



HELLEN'S MUSIC 2023

7 - 14 May / Much Marcle, Herefordshire

years years years
10
years years years



Concerts

Sunday 7 May

3pm / Great Barn at Hellens

**CHILDREN'S CHOIR FROM
BOSBURY PRIMARY
SCHOOL**

Wednesday 10 May

8pm / St Bartholomew's church

**TRIO D'OR WITH MÁTÉ
SZÜCS: MUSIC FROM
THE BALKANS**

Thursday 11 May

8pm / Great Barn at Hellens

**COMPOSERS AND MUSES:
BRAHMS, WIDMANN
AND C. SCHUMANN**

Friday 12 May

7pm / Great Barn at Hellens

**MUSIC ACROSS THE
GENERATIONS - FROM
MOZART TO THE PRESENT
DAY**

9.30pm / Walwyn Arms
MUSIC AT THE PUB

Saturday 13 May

8pm / Great Barn at Hellens

**10TH ANNIVERSARY GALA
CONCERT**

Sunday 14 May

11am / Great Barn at Hellens

**MORNING CONCERT:
BEETHOVEN AND FRIENDS**

3.30pm / Great Barn at Hellens

**AFTERNOON CONCERT:
ELGAR AND FRIENDS**

Masterclasses

Tuesday 9 May

9am - 10.30am / Music Room VIOLA

9am - 10.30am / Dining Room VIOLIN

2.30pm - 7pm / Music Room FRENCH HORN, BASSOON, CELLO

Wednesday 10 May

9am - 12pm / Music Room VIOLA, VIOLIN

12pm - 1.30pm / Great Barn PIANO

2.30om - 4pm / St Bartholomew's Church PIANO

2.30om - 4pm / Haywayn Barn OBOE

4pm - 7pm / Music Room VIOLIN

Thursday 11 May

10.30 - 12pm / Music Room CELLO, FRENCH HORN

2.30pm - 5.30pm St Bartholomew's Church PIANO

Friday 12 May

9am - 12pm / Music Room CELLO, BASSOON

Saturday 13 May

9am - 12pm / Great Barn PIANO

9am - 13.30pm / Haywayn Barn CELLO, VIOLIN

Welcome to Hellensmusic 2023



Our 10th Anniversary brings us back together with - what I hope you'll experience - as a firework display of passions, ideas, and good music!

Our dream stays the same however: to bring you world music old and new, with our soloists old and new, with our young talents, and a great bunch of students, and all to show and share how it's done and what it takes, with you our other half!

The Masterclasses through the week are free to all, as is our opening concert on SUNDAY MAY 7th, with the pupils of Bosbury Primary School - an inspirational place where the governors and teachers have created a cultural and musical dynamo, unrivalled in the County! All the concerts throughout the programme of events are FREE to school children and students.

This year we'll be welcoming new musicians joining our all-star ensemble. Alena Baeva (violin), Nicolas Dupont (violin), Vicki Powell (viola) and Bruno Delepelaire (cello) back at last! Look 'em up they're all quite special!

Our evening concerts start with a special night at St Bartholomew's church where the Belgian Trio D'Or together with Máté Szucs, will perform original music based on melodies from Romania and Hungary, and contemporary Klezmer music - the players' virtuosic and improvisatory skills will surely make this a great night out.

On Thursday we have our first chamber music evening at Hellens inspired by composers' muses, where we will hear an all-German programme by our Hellens ensemble with works by Brahms, Widmann and Clara Schumann.

Friday is an intense musical day with a diverse programme. We will start the evening with a concert with music across generations, from Mozart to the contemporary New York composer Caroline Shaw, when our regular ensemble will be joined by some of the talented students of Hellensmusic masterclass programme. You are later invited to join us for Music at the Pub, in our ever popular concert with a programme from German romanticism to Brazilian classics and famous popular music of the 1920 and 30s. There is always a surprise this evening at the Walwyn Arms!

Saturday evening we await with bated breath! For the first time all members of Hellensmusic will be playing on stage together, 19 musicians, including our masterclass students will perform a programme of great works from Strauss, Schoenberg, and Chopin reimagined, for a celebration of our 10th anniversary. The evening will be led by internationally acclaimed pianist and Hellensmusic founder, Christian Blackshaw.

Finally, we invite you for two daytime concerts on the Sunday, to enjoy music from Beethoven, Elgar and solo repertoire from our masterclass students playing together with their tutors. I find these performances electrifying because you can really feel the new generation grabbing with both hands the gift and the experience of playing with the old hands!

All of us here at Hellens much look forward to welcoming you for these days, and to sharing our love of music with you.

Warm regards

Adam Munthe, Festival Chairman



DEAR FRIENDS,

We as Artistic Directors welcome you, one and all, to this very special edition of Hellensmusic 2023.

Every spring of every year at Hellensmusic, with the unparalleled charm and beauty of its intimate setting, feels like a celebration of music and humanity. This time, however, we must also acknowledge the decade-long existence of this festival which has touched so many hearts and minds, young and old. Happy 10th Birthday indeed!

Our gratitude for the birth of Hellensmusic in 2013 extends to two remarkable people. Ten years ago, the extraordinary pianist Christian Blackshaw brought his inimitable strength and authenticity to Hellens through his playing and presence, and this became the foundation from which the festival could artistically grow and flourish. Adam Munthe of Hellens, understood profoundly, in a world of dwindling grants for the arts, the importance of Hellensmusic as a cultural ambassador, and has since worked tirelessly to keep this show on the road! Our thanks to both know no bounds.

Hellensmusic has always been about sharing the inner workings and joys of making music through our masterclasses and concerts with our audiences. And yet our FOREMOST wish during this week is simply this: to help and support young musicians as they embark on their professional careers. We are blessed that our festival has survived recent global events, with those of us involved coming out hopefully stronger and wiser. There is no denying, though, the devastating effects that the last three years have had on the arts and, particularly, on young people. We aim, by using what we have learnt and practiced ourselves, to encourage the younger generation of musicians to remain resilient and honest in order to thrive as artists despite this time of enforced austerity. They can then pass on their own wisdom for years to come. That's the idea anyway!

So, in the name of collaborative spirit and in celebrating future hopes and dreams, we mark our 10th anniversary by bringing this year's students evermore forward to the spotlight. These wonderful talents will be seen and heard alongside our exceptional senior musicians in many more of the concerts, a truly unique 'Class of '23'. We so look forward to giving you this experience as we live it.

