantino – Presto non assai, ma con sentimento; Con moto

It is salutary to note that, while the great geniuses of musical history had a seemingly inexhaustible fund of spontaneous creativity within them, the springboard for composing some of the greatest works that flowed from them was their acquaintance with wonderful soloists. So it was with Mozart who, in 1789 and 1791 respectively, composed his Clarinet Quintet and Clarinet Concerto for Anton Stadler ... and so it was, around 100 years later, with Brahms, who was moved to compose a series of chamber masterpieces (two clarinet sonatas, a clarinet trio and this Quintet, dating from 1891), on being transported by the playing of the Meiningen clarinetist Richard Mühlfeld. In the Quintet, Brahms wonderfully integrates the texture of the clarinet into the ensemble to create an evanescent work, suffused with a rare autumnal beauty. It is a tightly structured work of mellow nostalgia with tonal hues and soaring vocal lines, one that delights in subtle shifts between the major and minor key, finds room for moments of frenzy and yet displays a remarkable unity.





ALL-STAR CHAMBER MUSIC EVENING

Saturday 19 May, 6.30 pm

Great Barn at Hellens

Lindberg *Steamboat Bill Jr.*

Mozart *Kegelstatt Trio*, K. 498

Mahler *Piano Quartet in A minor*

INTERVAL

Schumann *Märchenerzählungen*, Op. 132

Bruch *Eight Pieces (excerpts)*

Prokofiev *Overture On Hebrew Themes*, Op. 34

CHRISTIAN BLACKSHAW, PIANO

MARKUS DÄUNERT, VIOLIN

MAYA IWABUCHI, VIOLIN

MÁTÉ SZÜCS, VIOLA

BRUNO DELEPELAIRE, CELLO

MATTHEW HUNT, CLARINET

All instruments shine in a concert that celebrates the diversity of style and form in chamber music, from Lindberg's 1990 piece for clarinet and cello to Mozart's *Kegelstatt Trio*, Schumann's miniature suites, Bruch's *Eight Pieces* and Mahler's *Piano Quartet*. Hellensmusic's stellar ensemble then joins forces for the final work of the evening: Prokofiev's popular *Overture on Hebrew Themes*, presented here in its original chamber version for string quartet, clarinet and piano.

MAGNUS LINDBERG (B. 1958)

Steamboat Bill, Jr. for clarinet and cello

Magnus Lindberg is a Finnish composer whose much performed body of works is finding favour with a wide public. This is especially so with his full orchestral scores (he has recently finished a 3-year period as Composer in Residence with the London Philharmonic Orchestra) though he has written copiously for chamber orchestra and smaller forces, including much for solo instrument. The title *Steamboat Bill, Jr.* is taken from a 1928 silent movie starring Buster Keaton, so the composition is presumably somewhat tongue-in-cheek. What strikes the listener about this kaleidoscopic work, composed in 1990, is not so much its melodic content as its layers of harmony. It also has a momentum which is maintained both through its longer flourishes of sound and the more minimalist moments where fragments of sound are presented, and it finishes with considerable bravura.

MOZART (1756-1791)

Trio for clarinet, viola and piano in E flat, K. 498 (Kegelstatt)

Andante; Menuetto; Rondeaux; Allegretto

Mozart's so-called 'Kegelstatt' Trio, dating from 1786, is, as far as we know, the first work to have been composed for clarinet, viola and piano though it was to inspire many subsequent compositions for this combination of instruments. Mozart famously wrote out sketches of music in many unlikely places but the work's title is a misnomer, in fact, as it was not composed while he was playing skittles ('Kegelstatt' is a skittle-alley) though he did write some works for horn while indulging in such a pastime. This most lovable creation, which is anything but frivolous, is unusually structured as it opens not with the traditional Allegro but with the slow movement, which evolves from ever-developing dialogue, contemplative in nature. A prominent ornamental feature of this movement is the 'grupetto', a group of notes that embellish the melody. The dialogue is intensified

in the suave yet robust Menuetto that follows. Notable here is a pounding bass line and a much wider dynamic range. In the minor key trio, a note of agitation is introduced with the viola's accompanying figure. Interestingly, in the Finale, the marking is the French plural 'rondeaux'. Is this a reflection of the expansiveness of the movement, a seven-part rondo with three contrasting episodes? Its ending would befit a Mozart opera.

