

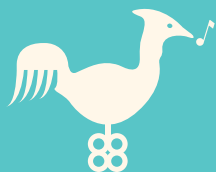


HELLENSMUSIC  
2019

WEDNESDAY 1<sup>ST</sup>  
TO SUNDAY 5<sup>TH</sup> MAY

FESTIVAL PROGRAMME

[www.hellensmusic.com](http://www.hellensmusic.com)



## CONCERTS

### WEDNESDAY 1 MAY

6 pm **Hellens For All Times**  
**Much Marcle School Choir**  
*Great Barn at Hellens*

8 pm **Hani Mojtahedy:**  
**Melodies from the Middle East**  
*St Bartholomew's Church*

### THURSDAY 2 MAY

8 pm **Schubert, Weber, Brahms**  
*Great Barn at Hellens*

### FRIDAY 3 MAY

7 pm **Christian Blackshaw**  
**Solo Piano**  
*St. Bartholomew's Church*

9.30 pm **Pub Concert**  
*The Walwyn Arms, Much Marcle*

### SATURDAY 4 MAY

8 pm **Fantasy and fairytale:**  
**Strings, clarinet and piano**  
**ensemble**  
*Great Barn at Hellens*

### SUNDAY 5 MAY

11.30 am & 3.30 pm  
**Masterclass Students**  
**Finale I & II**  
*Great Barn at Hellens*

## MASTERCLASSES

### WEDNESDAY 1 MAY

9.30 am–1.30 pm  
**Violin, viola and cello**  
*Music Room*  
10.30 am–1.30 pm  
**Piano.** *Great Barn*  
9.30 am–1.30 pm  
**Chamber music.** *Dining room*

### THURSDAY 2 MAY

9.30 am–1.30 pm  
**Clarinet, violin and viola**  
*Music Room*  
10.30 am–1.30 pm  
**Piano.** *Great Barn*  
9.30 am–1.30 pm  
**Chamber music.** *Dining room*

### FRIDAY 3 MAY

9.30 am–1.30 pm  
**Viola, violin, cello and clarinet**  
*Music Room*  
9.30 am–1.30 pm  
**Piano.** *St Bartholomew's Church*  
9.30 am–1.30 pm  
**Chamber music.** *Dining room*

### SATURDAY 4 MAY

9.30 am–1.30 pm  
**Piano.** *Great Barn*  
9.30 am–1.30 pm  
**Chamber music.** *Dining room*





## WELCOME TO HELLENSMUSIC 2019

Our seventh Hellensmusic has become the time for us to check on our progress. We know how music enlarges and enriches life –scientists have discovered how the disciplines of music improves attention span, concentration, expands the cortex, develops pulse and rhythm! So you'll see more variety this year, more concentrated work in local primary and secondary schools, and a 3-5 year pilot project in Much Marcle Primary School. And of course, the gift of world-class musicians returning again to inspire, teach, share, and perform! Thank you Christian, Máté, Maya, Markus, Bruno, Matthew, Julien, Hani, Elisabeth, Bridget, and all the team at Hellens.

Our first concert Wednesday afternoon is brought to us by Danish violinist Elisabeth Zeuthen Schneider with Bridget Snasdell and Much Marcle Primary School, in what is the start of our project –Music For All Times– introducing musical training and singing to young children for long-term results.

This is followed in the evening by a coup for us! Hani, singer and musician revered in Europe, The States and in the Middle East, has accepted to play with our 'classical' musicians in a concert that will have you in tears.

On Thursday we have the rest of our chamber concerts and Christian Blackshaw playing with our international musicians. On Friday Christian Blackshaw gives a solo recital by candlelight at the historic church at Much Marcle, followed by an uproarious night at the Walwyn Arms when the classicists let their hair down.

On Saturday Julien Quentin joins Matthew Hunt and our Chamber Ensemble for an evening full of beloved music, a little risk, and considerable variety!

Inspirational education remains at the heart of what we do, and we're proud to have thirteen talented students from the best colleges in Britain and abroad. 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-learning and making –for me a Hellensmusic highlight.

Join us, I do recommend, for our first concert on Wednesday 1st May in the afternoon. Perhaps it might inspire you to work with your own children or grandchildren.

**Adam Munthe**  
*Festival Chairman*

DEAR FRIENDS,

It is a tremendous joy to welcome all lovers of music to our Seventh Hellensmusic Festival, reuniting as it does musicians and listeners from far and wide to participate and share the wonder of this great international language.

Since the inauguration of our festival in 2013 we have striven to bring to rural Herefordshire great works of art to life through performances and the ability to work with young performers who we hope will continue the quest to find truth, meaning and fulfilment in their chosen path.

We musicians are indebted to Nelly and Adam Munthe for opening once again their magical home to us and to all the members of the wonderful management team without whose help Hellensmusic could not exist.

We look forward very much to seeing you.

**Christian Blackshaw and Máté Szücs**

*Artistic Directors*

# PROGRAMME





## HELLENS FOR ALL TIMES MUCH MARCLE SCHOOL CHOIR

**Wednesday 1 May, 6 pm**  
Great Barn at Hellens

Hellensmusic aims to motivate and inspire local children with the value of music. Our opening concert this year celebrates this with our very first showcase event for our new music education programme Hellens For All Times –working with the children from Much Marcle primary school. The programme focuses on the dynamic collaborative practice of the Kodály approach, developed from the belief

that ‘music belongs to everybody’ and that the best starting point is through the instrument accessible to all –the human voice.

A selection of folk songs including: Summer is a Cumin’In, Shalom, The Sky Boat Song, The Sofa Song exploring tempi, moods, colours, performed by the Much March Primary School, led by Bridget Snasdell, accompanied and inspired by Elisabeth Zeuthen Schneider.

## HANI MOJTAHEDY: MELODIES FROM THE MIDDLE EAST

**Wednesday 1 May, 8 pm**  
St. Bartholomew’s Church, Much Marcle

Each year Hellensmusic brings an exceptional artist and musician from a different genre to open up our ears to new sounds. Hani Mojtahedy is a well-known Kurdish singer-songwriter from Sanandaj, a small city in the Iranian province of Kurdistan. With her charisma, she has been a voice for women, and for her people for years. She is now a household name in her native country and a rising star in the

world music scene. Very recently, the Middle East Sustainable Peace Organisation (MESPO) chose Hani as their “symbol of peace in the Middle East” during the Kurdistan International Peace Carnival in which she performed a great concert in Sulaimaniah with other international artists.