Thank you!

Maya Iwabuchi and Máté Szűcs, Co-artistic directors

Sunday 7 May



3pm / Great Barn at Hellens

CHILDREN'S CHOIR FROM BOSBURY PRIMARY SCHOOL

Hellensmusic opening concert celebrates music, singing, and our new generations.

Pupils from Bosbury primary school will showcase work developed since January in preparation for the festival. They will be singing, amongst other pieces, the song cycle Orloff The Dragon, a beautiful story about love and friendship between a lonely dragon and a little boy. The music is composed by Eileen Randall .

Led by experienced choir conductor and inspirational teacher, Daniela Hathaway, the activity with the children is based on the Kodály method - a practical, fun and long-established approach to training the musical ear. Through singing games and rhymes, the children have a chance to work both as a group and individually, exploring simple folk melodies from around the British Isles, as well as songs and rhymes from other English-speaking countries.



Wednesday 10 May

8pm / St Bartholomew's church

TRIO D'OR WITH MÁTÉ SZÜCS: MUSIC FROM THE BALKANS

Vlad Weverbergh, clarinet
Michel Lambert, accordion
Ian Baranga, double bass
Máté Szücs, viola

The Belgian ensemble Trio Dor was founded in 1992, and is enjoying an international career having toured in a number of countries across Europe, as well as in South Africa and the UK. The alto saxophone, accordion and double bass are joined by viola for a programme comprising Trio Dor's own arrangements, original music based on melodies mainly from Romania and Hungary, and contemporary Klezmer music. The mood of the pieces varies considerably, and can be melancholic at times, rousing and exuberantly joyful at others. The ensemble's programme is characterised by the players' virtuosic and improvisatory skills, their interaction with one another, their radiation of intense musical fun, and their delight in making this kind of music.



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Programme

Wanna be one of the three
Zahtra
Param
Maté
Doina
Dacia
Homard
Kurtz
Mimich
Elf
Ballade
Heiser Bulgar

Thursday 11 May

8pm / Great Barn at Hellens

COMPOSERS AND MUSES: BRAHMS, WIDMANN AND C. SCHUMANN

Alena Baeva, violin
Maya Iwabuchi, violin
Nicolas Dupont, violin
Máté Szücs, viola
Vicki Powell, viola
Bruno Delepelaire, cello
Matthew Hunt, clarinet
Julien Quentin, piano



J. Brahms Clarinet Trio in A minor Op 114
J. Widmann Tränen der Musen (Tears of the Muses)
Clara Schumann Three Romances Op 22
J. Brahms String Quintet No 2 in G Op 111



Clarinet Trio in A minor Op 114
Allegro; Adagio; Andantino grazioso;
Allegro

J. Brahms (1833 - 1897)

One is apt to forget when thinking about the music of great geniuses that the springboard for composing some of their works was their acquaintance with wonderful soloists or, in some cases, orchestras or ensembles. The magnificent tone of the clarinetist Anton Stadler inspired Mozart to compose his Clarinet Quintet in 1789 and his Clarinet Concerto two years later ... and around 100 years after this Brahms was moved to write a series of chamber masterpieces (the Clarinet Quintet, two clarinet sonatas, and this Clarinet Trio, dating from 1891) on being transported by the mellifluous playing of the clarinetist Richard Mühlfeld. The Trio, which has a quite distinct atmosphere, has its own inner drama, created less by declamation than by suggestion. Favouring restraint over rhetoric and laden with pathos, its overall mood is mellow and somewhat introspective. The potentialities of the timbres of the three very different instruments are ingeniously explored but never to the detriment of the Trio's texture as a whole. The opening Allegro develops from a plaintive, beautifully arched melody on the cello (which also introduces the gentle second theme). Mini-climaxes notwithstanding, this is a movement of soft tones which ends with whispering scales and arpeggios. Predominant in the songful, muted Adagio is a falling motif, presented by the clarinet at the outset and echoed in its course by the piano and cello: a broader and deeply touching second theme is introduced by the piano. There is an irresistible charm to the Andantino, a relaxed waltz-like movement which acts as an Intermezzo: a fluid central section is propelled forward by the rocking melody on clarinet. An

underlying unrest permeates the Finale, introduced by the cello's fiery utterance. Though the music finds room for brief periods of contemplation, here the passion is less concealed and the work ends in clear affirmation.

Tränen der Musen
(Tears of the Muses)

Jörg Widmann (b. 1973)

Jörg Widmann has not only established himself as one of the world's leading contemporary composers but he is also an accomplished conductor and an outstanding clarinetist who has appeared as soloist with many major orchestras. His compositional output includes operas and a wide variety of orchestral and chamber works. Although he has written musical tributes to great composers of the Classical and Romantic periods, much of his music is based on sounds rather than traditional tones. Seeing the arts as inter-related, Widmann finds great inspiration in paintings and sculptures and, above all, in literature, as is evidenced by *Tränen der Musen* which he composed in 1993 and revised three years later. Some of the roots of this work can be traced to Bartók's *Contrasts*, written for the same combination of clarinet, violin and piano, and also to Messiaen's *Quartet for the End of Time*. The lamentation implicit in its title is clearly evident in the mood of the very free opening clarinet passage – in effect, a musical soliloquy. The violin enters and engages in dialogue with the clarinet before the piano announces itself with soft, sorrowful bell tones which reappear later with considerable dramatic impact. In the centre of the work is a most frenzied section, wild and raucous, in which the piano is transformed into an extrovert percussive instrument, before it resumes its former role as the music dies away. Atmospheric to the core, *Tränen der Musen* engages

the listener through its extreme contrasts of tempo, dynamics and colour.