MAHLER (1860-1911)

Piano Quartet in A minor

Nicht zu schnell

What marks out Mahler from almost all other great composers is that his stature derives entirely from his works in only two genres: the symphony and song. However, in his youth, he composed a number of chamber works, including a piano quintet and a violin sonata, almost all of which juvenilia have either been lost or destroyed. This single-movement Piano Quartet, probably written in 1876 when Mahler was just 16 years of age, has survived alongside 24 bars of a Scherzo which were most likely intended to be part of the same work. One is perhaps hard pressed to hear the voice of the later symphonist or song-composer in this apprentice composition: it rather more bears the influence of Brahms or maybe Schumann. Certainly, it reveals some mastery of sonata form. The Piano Quartet bears the marking 'Nicht zu schnell' (not too fast) and is built on three contrasting themes, the first two both being in the home key. The first theme, though gentle, is sombre and rather portentous; the second, more rhapsodic, has a greater sense of resolve and purpose; the third features a series of modulations and leads to a short florid violin cadenza before ending in utter gentleness. In more recent times, the work has gained a new prominence as it forms part of the soundtrack to Martin Scorsese's 2010 psychological thriller film *Shutter Island*.

INTERVAL

SCHUMANN (1810-1856)

Märchenerzählungen for clarinet, viola and piano, Op. 132

Lebhaft, nicht zu schnell; Lebhaft und sehr markirt;

Ruhiges Tempo, mit zartem Ausdruck; Lebhaft, sehr markirt

Schumann was forever fascinated by the world of fantasy and this is reflected in so many of his works, such as the collection of piano pieces that make up *Kinderszenen* and *Waldszenen*. Two years before he composed *Märchenerzählungen* (Fairy Tales) in 1853, he had written *Märchenbilder* (Fairy Tale Pictures), a set of poetic vignettes for viola and piano, diverse in mood and tempo. *Märchenerzählungen* is not overtly pictorial but nonetheless by its title invites the listener to exercise the imagination through a miniature suite of four contrasting pieces, subtly linked by a recurring motif that appears in various guises. The lyrical opening of the first of these pieces ushers in a dreamlike world of quiet contentment. In the march-like second one, in the relative minor, the strong piano chords are somewhat ominous, a mood briefly dispelled in a more optimistic central episode. The poignant third piece, which features a tender love duet between clarinet and viola, presents an idyllic picture of the world. There is a certain truculence to the animated final piece, which opens with powerful chords. Contrast is afforded in a songful interlude in which the piano lightly accompanies the clarinet and viola but the work ends in defiance.

BRUCH (1838-1920)

Eight Pieces for clarinet, viola and piano, Op. 83 (excerpts)

Although quite a prolific composer, the unashamedly romantic Max Bruch was destined to be known to the public by a very small percentage of his output. However, his G minor Violin Concerto and Scottish Fantasy have alone assured for him universal fame. Among his chamber works, the Eight Piano Pieces, which he wrote for his son Max Felix, an outstanding clarinetist, were composed in 1909, late in his career, and have proved to be very popular. Seven are in the minor key and they all have a distinctive autumnal glow. In these pieces, the piano has very much an accompanying role to the dialogue shared between the clarinet and viola. The eight pieces are independent of each other and the common practice of playing only a selection of them (as today) derives from the composer's own view that they are best presented in this way.