Hani will be joined by four great classical musicians, well-known to Hellens’ audiences through

the years, in a novel challenge for Hellensmusic. She combines traditional Persian vocals and Kurdish lyrics and will perform themes from her work, passing from women's rights to the misfortunes of history, from love and happiness to tragedy and mourning.

This will be truly a romantic evening for anyone of any age who loves to hear a haunting melody, a gorgeous voice and an outstanding artist taking delight in sharing her gifts.

**HANI MOJTAHEDY**

VOICE

**JULIEN QUENTIN**

PIANO

**MARKUS DÄUNERT**

VIOLIN

**MÁTÉ SZÜCS**

VIOLA

**BRUNO DELEPELAIRE**

CELLO

**Diltengi**, *A song about nostalgia and the feelings of homesickness*

**Xoshawisti**, *A complaint of love and disappointment*

**Chawarwani**, *Passionate anticipation to meet*

*the one who is gone again*

**Gulbarin**, *Nature and spring and the connection which they have with women and creation*

**Shapoli shet**, *A rebellious woman who can't be harnessed even though she is in love*

**Ashyaneh**, *An old Persian love song*

**Barun**, *An improvisation based on old Persian songs*

**Mirage**, *An ultimate reflection of the paradoxes of growing up in the contemporary world for a Middle Eastern woman*

**Cham Sia**, *A journey to ancient Kurdish music's origins, with a new interpretation*



## SCHUBERT, WEBER, BRAHMS

**Thursday 2 May, 8 pm**

Great Barn at Hellens

**Schubert**, *Quarttetsatz, D. 703*

**Weber**, *Clarinet Quintet in B flat major, Op. 34*

**Brahms**, *Piano Quintet in F minor, Op. 34*

**CHRISTIAN BLACKSHAW**

PIANO

**MAYA IWABUCHI**

VIOLIN

**MARKUS DÄUNERT**

VIOLIN

**MÁTÉ SZÜCS**

VIOLA

**BRUNO DELEPELAIRE**

CELLO

**MATTHEW HUNT**

CLARINET



SCHUBERT (1797-1828)  
**Quartettsatz in C minor D 703**

*Allegro assai*

It is a mystery why this wonderful movement, composed in 1820, stands on its own and did not become the first movement of a full-blown quartet. This had surely been Schubert's initial intention as he composed around forty bars of an Andante to follow it. However, it has become a jewel in the piano miniature repertoire. What is remarkable about the Quartettsatz is the way in which the composer integrates the work's opening figure and the ideas that spring from it into the whole movement, employing a wealth of different keys. The agitated opening soon gives way to an ethereal melody, and this alternation of anguish and beauty is a principal feature of the piece. What gives the music its profound impact is the sheer quality of the material and the passion that impels it.

WEBER (1786-1826)  
**Clarinet Quintet in B flat Op 34**  
*Allegro; Fantasia: Adagio ma non troppo; Menuetto: Capriccio presto; Rondo: Allegro giocoso*

When considering major classical works one's thoughts are naturally drawn towards pondering the

creative spark that brought them into being. However, the catalyst for some of the greatest works in musical history has been the composer's acquaintance with wonderful soloists. Certainly the repertoire for clarinet is all the richer for it. Mozart composed his Clarinet Quintet and Clarinet Concerto, in 1789 and 1791 respectively, for the virtuoso clarinetist Anton Stadler; around 100 years later Brahms was moved to compose a series of chamber masterpieces, including his Clarinet Quintet, on being transported by the playing of Richard Mühlfeld; and in the early part of the 19th Century the warmth of tone of Heinrich Baermann's playing inspired Weber to compose no fewer than six works for him, including this Clarinet Quintet, written between 1811 and 1815. It is very different from either of the quintets by Mozart or Brahms, both of which are pure chamber music of blended textures. In Weber's work, the clarinet is less collaborative and the work has a sense of drama, elements of the concerto and indeed, perhaps unsurprisingly, of opera for Weber was, after all, the founder of the German school of romantic opera. The opening Allegro gives early indication that this is a work of dazzling virtuosity

and exuberant melody. The following Fantasia is aptly named, for the clarinet, with its long drawn-out ethereal melody, weaves a shadowy path through seemingly unknown regions, a feeling only intensified by an unexpected ascending scale, played fortissimo, then pianissimo. Extraordinarily, Weber composed the Menuetto in a single day. This unique and witty movement is characterised by the flamboyant upward flourish of its opening and the vacillating clarinet writing: contrast is afforded by a Trio full of sentiment. The Finale encapsulates the spirit of the previous three movements. It is a Rondo of unbounded gaiety which bounces along effortlessly, bringing to an end in spectacular style one of the dazzling chamber masterpieces of the early 19th Century.

INTERVAL

BRAHMS (1833-1897)  
**Piano Quintet in F minor Op 34**  
*Allegro non troppo; Andante, un poco Adagio; Scherzo: Allegro; Finale: Poco sostenuto – Allegro non troppo*

So great was Brahms' sense of perfectionism that he destroyed a great number of works, including many in the chamber music field.

Given the outstanding quality of his surviving compositions in this most intimate of genres, one can only wonder at what posterity has lost. The chamber works that have come down to us include seven for strings alone: two string sextets, two string quintets and three string quartets. His great Piano Quintet was created between 1861 and 1864 and one would never guess from the enormity of the piano part that it started life as a string quintet (with two cellos). From this, there emerged a version for two pianos before Brahms, on the advice of Clara Schumann, rethought its instrumentation once again, fashioning finally the Piano Quintet on the grand scale that we know today. The work's restrained unison opening gives no warning of what is to come for, within a few bars, the serenity is shattered in the most dramatic fashion by the angriest of eruptions, so ushering in an expansive, tumultuous movement, suffused with a sense of tragedy. It finds room for moments of lyricism and repose but the high drama of the Quintet is established. The Andante acts as an intermezzo, bringing an oasis of calm after the tempest of the opening Allegro. Wistful in mood, it has a gently rocking motion and

a dreamy quality and also a rather Slavic flavour. The Scherzo begins with an eerie theme, gossamer in texture, but this is banished by a thunderous passage of electrifying force, stunning in its impact. The noble Trio has one of the composer's most effusive melodies. The Finale is framed by a haunting, rather desolate introduction and a breathtaking Presto coda. Between these two extremes lies a

buoyant movement but one with dark undertones. The folk-like first theme develops into something resembling a gypsy dance, while a second subject is more pleading in nature. Throughout the movement, Brahms wonderfully blends together his themes before the work culminates in its unforgettable conclusion.