Interval

Three Romances Op 22
Andante molto; Allegretto: mit zartem Vortrage (tenderly expressive); Leidenschaftlich schnell (fast and passionate)

Clara Schumann (1819 - 1896)

Clara Schumann, who lived for another 40 years after the death of her husband Robert in 1856, was one of the finest female composers of the 19th century and one of its outstanding pianists, celebrated across Europe both as a concerto soloist and in solo recitals. Her career as a composer has always been considered unfulfilled (she, in fact, wrote no further music after her husband's death). Her output would surely have been much greater had it not been for her responsibilities as a mother (Clara and Robert had eight children); her need to earn money from concert performances after Robert's death; and the much lower prominence of women in the arts during her lifetime. Nonetheless her 23 published compositions – principally solo piano pieces, lieder and chamber works – have proved sufficient to accord her an assured place as a significant composer of the early Romantic era. Her *Three Romances Op 22* of 1853 have found particular favour with the public. They were dedicated to the Hungarian violinist Joseph Joachim who played them before King George V of Hanover. The delicate, melancholic First Romance has a more purposeful central section; there is a sense of longing to the embellished Second Romance; while the constantly changing, colourful Third Romance is a combination of simplicity (the violin melody) and unrelenting energy (the rippling piano accompaniment).

String Quintet No 2 in G Op 111
Allegro non troppo ma con brio;
Adagio; Un poco Allegretto;
Vivace ma non troppo Presto

J. Brahms (1833 - 1897)

Brahms declared that his Second String Quintet, which he composed in 1890, would be his final composition. While posterity is surely deeply grateful that it proved not to be, what a swansong it would have been! Almost orchestral at times in its conception – there were sketches for a 5th Symphony at the time he wrote it – it has a wonderful sonority. This is chamber music at its grandest: passionate, luxuriant and songful and, though a late work, it is imbued with the spirit of youth. The first movement, right from its arresting opening – a riveting cello theme against a background of vibrating upper strings – to its glorious coda is a veritable, kaleidoscopic tour de force: a marriage of intense fervour, with searing string sound, and affecting tenderness, set in a vast musical landscape. The monothematic and bittersweet Adagio stands in stark contrast to this pulsating opening Allegro. What unfolds from the viola's wistful opening statement is a set of variations with subtly changing scoring: a sense of mystery permeates both this movement and the following Allegretto – an Intermezzo rather than a Minuet or Scherzo. Based on a waltz-like melody, it has a certain reserve and is slightly other-worldly. Any tension inherent in the Quintet's two inner movements is soon dissipated in the jubilant Finale, the grandeur of which mirrors that of the opening Allegro. A Hungarian dance in all but name, this romping Vivace provides the most fitting end to one of the greatest works in the Quintet repertoire.

String Sextet from Capriccio Op 85

R. Strauss (1864 - 1949)

Richard Strauss's final opera *Capriccio*, which he completed in 1942, is, in effect, an opera about opera since at its centre is the great question: 'Which is more important, the music or the words?' The setting for *Capriccio* is a chateau near Paris and the occasion is the birthday of Countess Madeleine who, though young, is widowed. Before the action begins, the composer Flamand and the poet Olivier are listening to a rehearsal of this String Sextet. It is a chamber work which has the hallmarks of Strauss's Indian Summer – that late Romantic golden outpouring of rich harmonic colouring. The string texture is sensuous and, apart from in one passage which features a great rush of sound with dramatic tremolos, we are witnessing, for the most part, a gentle conversation – the perfect prelude to this particular opera.

Oboe Quartet in F K370

Allegro; Adagio; Rondeau: Allegro

W. A. Mozart (1756 - 1791)

Mozart, when staying in Munich in 1780, became reacquainted with the oboist Friedrich Ramm and was inspired by his magnificent playing. As a consequence, Mozart, who was at the time putting the finishing touches to *Idomeneo*, set the opera aside for a while in order to focus on what became the Oboe Quartet K370, which he completed in early 1781. The virtuosity in the oboe part (which includes the hitherto unknown 'high F') is subordinate throughout to the higher goal of musical expression. The work consists of a luminous *Allegro* with a delightful lilting main theme and gentle sympathetic string writing; an aria-like *Adagio* of deep expressiveness in the minor key; and a sprightly *Finale* containing an extraordi-

nary polyrhythmic passage in which the oboe plays in common time against the strings in compound time. This is a work of utter perfection which, though brief, leaves nothing unsaid.

Piano Trio No 1 in C minor Op 8

D. Shostakovich (1906 - 1975)

The first of Shostakovich's two Piano Trios is a very early one-movement work which he wrote in 1923 at the age of 17 when he was a student at the Moscow Conservatoire. He dedicated it, under the title of 'Poème', to Tatyana Glivenko whom he had recently met and with whom he had fallen in love. The work's doleful, deeply atmospheric opening is created by sonorous and constantly changing harmonies set against imploring strings. This complex and superbly crafted Piano Trio makes telling use in its development both of this opening material and of a recurring yearning motif, both being subject to the most imaginative thematic transformation. The work has striking contrasts – of tempo, dynamics, rhythm and texture – yet is remarkably unified by Shostakovich's treatment of these two themes.

Interval

Entr'acte

Caroline Shaw (b. 1982)

Working in a variety of genres, the declared aim of the contemporary American composer Caroline Shaw is to endeavour to imagine a world of sound that has not been heard before but which has always existed. So successful has she been in fulfilling this objective that her works are regularly performed by major orchestras and ensembles and by famous soloists, Renée Fleming, Dawn Upshaw and Yo Yo Ma to name but three. (Caroline is herself an outstanding violinist and very fine

singer). The trigger for the composition of *Entr'acte* in 2011 was a live performance she heard of the Brentano Quartet playing Haydn's Op 77 No 2 String Quartet and, specifically, an abrupt transition from the Minuet to the Trio of that work. Her composition has the structure of a minuet and trio and, inspired by this moment in Haydn's acknowledged masterpiece, she builds into it a series of transitions. The opening section is characterised by the subtly varied dynamics of its punctuated statements. As the work progresses, the mood changes, in stages, to forthright lyricism, playfulness (a notable pizzicato passage), soulfulness and then unrestrained wildness before sighing gestures signal the return of the opening material. At the end, the violins and viola fall silent and the sound of the cello alone is heard as the music dies away.