PROKOFIEV (1891-1953)

**Overture on Hebrew Themes for clarinet, string quartet and piano,
Op. 34**

The word 'Overture' would imply that this work was written for orchestra and, indeed, an orchestrated version of it does exist but it was conceived, and is most often performed, as a sextet for clarinet, string quartet and piano. Prokofiev composed it in 1919, while in the USA, on a commission by the Zimro Ensemble who had just arrived in America from the Far East. The composer was reluctant at first to accept the commission as he had a disinclination to use non-original material. The themes Prokofiev used were selected from a notebook of Jewish melodies given to him by Simeon Bellison, the leader of the Ensemble. The work, in one continuous movement, comprises two musical paragraphs: the first, with its lively, atmospheric dance-like rhythm, has very much the style of Jewish Klezmer music; the second, slower and broader in structure, is plaintive in mood. The two themes return in a work with an ever growing improvisatory feel in its development. Colouristic and irresistible, the 'Overture' at the end ingeniously uses fragments of the first theme as it builds up to the most exciting and abrupt conclusion.



PUB CONCERT

Saturday 19 May, 9.30 pm

The Walwyn Arms, Much Marcle

Piazzolla *Bruno y Sarah*

Piazzolla *Night club 1960*

Piazzolla *Oblivion*

Piazzolla *Fugata*

Unknown *Two guitars*

Unknown *Ja vstretil vas (Russian folk song)*

Brahms *Hungarian Dance No. 5*

Brahms *Hungarian Dance No. 6*

Kalman *"Ringó vállú csengeri" from Gräfin Mariza*

Monti *Czardas*

Naomi Shemer *Golden Jerusalem*

Unknown *Oseh Shalom*

Jack Yellen & Lew Pollack *My Yiddishe Momme*

Bock *Fidler on the Roof – Sunrise, Sunset*
Reinhardt/Grappelli *Minor Swing*
Kosma *Autumn Leaves*
Legrand *Papa can you hear me?* (from the movie Yentl)

BÉLA FARKAS, VIOLIN
MÁTÉ SZÜCS, VIOLA
OMAR MASSA, BANDONEON
MATTHEW HUNT, CLARINET
DORIAN FORD, PIANO

The bandoneon has an indelible association with Argentina and with its celebrated bandoneon player and composer Astor Piazzolla (1921-1992) who revolutionised the style and structure of the traditional tango native to Argentina. What Piazzolla developed incorporated elements of jazz and classical music and became known as 'Nuevo Tango'.

There is an unmistakable languor to **Bruno y Sarah**, the first of four Piazzolla pieces to be played. It exudes little energy but that is really its fascination.

Night Club 60 is taken from Piazzolla's *Histoire du Tango* where he looks back to a time when tango forms were undergoing transformation; Argentina and Brazil (with its 'bossa nova') were coming together in Buenos Aires; and people were flocking to nightclubs. Joy, relaxation, energy and reflection are all to be found in this pivotal piece. **Oblivion** has achieved huge popularity as it is part of the soundtrack to Marco Bellocchio's 1984 film *Enrico IV* (Henry IV). It is a more traditional piece, being in the style of a milonga, a ballroom dance that predates the tango. **Oblivion** is tender and full of nostalgia. **Fugata** is a remarkable inspiration as Piazzolla, taking as his starting point a fugue, that device in classical music whereby a theme is imitated by other 'voices' and recurs frequently, has created a mesmerising piece with a whirlwind of sound and bearing very much his personal stamp.

To Russia next, first to an anonymous gypsy-style piece, **Two Guitars**, captivating and rhythmically thrilling, then to **Ja vstretil vas** ('I met you'), an anonymous and deeply soulful arrangement of a Russian folk-song; the lyrics tell of the rekindling of the heart of a lover while reminiscing on a past relationship.