## CHRISTIAN BLACKSHAW SOLO PIANO

Friday 3 May, 7 pm

St Bartholomew's Church, Much Marcle

**J.S. Bach**, *Partita No. 1 in B flat major*, BWV 825

**W.A. Mozart**, *Fantasia No. 4 in C Minor*, K. 475

**F. Schubert**, *Drei Klavierstücke*, D. 946

**R. Schumann**, *Humoreske Op. 20*

**CHRISTIAN BLACKSHAW**  
PIANO





BACH (1685-1750)

**Partita No 1 in B flat BWV825**  
*Praeludium; Allemande; Corrente; Sarabande; Menuets I & II; Gigue*

The impact that Bach's six keyboard partitas (presented as a series) made upon the world of music is only too clear from reading the following words of a leading Bach biographer written in 1802: "Whoever learnt to perform any of these pieces to a high standard could make his fortune in the world." This B flat work, the first of the set, was composed in 1726 and is in seven short movements (including two minuets). The florid and leisurely-paced Praeludium (a term simply implying that it is a preface to a series of subsequent movements) has an architectural beauty. The Allemande, as befits its title, is a graceful dance of the utmost delicacy: ever-active, it displays a wealth of ideas. A lively and carefree Corrente follows: this is a cousin of the French courante but containing hops and leaps rather than the purely running motion of its French counterpart. The stylised elaboration of the slow Sarabande in no way impedes its gentle flow nor its stately manner. Of the two Menuets, the first is characterised by its buoyancy and clockwork precision, the second by its soothing character. The

galloping Gigue, which requires some acrobatics to perform with its constant hand-crossing, features fast dialogue between high and low voices and provides an exciting end to a work of remarkable ingenuity and invention.

MOZART (1756-1791)

**Fantasia in C minor K 475**  
*Adagio; Allegro; Andantino; Più Allegro; Adagio*

This Fantasia is a unique and extraordinary work in the piano repertoire. It was composed in Vienna in May 1785 and published alongside its companion piece in the same key, the Sonata K457, which often immediately follows it in performance, though Mozart does not appear to have endorsed this practice. Unrest pervades this dramatic Fantasia, a work of violently contrasting ideas, constantly shifting moods and great harmonic daring and one which exploits vast tracts of the keyboard. A haunting octave figure opens and sets the tone for the work. Following this opening full of foreboding, an oasis of calm in D major brings relief until eventually and suddenly giving way to a most dark and turbulent Allegro section with quivering and alarming tremolos in the treble set against solid chords

in the bass. A cadenza leads into the most gentle Andantino passage of enchanting melody offering some sense of repose, only for the stability once again to be shattered by the entry of an agitated Più Allegro section. Finally, a kind of symmetry is achieved as the work turns full circle, reverting to the opening Adagio before finishing on a powerful ascending scale and chord to complete the drama. Perhaps what is most remarkable of all about this Fantasia is that in a work of such freedom and imagination Mozart has managed to unify the array of seemingly contradictory elements to create one of the most compelling works in piano literature.

SCHUBERT (1797-1828)

**Drei Klavierstücke D 946**  
*Allegro assai; Allegretto; Allegro*

Impromptus in all but name, the three pieces that make up Schubert's Drei Klavierstücke were composed in 1828, the last year of his short life: an 'annus mirabilis' indeed from which also date the String Quintet, the song cycle Schwanengesang, the Fantasy in F minor for piano duet and the final three piano sonatas. The emotional world of Drei Klavierstücke is more in line with that of these last sonatas

than with the two much loved sets of Impromptus he had written the year before. The galloping motif and intense rippling accompaniment that frames the first piece (presented first in the unusual key of E flat minor) leave one somewhat breathless. This contrasts markedly with an expansive central Andante episode in B major: here the writing is predominantly chordal and tender. One might well think the gentle lilting theme of the Allegretto second piece to be that of a Brahms lullaby. (It was, in fact, borrowed from a chorus in his unsuccessful opera *Fierrabras*.) Interspersed with this theme are two rather mysterious minor key episodes, the first agitated, with sharp accents and a rocking bass, the second containing curious silken writing. The jubilation of the colourful and highly syncopated final piece suddenly ceases only to admit a most heavenly central episode, hymnal in texture: here, repeated notes in the melody over subtly changing harmonies create a rather hypnotic effect. This is short-lived, however, as the return of the main theme heralds the work's dramatic climax.

INTERVAL



SCHUMANN (1810-1856)  
**Humoreske**

In his early twenties Schumann embarked on a novel and though he never finished it its two central characters, Florestan and Eusebius, have lived on in a different context. The reason for their survival is that the novel would have been autobiographical and the stormy and impetuous Florestan and the calm and dreamy Eusebius represent the two seemingly paradoxical sides of Schumann's nature. Indeed, each of the 18 pieces that make up his piano masterpiece of 1837, *Davidsbündlertänze*, is ascribed to one or other of them or, in some cases, both of them.

This duality, though not specified, is reflected in many of his works, and his *Humoreske*, dating from 1838/39, is certainly one of them. It is a cycle of short pieces played without a break and the cohesion of the work, its illusion of unity, largely derives from Schumann's use of two keys, B flat major and G minor (its relative minor) and the appearance of recurrent themes. Within an over-arching structure are to be found, often side-by-side, passion and restraint; energy and inertia; anger and gentleness; frenzy and tranquillity; delight and sorrow; defiance and resignation ... The juxtaposition of musical ideas seemingly has no boundaries.