String Octet in E flat Op 20

Allegro moderato ma con fuoco; Andante; Scherzo: Allegro leggierissimo; Presto

F. Mendelssohn (1809 - 1847)

Mendelssohn's Octet is widely considered to be one of the greatest works in the entire chamber music repertoire. What makes it all the more remarkable, however, is that when he composed it, in 1825, he was only 16 years of age. One is struck by the sheer spontaneity of the work; by the unending beauty of its melodies which appear to flow effortlessly from his pen; by its youthful verve; and by the gripping drama enacted. Indeed, the Octet, a fusion of chamber music intimacy and glorious quasi-symphonic string sound, appears to glisten. Nor was there any precedent for such a work: Louis Spohr's earlier compositions for Double String Quartet are, in reality, different conceptions. The opening bars of Mendelssohn's composition, with their unique sonority, are revelatory – an effusion of shimmering

string sound. From this soaring heavenward-bound opening emerges a movement of epic proportions, and a more grounded, though deeply lyrical, second theme in no way decreases its impact. Rather, the music grows and grows in intensity and at its climax the swirl of all eight voices is intoxicating. The soothing *Andante* opens plaintively with the four lower strings and in its development the themes are beautifully interwoven into the fabric of the music. The mood of the movement – one of serenity tinged with sadness – is threatened as the tension ebbs and flows but its essential character, reinforced by gently ascending and descending scales, is undisturbed. The *thistledown Scherzo* is in the same vein as the famous *Scherzo to A Midsummer Night's Dream* which Mendelssohn composed the following year. Its gossamer texture can be traced to the literary source which inspired it, a passage from Goethe's *Faust*:

'The flight of the clouds and the veil of mist
Are lit from above.
A breeze in the leaves,
A wind in the reeds,
And all has vanished.'

Mendelssohn may have had the *Finale* of Mozart's *Jupiter Symphony* in mind when he wrote the concluding *Presto* since, like its great predecessor, the movement miraculously fuses sonata and fugal form. From the cello's introduction of the fugue subject at the beginning through to the Octet's exhilarating culmination, the momentum of the music never flags, so providing a whirlwind conclusion to this remarkable creation.

Friday 12 May

9.30pm / Walwyn Arms

MUSIC AT THE PUB

Máté Szücs, viola

Matthew Hunt, clarinet

Julien Quentin, piano



Beethoven Allegro con brio from Trio in B-flat major Op 11
Brahms Gestillte Sehnsucht, 2 Songs Op 91
Leonard Bernstein Maria (from West Side Story)
Béla Korény Hora II
Cat Stevens Wild World
Henry Mancini Moon River (from Breakfast at Tiffany's)
The Beatles Hey Jude
Isham Jones It Had to Be You
Luis Bonfá Manhã de Carnaval (A Day in the Life of a Fool)
Cy Coleman Witchcraft
Joseph Kosma Autumn Leaves
Michael Jackson Billie Jean
ABBA Dancing Queen

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!

Saturday 13 May

8pm / Great Barn at Hellens

10TH ANNIVERSARY GALA CONCERT



Alena Baeva, violin
Nicolas Dupont, violin
Maya Iwabuchi, violin
Máté Szücs, viola
Vicki Powell, viola
Bruno Delepelaire, cello
Alexander Jones, double bass
Matthew Hunt, clarinet
Christian Blackshaw, piano

Masterclass Students

Jeremiah Blacklow, violin
Anna Im, violin
Johannes Rosenberg, violin
Pau Planell Molist, viola
Aiden Sullivan, viola
Killian White, cello
George Wilkes, cello
Alex Frankin, oboe
Patrick Bolton, bassoon
Silvia Bettoldi, French horn



R. Strauss Till Eulenspiegel einmal anders
A. Schoenberg Verklärte Nacht Op 4 (string orchestra version)
F. Chopin Piano Concerto No 2 in F minor

Till Eulenspiegel Einmal Anders

R. Strauss (1864 - 1949)
arr. Hasenöhrl

Richard Strauss based Till Eulenspiegel, his tone poem of 1894/5, on a German mediaeval prankster believed to have lived in the 14th century. The score is not directly programmatic in that Strauss does not ascribe sections of the music to specific exploits in Till's life but it is suggestive of the escapades and trickery in which he is said to have engaged, such as upsetting market stalls, disguising himself as a priest and even proposing marriage to young girls. In making this arrangement in 1954, the Austrian Franz Hasenöhrl has pared down the massive score to a quintet, retaining the horn, clarinet and violin with their vital leitmotifs and adding bassoon and double bass (the latter doing service for the percussion section). In so doing, he has also reduced the work to half its original length. The result is a tongue-in-cheek frolic – it has the subtitle 'Grotesque musicale' – which retains the essence of Strauss's imaginative score. Towards the end, an agitated tremolo on double bass (substituting for the drum roll in the original) followed by the doom-laden response from the rest of the ensemble is representative of Till being brought to justice – but in real life (or legend, as the case may be) he is reputed to have died of The Plague.

Verklärte Nacht (Transfigured Night) Op 4 (string orchestra version by the composer)

A. Schoenberg (1874 - 1951)

In the latter part of the 19th century the Romantic movement was at a crossroads with the two opposing schools of Wagner, who had died in 1883, and Brahms, who died in 1897, vying for supremacy. Schoenberg, in this early work, composed in 1899 for string sextet and later arranged by the composer for string orchestra, reconciles the two poles, melding elements of Wagner's sensual harmonic language with the structural rigour of Brahms. He was yet to depart on the path for which he is most noted: that of atonal music and the 12-tone system. Verklärte Nacht is a musical response to an emotionally charged and mystical poem in five stanzas by Richard Dehmel. The first stanza describes two lovers walking through a dark forest on a moonlit night; in the second stanza, the woman, reproaching herself, confesses that she is carrying a child by another man; in the third stanza, tension builds while the couple continue to walk, the woman awaiting the man's reply; the fourth stanza tells of the man's forgiveness and acceptance; and, as a result, in the fifth stanza, as they walk on, the night is 'transfigured', the 'bare, cold wood' having been transformed into the 'high, bright night'. Although Schoenberg's work is in one continuous movement, there are five distinct sections corresponding to the five stanzas of the poem. It has the form of ABACA, the 'A' sections representing the lovers walking in the forest, the 'B' section the woman's impassioned confession and the 'C' section the man's loving response. In Schoenberg's sympathetic musical treatment of the poem, one can trace the journey from guilt to forgiveness through the passage of (often remote) keys, beginning in the dark key of D minor and

ending in the radiant key of D major. The motifs are connected and juxtaposed in such a subtle way that the course of the music seems entirely natural: indeed, the powerful drama that unfolds is, in large part, due to the inspired transformation of the themes throughout the work. Verklärte Nacht is a landmark composition for its time.