From Russia we move to Hungary, though the music was written by the German composer Johannes Brahms. In 1869 he completed a set of 21 **Hungarian**

Dances which have been subject to many arrangements. The fifth, a perennial favourite, and the sixth of these reflect the mercurial spirit of the set with their vivacity and also their sudden, often dramatic, changes of tempo. We remain in Hungary for the next two items: the cabaret-style **Ringó vällú csengeri**, colourful and exuberant, is taken from an operetta by the Hungarian composer Emmerich Kálmán. Following that, Monti's **Czardas**, championed by virtuoso violinists since it was written in 1904, is the most famous example of a traditional Hungarian folk dance: the word 'czardas' is derived from an old Magyar term for a village tavern. It is a real showpiece, contrasting fast and slow passages with dazzling effect.

The next three pieces all come from Israel. The movingly beautiful **Golden Jerusalem** is often thought of as the unofficial national anthem of the country. It looks back with longing and at its end breathes hope for a new future. This hope is continued with **Oseh Shalom**, the Jewish prayer for peace. The nostalgic lament **Ye Yiddishe Mama** became famous in the 1920s and has been championed since by many famous singers, including Neil Sedaka. Now to a Jewish family in Russia: *Sunrise, Sunset* is a bittersweet song from the 1964 musical **Fiddler on the Roof**. Sung at a marriage procession, it looks back with a mixture of happiness and tears at the quickly passing years from early childhood to adulthood.

The rest of the concert has strong French connections. First recorded in 1937, **Minor Swing** is a gypsy jazz standard composed by the legendary duo of Belgian-born French Romany guitarist Django Reinhardt and French violinist Stéphane Grappelli. It is not so much the melody as the hypnotic rhythm that made this famous. The aptly named **Autumn Leaves**, another jazz standard, started life as a 1945 French song under the title of 'Les Feuilles Mortes'. Its composer Kosma was Hungarian-French. Staying with France, Michel Legrand's deeply emotional 1983 song **Papa, can you hear me?** that ends the concert is, in many ways, the counterpart to **Ye Yiddishe Mama**, at least in its message. It was composed for Barbara Streisand in the title role of *Yentl*.

So ends a concert of engaging diversity taking in tango, folk, classical and world music in a glorious fusion of sounds, rhythms and cultures.

ALL PROGRAMME NOTES BY JOHN BRAIN



MASTERCLASS PROGRAMME FINALE

Sunday 20 May

11.30 am – Part I

3.30 pm – Part II

Great Barn at Hellens

Mozart Clarinet Quartet in B flat major, KV 317d

Debussy String Quartet in G minor, Op. 10

Fuchs Quintet in E flat major, Op. 102

And solo/chamber music repertoire by the Masterclass students

MARKUS DÄUNERT, VIOLIN

MAYA IWABUCHI, VIOLIN

MÁTÉ SZÜCS, VIOLA

BRUNO DELEPELAIRE, CELLO

MATTHEW HUNT, CLARINET

PIANO, VIOLIN, VIOLA, CELLO AND CLARINET STUDENTS

FROM HELLENSMUSIC MASTERCLASS PROGRAMME

Hellensmusic Masterclass Programme has a unique, non-hierarchical approach to learning and mentoring which in the course of six years has inspired dozens of aspiring professional musicians to fulfil their utmost potential. It was only natural, then, that the final showcase that marks the end of the course –and the festival– would evolve into a full-on collaboration with students and teachers playing side by side. Yet the younger ones should still have the opportunity to dazzle in their solo or chamber pieces, and this is why there will be not one but two concerts to celebrate their individual and collective achievements.

HELLENSMUSIC MASTERCLASS PROGRAMME

Hellensmusic offers talented students the opportunity to learn with some of the best professionals in the classical music world. The Hellensmusic Masterclass Programme consists of six days of intense learning, with individual masterclasses, chamber music classes and music improvisation sessions taught by the Festival's resident artists. The course culminates in two final concerts where students have the opportunity to perform some of the pieces they worked on during the week and, for the first time in 2018, play alongside their tutors.