## PUB CONCERT

Friday 3 May, 9.30 pm

The Walwyn Arms, Much Marcle

**Bartok**, *Romanian Folk Dances*

**Monti**, *Czardas*

**Porumbescu**, *Balada*

**De Falla**

*Suite Populaire Espagnole*

**Mussorgsky**, *Hopak*

(from 'Sorochyntsi Fair')

**George Gershwin**, *It Ain't*

*Necessarily So*

**Piazzolla**, *Libertango*

**Michel Legrand**, 'The Summer of 42' (*Été 42*)

**Benny Goodman**, *That's a Plenty*

**Nino Rota**, *Parle plus bas / Speak softly love* (*The Godfather*)

**Jamiroquai**, *Virtual Insanity*

**Sting**, *Englishman in New York*

**JULIEN QUENTIN**, PIANO

**MÁTÉ SZÜCS**, VIOLA

**MATHEW HUNT**, CLARINET

Our regular pub concert is just one way that we inspire not just our audiences, but our world-class musicians too. Here they have the opportunity to share new collaborations and repertoire – a glorious fusion of sounds, rhythms and cultures, to be enjoyed with a drink in your hand!

**BARTOK (1881-1945)**

**Romanian Folk Dances**

Overhearing a woman from Transylvania singing a folk-melody in 1904 was, for Bartok, to lead to a life-long fascination with the folk-music of central Europe. He spent much of the time between 1909 and 1913 visiting villages and recording the folk-songs he heard, mostly played on fiddle or shepherd's flute. In 1915 he composed his *Romanian Folk Dances*, a suite of six short pieces, initially for piano duet but many arrangements of them have been made over the years. Infinitely varied and full of rhythmic surprises, the dances are, in turn, a stick dance; a sash dance; a stamping dance; a hornpipe; a polka; and a quick dance.

**MONTI (1868-1922)**

**Czardas**

Derived from an old Magyar term for a village tavern, a Czardas is a traditional Hungarian folk dance. The Czardas by Vittorio Monti, championed by many virtuoso violinists since its composition in 1904, is the most famous example. It is a true showpiece, contrasting slow and fast passages with dramatic effect.

**PORUMBESCU (1853-1883)**

**Balada**

The Rumanian composer Ciprian Porumbescu wrote a great deal of music in his short life (for voice, choir, stage ...) for which he has always been feted in his native country. However, outside Rumania his reputation largely rests on this *Balada* which he composed in 1880. Originally written for violin and orchestra but since transcribed for all manner of combinations, this deeply Romantic salon piece is utterly beautiful, full of nostalgia and heartrendingly sad.

**MANUEL DE FALLA**

**(1876-1946)**

**Suite Populaire Espagnole**

*El Paño Moruno; Nana; Canción; Polo; Asturiana; Jota*

This suite is a transcription of six of seven songs Manuel de Falla

composed in 1914 under the title *Siete canciones populares españolas*. There is something irresistible about the catchy rhythm that opens *El Paño Moruno* (The Moorish Cloth) in the work's lively first movement. *Nana* is a slow-moving lullaby with the barest of textures. *Canción* (Song), with its insistent rhythm, is by contrast buoyant. *Polo*, an Andalusian folk dance, is an arresting movement of great freedom. *Asturiana* is a heart-rending lament from the northern part of Spain. *Jota* is a dance from Aragon often accompanied by castanets and it is not difficult to imagine them in this most vibrant movement.

**MUSSORGSKY (1839-1881)**

**Hopak**

A hopak is an energetic Ukrainian folk dance. There are many examples and this one has survived as a short independent piece though taken from an unfinished comic opera, *The Fair at Sorochyntsi*, that Mussorgsky was working on between 1872 and 1880. From the sawing sound of its opening through to its fast conclusion, the rhythmically captivating Hopak retains its excitement to the end.

GERSHWIN (1898-1937)

**It Ain't Necessarily So**

This famous song is taken from Gershwin's last major work, *Porgy and Bess* (1935), that opera which fuses jazz and classical music and so helped to bridge the gap between them.

ASTOR PIAZZOLLA

(1921-1992)

**Libertango**

In the early 20th Century, Argentina gave birth to the tango, the most striking feature of which was the use of lazy, syncopated rhythm. The tango was to become the preoccupation of Piazzolla, who developed a version of it which combined jazz and classical elements and made much use of dissonance. This is well reflected in *Libertango*, which was published in 1974 and has become one of his most popular works.

MICHEL LEGRAND

(1932-2019)

**Summer of '42**

The French composer, singer, conductor and jazz pianist Michel Legrand, who died earlier this year, wrote scores for over 250 films. The soundtrack of *Summer of '42*, the 1971 comedy-drama film, consists almost entirely of compositions by him.

BENNY GOODMAN

(1909-1986)

**That's a Plenty**

This is a ragtime piano piece composed by Lew Pollack in 1914. Lyrics were added much later and it is frequently performed not only with voice but in instrumental versions. The American jazz clarinettist and bandleader Benny Goodman ('The King of Swing') made this standard his own.

NINO ROTA (1911-1979)

**Parle plus bas (Speak Softly Love)**

The Italian composer and pianist Nino Rota is best known for his film scores (over 150 in total). This included the 1972 film *The Godfather* and *Parle plus bas* is the very well-known main theme from it – more commonly known as 'Love Theme from *The Godfather*'.

JAMIROQUAI

**Virtual Insanity**

This 1996 single is one of the iconic hits of the funk and acid jazz band Jamiroquai, formed in 1992. The band rose to international fame in the 1990s.

STING (B1951)

**Englishman in New York**

The concert will end with a celebrated Sting song, the 1987 release *Englishman in New York* from his studio album *Nothing Like the Sun*.