Interval

Piano Concerto No 2 in F minor Op 21 Maestoso; Larghetto; Allegro vivace

F. Chopin (1810 - 1849)

There can surely be no composer whose name is more synonymous with a particular instrument than the name of Chopin is with the piano: he wrote no music that did not require one. His substantial output includes six works for piano and orchestra, all early compositions including, most famously, two piano concertos. This F minor Concerto, dating from 1829, though numbered 2, was the first of these to be written. Its piano writing, intimate, poetic and nuanced, notwithstanding the virtuosic element, lends itself to this scaled down chamber version of the work. The two principal themes of the opening Maestoso, the first somewhat restless, the second 'bel canto', both appear in the extended introduction to the piano's initial entry. With the instrument so beloved of Chopin now centre stage, a drama begins to unfold as the themes, now richly embellished, appear in a new guise. Integrated into the framework of the movement are dazzling piano passages of great bravura and the coda brings the movement to a tumultuous conclusion. An upward flourish introduces a nocturne-like Larghetto of rare tranquillity and ravishing beauty with a most impassioned and dramatic central section akin to operatic recitative in which the piano exclaims, weeps, thunders and whispers

against a background of tremolo strings: the music's instability is its strength. The Finale is a rondo in the spirit of a mazurka, that Polish folk dance that was to so inspire Chopin in his later musical life. Fresh and playful at heart and containing sparkling passagework, it is nonetheless punctuated by moments of intensity before its triumphant ending is capped by the piano's headlong ascending scale.

Sunday 14 May

11am / Great Barn at Hellens

MORNING CONCERT: BEETHOVEN AND FRIENDS

Matthew Hunt, clarinet
Julien Quentin, piano
Sophia Rahman, piano

Masterclass Students

Alexander Franklin, oboe
Patrick Bolton, bassoon
Silvia Bettoldi, French horn

L.V. Beethoven Quintet in E flat for Piano and Winds Op 16
Solo works by various composers

Programme / Morning concert: Beethoven and friends



Quintet in E flat for Piano and Winds Op 16

Grave – Allegro ma non troppo; Andante cantabile; Rondo: Allegro ma non troppo

L. V. Beethoven (1770 – 1827)

It is perhaps in homage to Mozart that Beethoven wrote this genial work in 1796. Certainly it appears to be modelled on the former's Quintet K452 which not only has the same instrumentation (piano, clarinet, oboe, bassoon and horn) but also the same key of E flat. Indeed, never does Beethoven's music sound more Mozartian than in this Quintet which also exists in a Piano Quartet version, a transcription made by Beethoven himself. The first movement Allegro is prefaced by a stately Grave introduction. In the main body of the movement, the relaxed themes are introduced by the piano before being taken up by the other instruments. The music retains its overall character of delightful charm in the ensuing dialogue, notwithstanding moments of greater assertiveness and agitation in its development. The haunting theme of the Andante, again introduced by the piano, increases in elaboration each time it appears: it frames two melancholic episodes, the first featuring prominently oboe and bassoon, the second showcasing the horn. The Quintet is completed by a buoyant, carefree Rondo of unbridled joy.

Sunday 14 May

3.30pm / Great Barn at Hellens

AFTERNOON CONCERT: ELGAR AND FRIENDS



Maya Iwabuchi, violin
Máté Szücs, viola
Bruno Delepelaire, cello
Sophia Rahman, piano

Masterclass students

Anna Im, violin
Jakub Sládek, piano

E. Elgar Piano Quintet in A minor Op 84
Solo works by various composers

Programme / Afternoon concert: Elgar and Friends



Piano Quintet in A minor Op 84
Moderato - Allegro; Adagio; Andante - Allegro
E. Elgar (1857 - 1934)

Elgar penned his memorable Piano Quintet in 1918/19, following in the footsteps of Schumann, Brahms, Franck, Dvorak and Fauré who had produced masterworks for this combination of instruments. One wonders whether Schumann foresaw that writing his exuberant Piano Quintet in 1842 (and, in so doing, effectively creating a new genre) might be the catalyst for such great compositions to follow in the Romantic era. Elgar's work is one of four he composed over a couple of years at Brinkwells, a secluded cottage in Sussex, the other three being his String Quartet, his Violin Sonata and, most famously, his Cello Concerto. All are in the minor key and together they represent a twilight flowering of the composer's creative genius. The spectral fragmentary opening of the Piano Quintet – on strings, set against a plainchant figure on the piano – is pivotal to the whole work as is a sorrowful sighing motif soon introduced on violins and viola and answered imploringly by the cello. There are three primary ideas and these are wonderfully developed in the music's course: they all reappear in the Finale, though in different form. At the close of the movement, the mood of the opening is restored and the sound fades away. This is music on a grand scale which carries with it an underlying restlessness. After the tension of the first movement, the Adagio, in many ways the emotional heart of the Quintet, presents an oasis of calm, though one tinged with melancholy. Tender, dream-like and texturally varied, it evolves so naturally from its hushed opening on strings – the main theme being presented on the viola – and the piano's ceremonial tread. Though there are moments of more overt passion, its stillness most notably disrupted in an impassioned climactic passage, nothing threatens its essential character. A quotation from the beginning of the work (the sighing motif) introduces the final movement and from this emanates a theme of great energy and purpose. As the movement proceeds, an assemblage of material heard earlier reappears but now subtly presented in a new form, bearing testimony to the cyclical nature of the Quintet, before the triumphant conclusion brings to an end one of the great chamber works of the 20th century.

Alena Baeva, violin

Described as “a magnetic presence” and “a constantly fascinating sound technician” (New York Classical Review), violinist Alena Baeva is considered one of the most exciting, versatile, and alluring soloists.

Baeva’s career as an international soloist of the highest renown has grown at an extraordinary pace over recent seasons. Highlights of the 2022/2023 and 2023/2024 seasons include debuts with the Alte Oper Frankfurt, Ensemble Resonanz, Göteborgs Symfoniker, Hong Kong Philharmonic Orchestra, New York Philharmonic Orchestra and the Orchestre National de Lyon, as well as returns to such leading ensembles as the Deutsche Kammerphilharmonie Bremen, Gävle Symfoniorkester, Royal Philharmonic Orchestra, among others.