Our aim is to create a rich and inspiring musical week that can fast-track meaningful learning, creating a welcoming environment that encourages risk-taking and candid interactions. Beyond the masterclasses, students have the chance to engage with their tutors at meals and breaks and can see them in action at rehearsals and performances. This provides a unique opportunity for informal learning, which sets Hellensmusic apart from other short courses.

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

'An invaluable experience. I feel I gained so much knowledge from the tutors and learnt so much in such a short time. It has been a wonderful, encouraging environment in which to learn'





SCHOOLS AT HELLENSMUSIC

One of our main aims at Hellensmusic is to motivate and inspire local children to love music.

At Hellensmusic we feel very strongly about the positive impact of music education in children and young people. One of our main goals is to motivate and inspire local kids to love music, and this is why we have partnered with a team of experienced music teachers at ABF Music to offer nearby schools a series of free, curriculum-complementing workshops designed to spark the younger ones' curiosity and imagination. In 2018 we count with the invaluable support of the BBC Ten Pieces project.

Activities take place throughout the year and culminate at Hellensmusic's School Days, two days during which the children come to Hellens to play their own compositions, sing and listen to concerts and masterclasses. We are delighted to have heard that some pupils have taken up an instrument as a result of participating in the festival!

Some of the schools we have worked with are: John Masefield High School, Malvern St James, Sixth Form Centre and their music department, Ledbury Primary School, Eastnor CE Primary, Much Marcle Primary, The Elms, Ashperton Primary Academy, Gorsley Goffs Ross-on-Wye, Lugwardine Primary Academy, St Richard's School Bredenbury, Bromesberrow St Mary's Primary School.

SCHOOL DAYS AT HELLENSMUSIC 2018

Wednesday 16 & Friday 18 May

Showcases from 2.30 to 3 pm

at Hellens' Great Barn

FREE TO ATTEND

Pupils from:

Lugwardine Primary Academy, Hereford

Mordiford CE Primary School

St Mary's CE Primary School, Fownhope

Holmer CE Academy, Hereford

BIOGRAPHIES



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 Leningrad Conservatoire with Moisei Halpin. 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.



MÁTÉ SZÜCS

Like many players of the viola, Máté Szűcs first learned the violin. He completed his violin studies with Ferenc Szecsödi 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 Szűcs 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 Szűcs, 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.



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 Dohnanyi, 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!



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).



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.



MATTHEW HUNT

One of Europe's leading clarinetists, Matthew Hunt is a distinctive musician, renowned for the vocal quality of his playing and his ability to communicate with audiences. Matthew enjoys an international career as both soloist and chamber musician, and currently holds the position of Solo Clarinetist of the Deutsche Kammerphilharmonie, Bremen.

As a soloist, Matthew has recently collaborated with the conductors Paavo Järvi, Trevor Pinnock, Clemens Schuldt, Alexei Ogrintchuok and Reinhard Goebel, and with orchestras including the Deutsche Kammerphilharmonie, the Georgian Chamber Orchestra, the Concertgebouw Chamber Orchestra, the Estonian Festival Orchestra and as a guest of the Berlin Philharmonic.

A distinguished chamber musician, his partners include the Meta4, Chiaroscuro, Pavel Haas and Elias quartets, as well as Pekka Kuusisto, Alina Ibragimova,

Thomas Adès, Emily Beynon, Nicholas Aldstaedt, Antoine Tamestit, Cedric Tiberghien, Steven Isserlis, Tine Thing Helseth, Elisabeth Leonskaja, Alexander Lonquich and the jazz pianist Iiro Rantala. He has appeared at many of Europe's most prestigious venues and festivals, and as far afield as Bolivia, India and China.

Recent plans include festival appearances in Holland, Finland and America, a trio tour of China, performances of the Mozart concerto with the Deutsche Kammerphilharmonie, concerto performances in Australia with the Australian Chamber Orchestra and Pekka Kuusisto, and performances of Magnus Lindberg's clarinet concerto in Columbia with Andrew Gourlay.