# FANTASY AND FAIRYTALE: STRINGS, CLARINER AND PIANO ENSEMBLE

**Saturday 4 May, 8 pm**

Great Barn at Hellens

**R. Schumann, 3 Romances,**  
*Op. 94*

**Lili Boulanger, D'un soir**  
*triste for piano trio*

**I. Stravinsky, Three Pieces**  
*for Solo Clarinet*

**I. Stravinsky, L'Histoire**  
*du Soldat for clarinet trio*

INTERVAL

**Lili Boulanger, D'un matin**  
*de printemps for piano trio*

**Gabriel Fauré, Piano quintet**  
*no. 1 in D-minor, Op. 89*

**JULIEN QUENTIN**

PIANO

**MAYA IWABUCHI**

VIOLIN

**MARKUS DÄUNERT**

VIOLIN

**MÁTÉ SZÜCS**

VIOLA

**BRUNO DELEPELAIRE**

CELLO

**MATTHEW HUNT**

CLARINET

**SCHUMANN (1810-1856)**

**Three Romances for**  
**Viola and Piano Op 94**

*Nicht schnell; Einfach, innig;*

*Nicht schnell*

Schumann is in many ways the very embodiment of early Romanticism as is clearly testified by these Three Romances which he composed in 1849 and gave to his wife Clara as a Christmas present. They were originally composed for oboe and piano but the oboe is frequently replaced by violin, viola (as today), cello or clarinet. The tempo marking 'Nicht schnell' (not fast) for the first and last of these gives early indication of their intimate nature. The first Romance has undertones of sadness, a certain yearning quality. Although its central section shows a degree of urgency, the general mood is tranquil and its lovely theme unfolds in utter gentleness. There is a greater sense of dialogue in the second Romance to which Clara attributed a 'spring-like joy'. Carrying the marking 'Einfach, innig' (simple and heartfelt), it is an affectionate piece

with an impassioned, rather edgy, central section. The colourful and rhythmically active final Romance gives a foretaste of Brahms. Opening with a quizzical unison theme, the music gains momentum before its liveliness is abruptly checked by a tender and more reserved middle section. The coda is beautifully understated.

**LILI BOULANGER**

**(1893-1918)**

**D'un soir triste;**

**D'un matin de printemps**

The prodigious talent of Lili Boulanger, sister of the composer and teacher Nadia Boulanger, showed itself at an extraordinarily young age for it was discovered that she had perfect pitch when only two years old! The first woman to win the Prix de Rome, she played several instruments with consummate skill and musicianship and, though she was ill for much of her life and sadly died of tuberculosis at the tender age of 24, she has left us with a good number of compositions of the highest order. Many of these are vocal compositions, including an astonishing setting of Psalm 130. D'un soir triste and its companion piece D'un matin de printemps both date from 1918, the last year of her life, and exist in three

different versions including, in both cases, one for piano trio. D'un soir triste is, in effect, a serious elegy, slow, exquisite and, for the most part, softly uttered though at times it rises in dynamics quite threateningly. It does indeed depict a 'sad evening' and inevitably one wonders whether it was composed in anticipation of her own death. If so, this shows itself in a mood of resignation rather than of deep sorrow. D'un matin de printemps, as one might expect from a piece depicting a 'Spring morning', has, on the other hand, a sense of joy and freedom. There is some darker writing but overall the melodic line and at times dancing quality of the music speak of happiness, surely the legacy Lili Boulanger hoped to bequeath.

**STRAVINSKY (1882-1971)**

**Three Pieces for Clarinet**

In 1919, the year after Lili Boulanger composed D'un soir triste and D'un matin de printemps, Stravinsky completed his Three Pieces for Solo Clarinet. These cameos were written as a mark of gratitude for Werner Reinhart, an amateur clarinettist and arts patron who had supported the first production of the composer's L'Histoire du Soldat. What is fascinating about



them is Stravinsky's treatment of style, timbre, rhythm and also time signature, which constantly changes in the first and third pieces: the central piece has neither time signature nor bar lines. Stravinsky made it clear that his preference was for the first two to be played on a Clarinet in A and that the first one was a 'personal and private reflective set of sounds'. There is a tranquillity to this first piece, which started life as a song and exploits the instrument's low register. If the first piece is introspective, the second is extrovert and improvisatory with its free form, has an elasticity and makes telling contrast of timbre between the upper and lower registers of the clarinet. The final piece, so rhythmically compelling, at a loud dynamic throughout and to be played on the B flat clarinet, is inspired by the ragtime of *L'Histoire du Soldat*.

**STRAVINSKY (1882-1971)**  
***L'Histoire du Soldat (A Soldier's Tale) for Clarinet Trio***

*Marche du Soldat; Le Violon du Soldat; Petit Concert; Tango-Valse-Rag; Danse du Diable*

Composed in 1918, *L'Histoire du Soldat* is an extraordinary conception in its original format as a theatrical work: a multi-media

event, to be performed by three actors, one or several dancers and a septet of instrumentalists. Today it will be performed, as it so often is, as a five-movement suite for clarinet, violin and piano, a version that Stravinsky produced shortly after its creation as a stage work. The dark story, which is based on a Russian folk-tale, tells of a soldier who makes a pact with the devil, trading in his violin in return for unlimited wealth, then loses his soul in a card game and finally surrenders himself. The suite comprises a parody of a march with the clearest of martial beats; a movement showcasing the violin, largely in extempore mode; the joyful coming together of the three instruments in a 'Petit Concert' of incessant rhythm and constant excitement; the ingenious dovetailing of three dances, drawing on the older and the newer; and the triumphant dance as the devil celebrates his victory.

**INTERVAL**

**FAURÉ (1845-1924)**  
***Piano Quintet No 1 in D minor***  
*Molto moderato; Adagio;*  
*Allegretto moderato*

The two piano quintets of Gabriel Fauré differ considerably from his two earlier piano quartets: they are

more autumnal, more elusive. Nor do they follow the tradition of the great piano quintets that preceded their composition, those of Schumann, Brahms, Franck and Dvorak. There are no grandiose effects here, no dramatic interventions. It is the very reticence of the Piano Quintet No 1, composed between 1890 and 1894 and dedicated to the violinist Eugène Ysaÿe, that gives it its unique appeal. Although there are climactic moments, it seems, especially in the first two movements, that every stirring of energy is soon suppressed. This is a work of seamless flow that unfolds with such naturalness, the piano blending with the string texture rather than competing with it or dominating it. In its unbroken line of exquisite melody it may owe a great deal to the influence of Fauré's teacher Saint-Saëns. Its opening is crystalline, the music suggestive of a gentle waterfall, and indeed the whole movement is characterised by a wash of gentle sound, bringing an air of restraint. The mood is maintained or perhaps deepens in the introspective Adagio which seems to exist in a state of reverie. The texture here is liquid, yielding. The Rondo Finale begins in similar vein and though there are

more overtly passionate moments the music invariably subsides with sadness, so reinforcing its prevailing character. Despite the unexpected surge of energy that concludes the work, one is left with the memory of its delicate tracery, not its declamation.