She enjoys a particularly strong artistic partnership with Paavo Järvi, and with Vladimir Jurowski with whom she has both recorded and performed on numerous occasions. Baeva also enjoys regular work with such world-renowned conductors as Teodor Currentzis, Charles Dutoit, Marek Janowski, and Tomáš Netopil.

Chamber music has always held a special place in Baeva’s musical life. She has collaborated with esteemed artists like Martha Argerich, Yuri Bashmet, Steven Isserlis, Daishin Kashimoto, Misha Maisky, Lawrence Power, Julian Steckel, Yeol-Eum Son and her regular sonata partner - the celebrated Ukrainian pianist Vadym Kholodenko.

Baeva’s wider discography is extensive, and reflects the impressive breadth of her repertoire – with recordings ranging from Szymanowski (for DUX), to Debussy, Poulenc, and Prokofiev (for SIMC), and more.

Born in Russia to a musical family, Baeva took her first violin lessons at the age of five under renowned pedagogue Olga Danilova, before going on to study in Moscow with Professor Eduard Grach at the Central School of Music and the State Tchaikovsky Conservatoire. In addition to her formal education, she studied with Mstislav Rostropovich, Seiji Ozawa, Shlomo Mintz and Boris Garlitsky. Aged 16, Baeva won the Grand Prix at the 12th International Henryk Wieniawski Competition (2001), as well as the Prize for Best Performance of a Contemporary Work. She went on to take the Grand Prix at the Moscow International Niccolò Paganini Competition (2004), including a Special Prize allowing her to perform on the 1723 Wieniawski Stradivari for one year, and was awarded both the Gold Medal and the Audience Prize at the Sendai International Violin Competition (2007).

Alena Baeva plays on the “ex-William Kroll” Guarneri del Gesù of 1738 – on generous loan from an anonymous patron, with the kind assistance of J&A Beares.

Christian Blackshaw, piano

A deeply passionate and sensitive pianist, Christian Blackshaw is celebrated for the incomparable musicianship of his performances. His playing combines tremendous emotional depth with great understanding.

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

He has performed worldwide and in festivals as recitalist and soloist with many renowned conductors and was Founder Director of the Hellensmusic Festival which was established in 2013.

His hugely acclaimed Wigmore Hall complete Mozart Piano Sonatas series was recorded for Wigmore Hall Live and released in four volumes. Critics have been unanimous in their praise, describing these “landmark” recordings as “captivating”, “magical” and “masterful”. Volume 4 was named as one of the Best Classical Recordings of 2015 in the New York Times in addition to Gramophone Magazine’s Top 50 Greatest Mozart Recordings.

Recent notable performances include the Mozart cycle in Tokyo, Shanghai and Beijing and debuts at the Schwetzingen and Edinburgh International Festivals. He has been an Artist in Residence at the Wigmore Hall. During 2019/20 he takes the Mozart cycle to Montreal and makes debuts with Orchestra Sinfonica Giuseppe Verdi Milano and Claus Peter Flor and the Philadelphia Orchestra and Yannick Nezet-Seguin.

He was awarded an MBE for services to Music in the New Year 2019 Honours List.

Bruno Delepelaire, cello

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, before getting the position of first solo cellist of the Berliner Philharmoniker in 2013.

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 Berliner Philharmoniker, the Bielefeld Philharmoniker, the Saarbrücken Rundfunkorchester, the Bayerische Kammerphilharmonie, the Berliner Barocksolisten, the Württembergische Philharmonie Reutlingen, the Münchner Rundfunkorchester, the Royal Scottish National Orchestra, the BBC Scottish Symphony Orchestra, the Orchestre de l'opéra de Nice, the Aalborg Symfoniorkester, under conductors such as Semyon Bychkov, Reinhard Goebel, Alexander Kalajdzic, Matthias Pintscher, Michael Sanderling, Thomas Sondergard. 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 plays a cello made by Matteo Goffriller, on loan from the Karolina Blaberg Foundation.

Nicolas Dupont, violin

"With over ninety concerts a year, Nicolas Dupont (1992) is one of the most active Belgian chamber musicians of his generation." (El Diario Montanes)

As a member of Kugoni Trio, Roeland Hendriks Ensemble, Urban Piano Quartet, Carousel Ensemble, Ensemble K and Duo Andaluza, he has premiered over eighty pieces in close collaboration with composers and has made recordings for Belgian, Danish, French, Swiss, Italian, English, Scottish and Dutch radio and television.

Based in Brussels since 2017, Nicolas frequently travels as a soloist or with his chamber music partners across Europe and beyond. Amongst the concert halls that have shaped his career are Wigmore Hall, St Martin-in-the-Fields (UK), BOZAR, Flagey, deBijloke, AMUZ, deSingel, Concertgebouw Brugge (BE), la Seine Musicale (FR),...

Nicolas draws much inspiration from new musical collaborations and has performed alongside Yuzuko Horigome, Justus Grimm, Máté Szűcs, Mihaela Martin, Pascal Moragues, Frans Helmerson, Rohan De Silva, Michel Arrignon, Bruno Philippe, Gaby Van Riet, Michel Béroff, Gérard Caussé and Vineta Sareika, amongst others.

Nicolas' discography includes over fifteen CD's with music by Brahms, Franck, Debussy, Saint-Saëns, Vasks, Piazzolla, Janáček, Poulenc as well as many Belgian composers.

Nicolas is currently the leader of the Ataneres Ensemble and has worked as guest concertmaster with Orchestre National de Lille, Symfonieorkest Vlaanderen, Antwerp Symphony Orchestra, Santander Festival Orchestra,...

His teachers have included Dejan Mijajev, Yuzuko Horigome (Royal Conservatory of Brussels), Itamar Golan (chamber music, CNSM of Paris) and Rodney Friend (Royal Academy of Music, London).

Nicolas is a violin professor at the Conservatoire Royal de Bruxelles (CRB).

Matthew Hunt, clarinet

‘The clarinettist played so beautifully it was as though he wished to make the very air melt’

Tokyo Times

One of Europe’s leading clarinettists, 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 Clarinettist of the Deutsche Kammerphilharmonie, Bremen, and is Professor of Chamber Music at Folkwang University in Essen. Matthew is a member of the British wind ensemble ‘Orsino’.