As a recording artist Matthew has broadcast for radio and television and has featured on many film scores; he was the solo clarinetist on the score for the hit film 'Love Actually'. His CD recording for the ASV label of Mozart's Clarinet Quintet was given five stars by BBC Music Magazine and acclaimed as "the benchmark recording of this much recorded work".



OMAR MASSA

Omar was born in 1981 in Buenos Aires, Argentina. He began his musical studies at the age of five, studying piano with Violeta Hemsy de Gainza. At seven, he made his debut at the Cafe Tortoni a famous tango house in Buenos Aires, playing Astor Piazzolla's music.

He entered the National Conservatory of Music when he was 12 years old and studied bandoneon with renowned Maestros like Rodolfo Mederos, Marcos Madrigal, Julio Pane and Alejandro Barletta.

In March 2011, Omar accompanied Plácido Domingo before 120.000 people, in an acclaimed public concert on Buenos Aires most famous avenue, 9 de Julio. That same year, Omar was invited to perform as a soloist with the Asturias Symphony Orchestra (Spain), directed by Maestro Joan Amargós, to celebrate "European Music Day".

Since then he performed as a bandoneon soloist with the Symphonic

Orchestra and Choir of the National University of Brasilia, the Youth Symphony Orchestra of Mexico City, the Camerata San Juan, the University Chorus Of Mendoza, the Romanian National Radio Orchestra, the Philharmonic Moldova Iasi, the Philharmonic Stat Sibiu, the Transylvania State Philharmonic Orchestra, the Brasov Philharmonic, the State Philharmonic of Targu Mures, the Kamerata Kronstadt, the Ploiesti Philharmonic, the Symphactory Orchestra Bucharest, the Philharmonic Banatul Timisoara and the Meccore String Quartet.

Omar has played in several important concert halls and theatres in Europe, Asia and America. Among these, he has performed at the Lincoln Center in New York, the National Concert Hall in Dublin and the National Theatre 'La Castellana' in Bogotá. He has also presented baroque music repertoire in main auditoriums in Mexico, like the Palace of Fine Arts, the Metropolitan Cathedral of the Assumption of Mary, the National Museum of Arts, National Autonomous University of Mexico, and the Museum of the Viceroyalty of New Spain. Omar's last tour has been declared as one of Cultural and Artistic importance to the country of Argentina by the Argentine Ministry of Foreign Affairs.

As a composer, he has written several ensemble works, among which his Suite

Patagonia and Concertango were premiered in the Chamber Music Season of the Palace of Fine Arts of Mexico in 2013. He has also written incidental music for Argentinian films, theater, and television.

In 2014 Omar was nominated for the Gardel Music Awards (the most important award in the recording industry in Argentina) for his CD "Tribute to Piazzolla", and in 2015, 25 years after Astor Piazzolla's death, Astor Piazzolla's family invited him to play on the great master's bandoneon.



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 gipsy violinist in Hungary. Béla is a member of the Szeged Symphony Orchestra and the leader of the Giovani Artisti string quartet.



DORIAN FORD

Dorian Ford's unique and personal playing style takes in jazz, classical, folk and rock. Taking up heartfelt melodies and deep grooves, his music journeys devotedly and fearlessly across the vast musical landscape with all its deep history and tradition.

Dorian calls his approach to performance 'Total Piano', giving equal weight to all repertoire across genres. As an improviser, playing works by others informs the new music he makes. In December 2016 his solo concert at Burgh House in London, 'Improvisations, Renditions, Interpretations,' demonstrated this approach. More recently concerts in France, Australia and Japan have continued to develop this personal genre of music making.