# MASTERCLASS PROGRAMME FINALE

Sunday 5 May

11.30 am part I – 3.30 pm part II

Great Barn at Hellens

**A. Dvořák**, *String Sextet*  
*in A major, Op. 48*

**J. Haydn**, *String quartet*  
*in D major, op. 50, no 6*

**W. A. Mozart**, *Divertimento*  
*no 2, K.439b (Anh.229)*

*And solo repertoire by the*  
*Masterclass students*

**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 seven years has inspired dozens of aspiring professional musicians to fulfil their utmost potential.

Our masterclass students are the stars of tomorrow, and these performances give you an opportunity to hear them today. This is the culmination of a week of study with our resident artists.



ALL PROGRAMME NOTES BY JOHN BRAIN



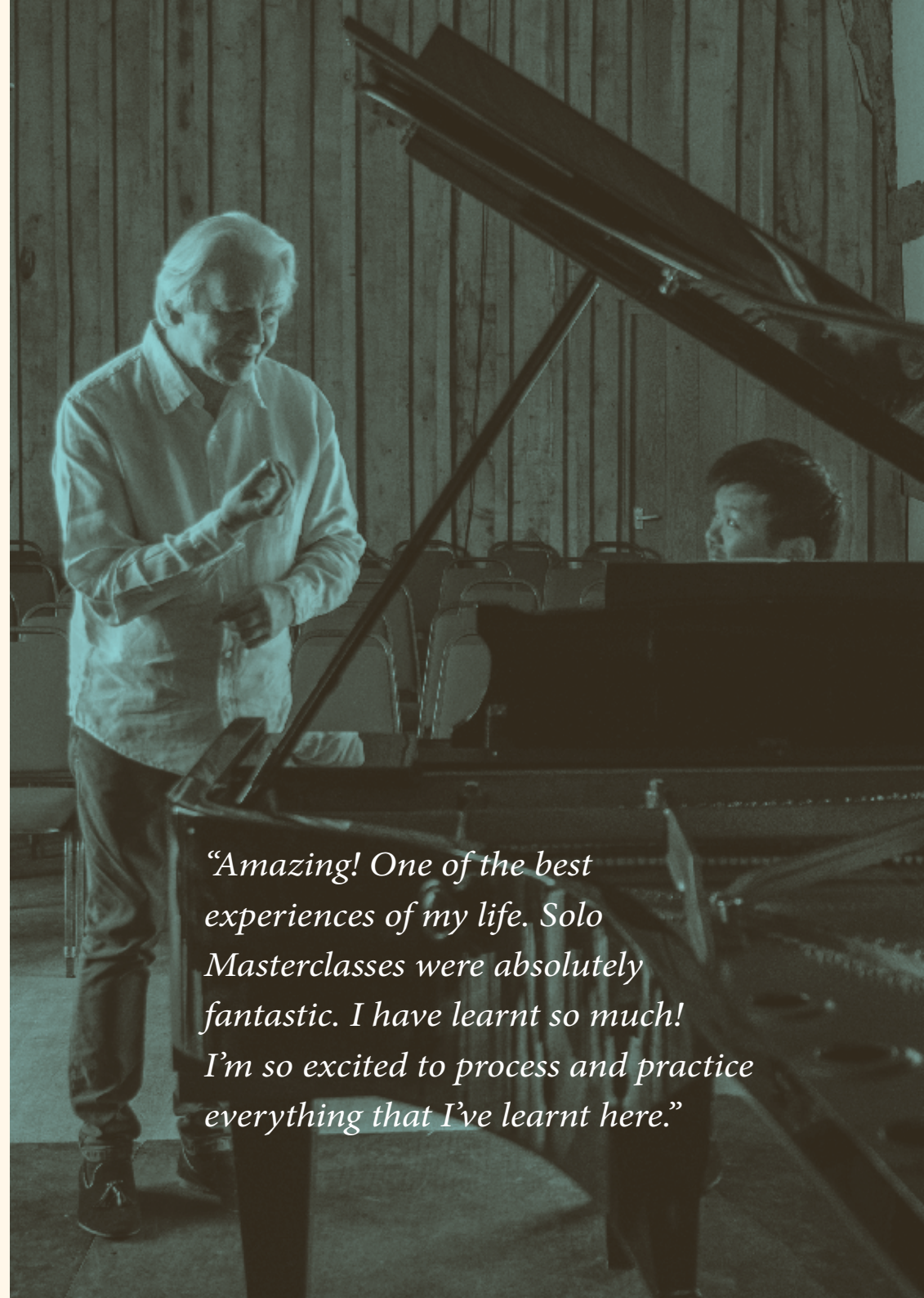
## HELLENSMUSIC MASTERCLASS PROGRAMME

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 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 Conservatoire of Scotland, and students from Hochschule für Musik Hanns Eisler, Berlin and Hochschule für Musik, Theater und Medien, Hannover.

*“Playing chamber music with the professors was a particularly special highlight and an experience which will remain with me always.”*



*“Amazing! One of the best experiences of my life. Solo Masterclasses were absolutely fantastic. I have learnt so much! I’m so excited to process and practice everything that I’ve learnt here.”*



## HELLENS FOR ALL TIMES MUSIC EDUCATION PROGRAMME

Hellensmusic has launched a 3-5 year music education programme at Much Marcle school, led by Danish violinist and Danish Academy Professor, Elisabeth Zeuthen Schneider, and British music teacher Bridget Snasdell. The programme is based on the Kodály method –a child-centred approach to music learning through singing and movement where children gradually learn and internalise the musical elements of pitch, rhythm, and pulse, alongside the ability to listen and perform.

The project began in October 2018 with weekly sessions at Much Marcle Primary School and currently involves 28 children of Class Three (7, 8 and 9 years old).

The guiding principles which underpin the activity are:

- That children have ways of listening and hearing which adults have lost.
- That children have a sense of pulse, rhythm and beat which can best be activated at this age.
- That children have an instinctive love of melody which activates and broadens their attention span.
- That children search for harmony, and accept the responsibility that goes with that search, when they understand a purpose.
- That through music children can learn and develop important life tools and capacities that go way beyond music itself!