Highlights of the 2021/22 season include working extensively with the Chiaroscuro quartet, playing with historical instruments, and working with the composers Thomas Adès, Huw Watkins and Thomas Larcher.

His recording for the ASV label of Mozart’s Clarinet Quintet was acclaimed by the BBC as: “the benchmark recording of this much recorded work”.

Maya Iwabuchi, violin

Maya Iwabuchi began violin lessons at the age of two. Her main teachers were Ms. Alice Schoenfeld at the University of Southern California in Los Angeles and Rodney Friend MBE at the Royal College of Music in London.

Maya Iwabuchi has enjoyed an international career as a solo violinist, chamber musician and orchestral leader since her first concert at age five. Her playing has been hailed by critics as ‘simply brilliant’ (Strad), ‘gorgeous’ (Times) and ‘absolutely stunning’ (HeraldScotland), and she continues to receive the highest praise from the press. Her performances have taken her to concert halls, such as London’s Royal Festival and Wigmore Halls, Vienna’s Musikverein, Amsterdam’s Royal Concertgebouw, New York City’s Lincoln Centre and Carnegie Hall, and Tokyo’s Suntory Hall.

Solo highlights for Maya include appearances with the Los Angeles Philharmonic, New York Philharmonic, Philharmonia and Royal Scottish National orchestras, and she has appeared in numerous renowned music festivals, including the BBC Proms, Aldeburgh, Bath, Chichester and Edinburgh festivals, and the International Musicians Seminar in Prussia Cove.

A sought-after chamber musician, Maya was a member of the award-winning Mobius Ensemble, and she has collaborated with artists such as the Vellinger Quartet, Boris Giltburg, Brett Dean and Karen Cargill. Much of her work is regularly broadcast by the BBC and Classic FM.

Maya served as Leader of the Philharmonia Orchestra from 1994 to 2012, leading for conductors such as Sir Andrew Davis, Christoph von Dohnanyi, Gustavo Dudamel, Sir Charles Mackerras, Lorin Maazel, Riccardo Muti, Andris Nelsons, Gennady Rozhdestvensky, Esa-Pekka Salonen, Kurt Sanderling and Sir Andras Schiff. She has been regularly invited as concertmaster by many of the major UK orchestras, such as the BBC Symphony, Royal Philharmonic, City of Birmingham Symphony and the John Wilson Orchestra.

Maya has resided in Scotland since 2010, where she devotes much of her time as Leader of the Royal Scottish National Orchestra and as a member of the faculty at Glasgow’s Royal Conservatoire of Scotland. When not playing her Fabrizio Senta violin circa 1685, she relishes spending as much time as she can with her musical doctor husband and in the company of family and friends - usually a table groaning with good food and wine is close by.

Alexander Jones, double bass

Alexander Jones is Assistant Principal of the BBC National Orchestra of Wales and a member of the O/Modernt Chamber Orchestra. Hailing from Manchester, Alexander began learning the double bass with Gethin Griffith at the age of seven, and has since studied with Ronan Dunne, Tom Goodman, Graham Mitchell, Chi-chi Nwanoku CBE, Dominic Seldis, and has partaken in masterclasses with Edicson Ruiz, Sławomir Grenda, Jiří Hudec and Božo Paradžik.

He undertook his undergraduate studies at the University of Cambridge and his postgraduate studies at the Royal Academy of Music, where he was generously supported by the Christopher Hogwood Scholarship and a Munster Trust Derek Butler Award. Alexander has appeared as Guest Principal of the Philharmonia, BBC Scottish Symphony, and Royal Scottish National orchestras, and, a keen advocate for historically informed performance, has also appeared as Guest Principal with the Orchestra of the Age of Enlightenment, Dunedin Consort, and The English Concert.

As a soloist, he has performed at the Grafenegg Festival, recorded for Divine Art, and has premiered works by David Matthews, Robin Stevens, Jane Wells, and Robin Holloway. As a chamber musician, he has collaborated with a number of ensembles and has performed at the Festival d'Aix-en-Provence, Schleswig-Holstein Musik Festival, and the BBC Proms. Away from the double bass, Alexander is a keen composer and academic. Following his success as BBC Young Composer of the Year in 2016, his music has been performed at the BBC Proms by members of the Aurora and BBC Symphony orchestras, and broadcast on national radio.

In 2020, he won the Society for Music Analysis' Undergraduate Prize for "outstanding contribution in this field"; subsequently, his writings have been published and are held by the Arnold Schönberg Center (Vienna) and the Antonín Dvořák Museum (Prague).

Vicki Powell, viola

Praised by the New York Times for her "probing introspection", and by the Philadelphia Inquirer as "a star" with "a voluptuous tone," violist Vicki Powell has appeared as soloist with the Philadelphia Orchestra, the Milwaukee Symphony Orchestra, the Aspen Festival Orchestra, and the Wisconsin Chamber Orchestra, and has been a featured artist at the Verbier, Spannungen, and Marlboro Music Festivals, among others.

Vicki is the recipient of a Gold Award in Music from the National Foundation for Advancement in the Arts. Other awards include Third Prize and the Sonata Prize at the 2011 Primrose International Viola Competition, as well as First Prizes of the Philadelphia Orchestra Greenfield Competition, the Johansen International Competition, and the Aspen Low Strings Competition.

Since 2018 Vicki has held the position of Principal Viola of the Royal Stockholm Philharmonic Orchestra. She has also been invited to play as Guest Principal of the Bavarian Radio Symphony Orchestra, the Gewandhausorchester, the Australian Chamber Orchestra, and Munich Chamber Orchestra.

An avid chamber musician, Vicki performs throughout Europe with the Boccherini String Trio. She has toured with Musicians from Marlboro, and appears frequently in chamber concerts at Konserthuset Stockholm. Recent highlights include performances at the Aldeburgh Festival with Kaleidoscope Chamber Collective, Korsholm Music Festival, Olympic Music Festival, Zurich Tonhalle, and Berlin Konzerthaus. She has previously collaborated with such renowned artists as Anne Sofie von Otter, Janine Jansen, Christian Tetzlaff, Steven Isserlis, and Mitsuko Uchida.

In addition to her pursuits as a violist, Vicki has served as Director of the Verbier Festival Academy's "Reaching Out" program, where she helped enable musicians to harness and broaden their outreach, business, networking, and leadership skills in order to be innovative and active participants within their own communities. Ms. Powell has also collaborated with the Medair organization (relief.medair.org), which helps people who are suffering in remote and devastated communities around the world survive crisis, recover with dignity, and develop skills to build a better future.