He regularly plays nationally as well as in London (Ronnie Scott's, The Vortex, St James Theatre, Wigmore Hall). His music has had BBC Radio 3 airplay and been used in film, including features

by Stephen Frears (Mrs Henderson Presents) and Josh Appignanesi (New Man and Minatour) which he also appeared in as an actor. He has received acclaim from influential jazz critics Ian Mann and Selwyn Harris; from Musician magazine; and endorsements from eminent composer Hugh Wood and director of The Vortex, Ollie Weindling. His trio received Arts Council and Creative Scotland support for UK touring.

As a curator, Dorian established Jazz Roots seasons at St James Theatre, receiving PRSF funding. He recorded interviews with the wide roster of musicians who performed there, releasing these as podcasts now housed in the British Library Sound Archive. A passionate advocate for the art form, he organized the UK's only Open Space for Jazz national conference, attended by almost 100 musicians, curators and producers from across the industry.

Cross artform collaboration is a growing theme in Dorian's work. In 2015, as a response to the video work of Australian artist Tim Maguire, he created a full-length solo piano concert at the London Jazz Festival, accompanied by a DVD. Other collaborations include work with Bethan Peters, choreographer in residence at Greenwich Maritime Museum; photographer/video artist Judy Goldhill; ceramicist/video artist Liz Matthews; and poet

Maureen Duffy (setting her full length translation of the medieval Breton lay Sir Orfeo).



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. She 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.

SUPPORTERS PROGRAMME

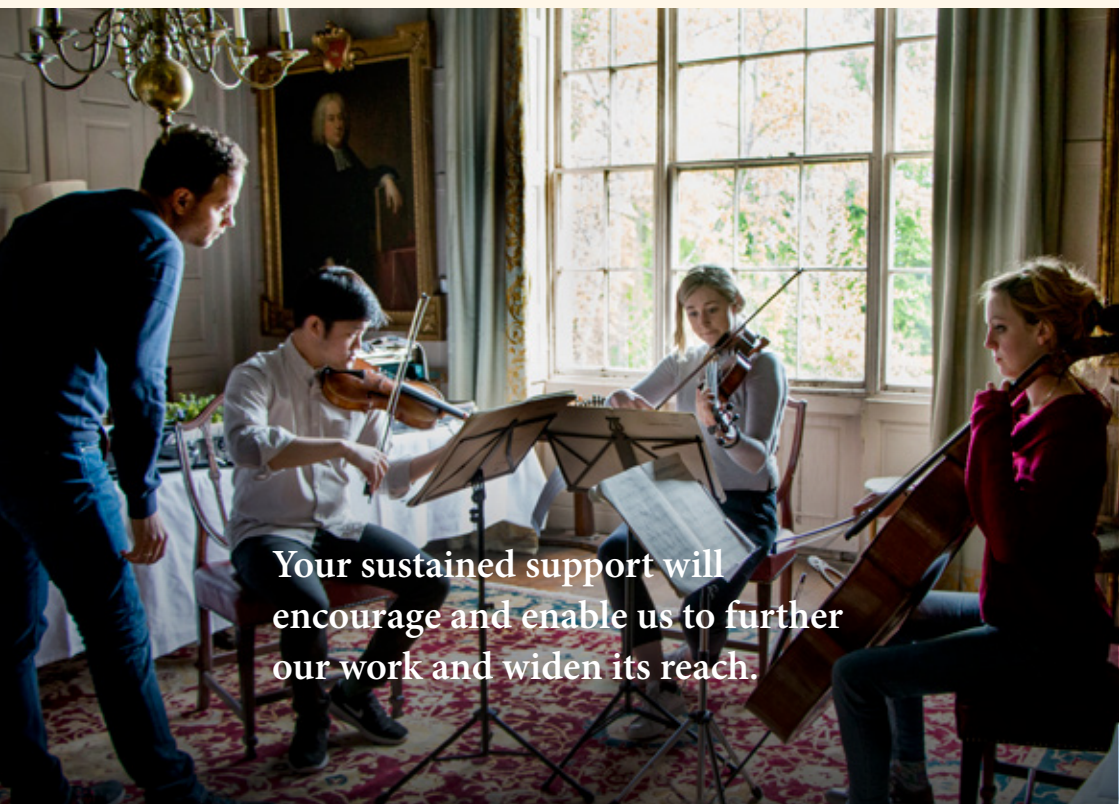
Hellensmusic strives to bring the finest music-making to the heart of rural Herefordshire and to create an environment where everyone involved – concertgoers, local schoolchildren, aspiring musicians, world-class artists – is warmly encouraged to learn, be curious and enjoy music to the fullest. We aim to:

Create opportunities for world-class musicians to collaborate outside the concert circuit and explore new ideas

Motivate and inspire local children to love and live music with a tailored programme of activities

Provide a platform for students from the best music schools and colleges to learn from leading experts

Give local audiences exceptional music in a beautiful environment



Your sustained support will encourage and enable us to further our work and widen its reach.

JOIN US

FRIEND – £60 A YEAR

- Free Festival Programme
- Acknowledgment on our website and Festival Programme
- A complimentary drink voucher
- Priority booking from 2019

PATRON – £150 A YEAR

All benefits of a Friend plus:

- 10% discount on Hellensmusic tickets
- Access to a rehearsal
- A CD from one of our artists

BENEFACTOR – £420 A YEAR

All benefits of a Patron plus:

- Exclusive dinner with the artists during the festival
- Two complimentary tickets to a Hellensmusic concert

YOU CAN JOIN US ONLINE AT
WWW.HELLENSMUSIC.COM/DONATE

We would like to say a big thank you to those who have already joined the Programme

Friends Alexander Malmaeus, David Chadwick, Ellen Dahrendorf, Georgia de Chamberet, Gilly Fisher, Kazuhiro Marumo, Maximilian Fane, Tomoko Ando, Turi Munthe, Ursula Owen

Patrons Alan Cowie, James Scott, Josephine Sheridan, Linda Horniblow, Lindsay Stainton, Martin Drury, Marco Niada, Max Deliss, Roger Graef, Susan Richards

Benefactors Uberto Pasolini



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.

www.hellensmanor.com



HANDLEY ORGANICS

At 5 High Street
Ledbury, HR8 1BN
01531 631136

www.handleyorganics.co.uk



GB UK5 Licence No
G2141 & AGO 2141

Selling organic, local and ethical food.



We have a range of organic fruit and vegetables, much of which we grow ourselves or source as locally as we can.

We also keep a large range of organic and ethical wholefoods, chilled and frozen foods and also products suitable for vegans, vegetarians, diabetics and people with food intolerances.

We have a large range of deli food, both savoury and sweet which we produce in our own kitchens from the best of produce and we have recently opened our café - Sumac & Spice - serving a large range of home cooked vegan, vegetarian and organic food, to eat in or out



We are open Monday to Saturday 9.00am to 5.00pm

THE APOTHECARY SHOP

At 31 The Homend
Ledbury, HR8 1BN
01531 633448



The Apothecary Shop offers a wide range of natural & organic products to promote health & well being. As well as natural remedies, we stock organic & ethical products for skin & hair care, essential oils for aromatherapy and massage, feminine hygiene & a wide range of household cleaning products. Our mission is to promote ethically sourced, good quality, natural & organic products at an affordable price.



We also host several therapists in our therapy room; for details please see our website - www.theapothecaryshop.co.uk

We are open Monday to Saturday 9.30am to 5.00pm

FESTIVAL

Hellens,

Much Marcle, HR8 2LY

OFFICE

5 Earls Walk

London, W8 6EP

GET IN TOUCH

info@hellensmusic.com

T. 01531 660504

  /Hellensmusic

www.hellensmusic.com

PARTNERS

Versatile Arts



HELLENSMUSIC IS A REGISTERED CHARITY
N° 1167396