Hellensmusic opening concert this year is a showcase of this new project, when children from Much Marcle school will perform and put into practice all they have learned in the last 6 months of work. This will give them the opportunity to understand how to deliver something precious –in this case a performance– overcoming their fears and discovering their confidence.

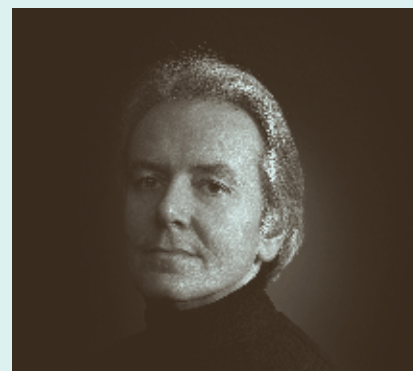
Our aim is to continue and expand this project in the following years to other schools in the area. If you are interested in supporting this project, see how you can get involved on [www.hellensmusic.com](http://www.hellensmusic.com) or writing directly to [info@hellensmusic.com](mailto:info@hellensmusic.com)







# 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 Marriner. 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 Szücs 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 Conserv-

atory 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 concerts throughout Europe as a soloist and chamber-music player, is also a professor at the Geneva University of Music, 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 regu-

larly 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, Bernhard 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.

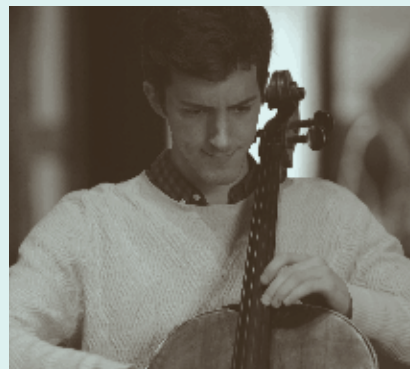
As a chamber musician, soloist and teacher he has been regularly invited to Schleswig Holstein Musik Festival, Aldeburgh Music, Dartington Summer School, Mantua Festival, Festival

Domain Forget, New England Conservatory, Manhattan School of Music NYC and several "Sistema" such as Venezuela, Colombia and Brazil. He is a lecturer at the Hochschule für Musik und Darstellende Kunst Frankfurt am Main.

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, Ricardo Castro and other musicians such as Nicolas Altstaedt, Máte Szücs, Danusha Waskiewicz and Bruno Delepelaire.

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

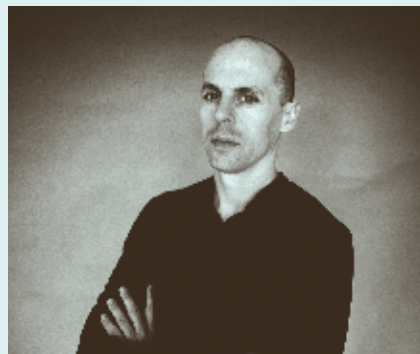
As a soloist, Matthew has recently collaborated with the conductors Paavo Jarvi, Trevor Pinnock, Clemens Schuldt, Alexei Ogrintchuok and Reinhard Goebel, and with orchestras including the Deutsche Kammerphilharmonie, the Georgian Chamber Orchestra, the Concertgebouw Chamber Orchestra, the Estonian Festival Orchestra and as a guest of the Berlin Philharmoniker in their series at the Berlin Philharmonie Kammermusik Saal.

A distinguished chamber musician, his partners include the Meta4, Chiarascuro, 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.

Plans for next season 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 as well as featuring 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".



#### 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, 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 Kirchschlager, 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.



#### HANI MOJTAHEDY

Hani Mojtahedy is a well-known Kurdish artist from Sanandaj, a small city in the Iranian province Kordestân. Mojtahedy studied traditional Persian music after which her professional singing career started in 2000.

Despite the obstacles imposed by religious laws in Iran, Mojtahedy tried to live her life the way she wanted and gave several concerts, limited in number and for solely female audiences. She recognized that the lack of artistic and personal freedom was preventing her from truly being able to express herself and moved to Berlin in 2004.

Ever since, she has brought out two albums, more than twenty singles, and several music videos. Moreover, she has performed in TV shows, concerts and

festivals all over the world with a mix of traditional and original repertoire in which she brings together traditional Persian vocals and Kurdish lyrics.

Mojtahedy collaborated with rock musicians, traditional instrumentalists and even worked with the Czech National Symphony Orchestra for the Kurdish symphony “Peshmerga” composed by Dilshad Said. Nevertheless, she has not forgotten her roots and regularly participates in projects to support the people of Kurdistan.

In 2016 she visited and sang at Kurdish refugee camps on the border between Syria and Turkey and in 2017 she gave concerts in Sweden and Germany to raise money for the victims of an earthquake on the Iran-Iraq border.

In 2018 she participated in various projects with Bundesjugendballet, several concerts with Babylon band in Berlin and now she is preparing to perform in “Deutsche Oper Berlin” at the Beginning of 2019.

Also this year, the “Middle East Sustainable Peace Organization”(MESPO) chose Hani as “symbol of peace in the middle east” during the “Kurdistan International Peace Carnival” in which she performed a great concert in Sulaimaniah with the companion of international musicians.

Mojtahedy has developed herself into a household name in Kurdistan and a rising star in the world music scene.



#### ELISABETH SCHNEIDER

Elisabeth studied at The Royal Danish Academy of Music, Copenhagen, under professors Milan Vitek and Endre Wolf. Her soloist diploma was awarded the highest marks. Her studies continued in the USA, where she was closely associated with members of the renowned Budapest String Quartet Mischa and Alexander Schneider who taught and mentored her.

Violinist Alexander (Sascha) Schneider created the Prades and Puerto Rico Festivals, taking Pablo Casals out of his self-imposed exile in Spain. The link to Pablo Casals provided Elisabeth with even older ways of understanding and phrasing music. Another longtime teacher and mentor for Elisabeth was violinist Isidore Cohen of the Beaux Art piano trio.

Her final studies at Indiana University with Professor Stanley Ritchie, an expert and passionate period style player, spurred her love of the baroque violin

and the wonderful early repertoire.

She has been awarded all the most prestigious prizes in Denmark including the Carl Nielsen, Jakob Gade and Sonning Foundation grants.

She has been a soloist with all the major Danish orchestras, and was for a number of years Associate Concertmaster of The Royal Danish Orchestra and later The Danish National Symphony Orchestra.