Vicki is a graduate of the Hochschule für Musik "Hanns Eisler" Berlin, Juilliard School, and Curtis Institute of Music, and studied with Máté Szűcs, Misha Amory, and Roberto Díaz. Her chamber music mentors include Rainer Schmidt, Pamela Frank, and Hatto Beyerle.

Julien Quentin, piano

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.

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, the Mariinsky Theatre in Saint Petersburg, in Avery Fisher, Alice Tully and Carnegie Halls in New York. He has recorded for EMI, Channel Classics, Sony RCA, Hungaroton, Decca & Deutsche Grammophon.

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, Lawrence Power, Dmitry Sitkovetsky, Sayaka Shoji, Kirill Troussov, and István Várdai.

Born in Paris, Julien Quentin started his studies at the Geneva Conservatory with Alexis Golovine. 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. He then 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 Solhar, Kaan Bulak and Francesco Tristano, or producers Adrien de Maublanc and Cesar Merveille in projects ranging from improvisation to producing electronic music, most notably within their new projects Midiminuit & Les Coeurs Brisés.

Sophia Rahman, piano

Sophia Rahman made the first UK recording of Florence Price's piano concerto with the BBC National Orchestra of Wales, broadcast on BBC Radio 3. She has recorded Shostakovich's piano concerto Op. 35 with the Scottish Ensemble for Linn Records and over thirty-five chamber music discs for a host of international labels including CPO, Guild, Resonus, Dutton/Epoch, ASV and Champs Hill.

Sophia has appeared in recital with distinguished musicians including cellist Steven Isserlis, violinist Augustin Hadelich, oboist Alex Klein, clarinettist Karl Leister and tenor Mark Padmore, as well as working frequently with her partner the violinist, violist and conductor Andres Kaljuste.

Sophia has coached junior chamber music at the Sibelius Academy, Finland and Lilla Akademien, Sweden, and on courses she has specially designed at the Arvo Pärt Centre for young Estonian chamber musicians and for those entering the brand new Tallinn Music and Ballet School, MUBA. She is also known for her work as a class pianist at IMS Prussia Cove where she has played for the classes of Kim Kashkashian, Atar Arad, Thomas Riebl, Hartmut Rohde and, for more than a decade, Steven Isserlis. Her interest in this field began as a class pianist for the legendary William Pleeth at the Britten-Pears School.

After early tuition with Antonietta Notariello, Sophia studied at the Yehudi Menuhin School under Peter Norris, with additional guidance from Vlado Perlemuter and Louis Kentner.

She took a first-class honours degree in English from King's College, London and completed her piano studies at the Royal Academy of Music with Alexander Kelly and Malcolm Martineau.

She was the winner of the Royal Overseas League's Accompanist Award and the Liza Fuchsova Memorial Prize for a chamber music pianist in consecutive years. Sophia is the Artistic Director of the Whittington Festival in Shropshire, held annually in the third week of May.

Máté Szücs, viola

Hungarian born Máté Szücs is an award winning viola soloist, chamber musician and orchestral player. He was first principal viola at the Berlin Philharmonic Orchestra between 2011 and 2018, where he has appeared as a soloist playing the Bartók Viola Concerto in September 2017.

He has also played as soloist with orchestras such as the Royal Philharmonic Orchestra of Flanders, the 'Bamberger Symphoniker', the "Sächsische Staatskapelle Dresden", Frankfurt Radio Orchestra, and "Deutsche Kammerphilharmonie Bremen".

Máté has worked with prominent musicians such as Janine Jansen, Frank-Peter Zimmermann, Christian Tetzlaff, Vadim Repin, Ilya Gringolts, Vladimir Mendelssohn, László Fenyő, Kristof Baráti and István Várdai, Camille Thomas, Kirill Troussov, and Julien Quentin.

Since the summer of 2006, he has been a regular professor at the "Thy Masterclass" chamber music summer festival in Denmark. From 2012 to 2014 he taught at the Britten-Pears Festival in Aldeburgh, for two years at the University of Music in Saarbrücken, from 2014 to 2018 at the Karajan Academy of the Berlin Philharmonic Orchestra, between 2015 and 2018 at the "Hanns Eisler" University of Music in Berlin, and at the Music Academy of Budapest.

Máté gives masterclasses all over the world including New York, Los Angeles, Michigan, London, Berlin, Brussels, Shanghai, Taipei, Seoul and Tokyo.

Since 2018 he is viola professor at the Geneva University of Music in Switzerland, since September 2020, viola professor at Pécs University of Music in Hungary, and since 2021 visiting professor in the chamber music department of the Franz Liszt Academy of music, Budapest.

Daniela Hathaway, children's choir director

Daniela Hathaway was born in Buenos Aires , Argentina.

She studied singing at the Royal Academy of Music in London gaining distinction in her final recital. As a recitalist Daniela has performed concerts and operas in the UK, Argentina, France and Mexico.

Once she moved to Scotland and had a family, Daniela trained as a colourstrings music teacher and Kodaly instructor. She has worked for the RCS as a Kodály instructor and in the Sing up Saturdays classes for Scottish Opera. Nowadays she works for NYCOS teaching music to children with additional needs and delivering the Go for bronze programme in schools and Nurseries in Renfrewshire. As well as delivering music training sessions for school and nursery teachers.

Daniela teaches singing at the RSNO Junior Chorus, she also delivers and develops community music projects involving generations working together. The most recent involving St Columba's Nursery and Abbeyfield Care Home won an intergenerational prize for best project involving work amongst Care Home and Nursery.

In 2019 Daniela presented and sung in the first RSNO Concert for Dementia sufferers with the Orchestra . Other projects include Memory Spinners with Scottish opera and Generations with the RSNO learning team.

Daniela recently trained as a singing for lung health leader with The Musical Breath and has delivered singing workshops for Long Covid patients with St Andrews Voices , the Dundee Workplace Choir, RSNO and Singing for Health and wellbeing regular meet ups in Kilmacolm. She also holds a certificate for the initial 8 week Mindfulness Course for Stress Reduction, Accent method in singing and is a Vocal First Aider.



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