She was the leader of the Trinitatis Chamber Orchestra in Copenhagen doing the Bach Passions and most of his cantatas for twenty years with Trinitatis Cantori and their leader Per Enevold. She was a member of the faculty at Nordic Music Academy, with violinist and conductor Nikolaj Znaider as Artistic Director.

She now combines her performing career with a teaching post as Professor of Violin and Chamber music at The Royal Danish Academy of Music in Copenhagen.

Her students include some of the most talented and interesting musicians coming from Denmark, including Nikolaj Znaider, the two violinists of the Danish String Quartet (Rune Tonsgaard and Frederik Øland), Niklas Walentin and Kirstine Schneider, her daughter, among others.

She is one of the founders Thy Chamber Music Festival, running for 20 years now and listed along with the Verbier Festival as one of the most innovative



and popular, attracting young musicians of the highest caliber from all over the world. Her experiences at the Marlboro Music Festival founded by Adolph Busch and Rudolph Serkin was inspirational in creating the Thy Festival where the professors play alongside the young musicians thus imparting experience and knowledge in the deepest sense of the words.

Her performing career in the last decade throughout Europe and the USA has been centered around the repertoire for violin and keyboard. The CDs that she has released have won critical acclaim for their in-depth interpretations.



## BRIDGET SNASDELL

Aged seven, Bridget took part in a music workshop as part of the Kings Lynn Music Festival in her home county, and thought then that it would be fantastic to run such a project. It turns out that music is indeed a brilliant job!

Bridget studied Vocal Performance at Huddersfield University, performed around the world, and currently sings with several chamber choirs including Chorus Natus Est who bring large works to small venues. She also works as a soloist across the Marches, and as a Director of ABF Music, a local company facilitating musical opportunities for young people.

Among the large-scale projects that ABF have worked on is Sing Spring In which has seen close to 21,000 children singing over the last seven years. Bridget also works in an Alternative Provision School using music as a therapeutic tool.

With Music For All Time Bridget is stretching her own and Primary School children's boundaries with a new Kodály inspired project working with song, dance, rhythm, plain-chant and harmony, to actively generate not only satisfaction for all –whatever their musical talents– but greater concentration, better attention-span, and capacity to operate in harmony.



## ALISON PROCTER

Alison Procter studied piano and chamber music at the Royal Academy of Music in London with Christopher Elton, Michael Dussek and subsequently with Gordon Back. She now has a very varied musical life as both a chamber pianist and orchestral player as well as predominantly an accompanist having worked with many of Britain's most distinguished instrumentalists including Michael Cox (flute), Jonathan Kelly (oboe), Richard Hosford (clarinet), Christopher Warren-Green and Janice Graham (violin), Natalie Clein (cello), David Pyatt (horn), John Wallace (trumpet) and Ian Bousfield (trombone). Alison has performed at most of the major concert halls in the UK and throughout Europe, Japan and the USA.

Alison is in constant demand as an audition accompanist in England playing regularly for many organisations including the Philharmonia Orchestra,

the Royal Scottish National Orchestra, the BBC Concert Orchestra, Help Musicians UK, the Martin Musical Scholarship Fund, the Craxton Memorial Trust and the Countess of Munster Trust. She works extensively with the woodwind and brass departments at the Guildhall School of Music, the Royal College of Music and the Royal Academy of Music where she regularly accompanies masterclasses with many eminent visiting musicians including Stefan Dohr and Radovan Vlatkovich (horn), Reinhold Friedrich and Matthias Hofs (trumpet), Jorgen van Rijen (trombone), Sergio Carolino (tuba) and Jacques Tys (oboe). She is also Principal Accompanist for the National Youth Orchestra of Great Britain.



## HELLENSMUSIC THROUGH THE YEAR

Our audience tells us that our little festival Hellensmusic is lovely just as it is. It is also bursting at the seams and there is only so much that can fit into 5 days of wonderful music making, with top class musicians, talented students and enthusiastic children who all just love an opportunity to perform. So 'Hellensmusic Through the Year' was launched in January 2019 to give us more opportunities to support young musicians at every level, inspire new audiences and bring the best of music to Herefordshire.

Our first concert in January featured one of our Hellensmusic alumni, pianist Eudald Buch in collaboration with violinist Elisabeth Zeuthen Schneider and cellist Ella Rundle. Our second event in February formed part of a weekend of music-making promoted in collaboration with John Masefield School and pianist William Howard, and featured 6 world premieres of works composed by John Masefield students. In March, young mezzo-soprano Miriam Albano, with a repertoire full of variety, was accompanied by renowned pianist Simon Lepper at our sister house, Southside House. Our forthcoming programme features Swedish Folk Trio Doggerland, vocal ensemble Ex Cathedra and the Juan Martin Flamenco Trio.

For more information visit  
[www.hellensmanor.com](http://www.hellensmanor.com)





## 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

### 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

We would like to say a big thank you to all Friends, Patrons and Benefactors who have already joined the Programme.

YOU CAN JOIN US ONLINE AT  
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## HELLENS MANOR

Hellens Manor is a much-loved historic home with an incredible tapestry of stories, characters, art, furniture, grounds and gardens. It is one of the oldest historic houses in England and a living monument to much of England's history. Attractions include heirlooms of Ann Boleyn, the haunted bed chamber prepared for Queen Mary Tudor, the panelled Music Room adorned with its English Renaissance frieze, and paintings by Gainsborough, Van Dyke and Goya. It opens its doors for guided tours on Wednesdays, Sundays and Bank Holidays from 12.30 – 5.30pm, from April to October and is a venue for educational, musical and literary events all year round.

For more information visit  
[www.hellensmanor.com](http://www.hellensmanor.com)

Or contact us  
[info@hellensmanor.com](mailto:info@hellensmanor.com)  
 T. 01531 660504

## HANDLEY ORGANICS

At 5 High Street  
 Ledbury, HR8 1BN  
 01531 631136

[www.handleyorganics.co.uk](http://www.handleyorganics.co.uk)



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## THE APOTHECARY SHOP

At 31 The Homend  
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We also host several therapists in our therapy room; for details please see our website - [www.theapothecaryshop.co.uk](http://www.theapothecaryshop.co.uk)

We are open Monday to Saturday 9.30am to 5.00pm





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