

Friday 5 – Sunday 7
July 2019

Guildhall School Chamber Music Festival 2019

Artistic directors:
Matthew Jones
Carole Presland
Ursula Smith
Joy Farrall

**GUILD
HALL**
SCHOOL





Guildhall School of Music & Drama
is provided by the City of London.

Welcome

A warm welcome to Guildhall School Chamber Music Festival 2019.

This year, our chosen programmes cover an eclectic mix of repertoire from Haydn through to the contemporary, with lesser known works championed alongside enduring masterpieces such as Brahms's Clarinet Quintet and Schubert's magnificent String Quintet in C major.

The opening and closing concerts both include major, much-loved works by Tchaikovsky and we also feature Bartók, with his String Quartet No. 2 and the Sonata for Two Pianos and Percussion, the latter sitting alongside the music of fellow Hungarian, Dohnányi. There is much to enjoy besides, with students performing compositions by some great women composers such as Clara Schumann and Thea Musgrave, as well as innovative works by George Crumb and Jörg Widmann. Richard Strauss, a friend and champion of the Austrian composer Ludwig Thuille, has his String Sextet from 'Capriccio' juxtaposed with Thuille's Piano and Wind Sextet.

Pre-concert discussions, lecture recitals and masterclasses complement a full programme of concerts, which this year will also be taking place at other venues in the City of London, including The Chapel at The Charterhouse, City of London School for Girls, as well as Milton Court Concert Hall and Silk Street Music Hall at Guildhall School.

We hope you will enjoy the weekend, and that as many of you as possible will become long-term friends and supporters of Guildhall School's Chamber Music Festival for many years to come.

Artistic Directors

Friday 5 July
7.30pm, Milton Court Concert Hall

Anderson, Bartók, Dvořák, Tchaikovsky

Julian Anderson* *Transferable Resistance*

Bartók *String Quartet No. 2, Op. 17*

Dvořák *Serenade for Wind Instruments, Op. 44*

–Interval–

Tchaikovsky *Piano Trio in A minor, Op. 50*

Julian Anderson (born 1967)* *Transferable Resistance (2010)*

Christopher Deacon*, Bruce Nockles*, Luke Davies, Catherine Pollit, Jack Jones, Philippa Scourse *trumpet*
Ruth Dingle, Frank Walker, Paul Coll, Caoime Glavin *horn*
William Morley, David Cox *trombone*
Adam Crighton, Simon Chorley *bass trombone*
Anna Carter, Rory Wilson *tuba*

This short work was written to celebrate the 350th anniversary of the founding of the Royal Society, for a concert by the London Philharmonic Orchestra and Choir at the Royal Festival Hall on 30 June 2010. My father, Professor E. S. Anderson, was a Fellow of the Royal Society – an eminent microbiologist, he pioneered research into the mechanics by which bacteria develop and transfer resistance to antibiotics.

It was therefore with particular excitement that I composed this work to celebrate the Society, whose Fellowship continues to count as a benchmark of highest scientific achievement. The work is dedicated to the memory of three Fellows of the Royal Society: Professor Max Delbruck, Professor Bill Hayes and my father.

Instead of a purely conventional fanfare, I have tried to convey something of the profound excitement and adventure of scientific discovery, as well as the high moral standards of the Royal Society's Fellowship. The work is underpinned by a slow, majestic sequence of chords that swing antiphonally between the four brass groups before blending smoothly among them. Faster, celebratory fanfares from the six trumpets eventually burst out above these

chords, and these fanfares gradually spread to all instruments. The conclusive final chord of the piece suddenly fades, and instead of ending assertively my piece disappears inconclusively on the trumpets: the elusive search for scientific truth goes on.

Julian Anderson, Guildhall Composer in Residence and Professor of Composition

Béla Bartók (1881–1945) *String Quartet No. 2, Op. 17 (1914–17)*

1 Moderato

2 Allegro molto capriccioso

3 Lento

Endellion String Quartet*:

Andrew Watkinson, Ralph de Souza *violin*

Garfield Jackson *viola*

David Waterman *cello*

Bartók realised early on that folk music would be the key to forming his own distinctive voice as a composer. Declared unfit for service in the First World War, he continued collecting folk-song during the conflict. Cast in three movements – though, unconventionally, its slower outer movements frame a fast central movement – his String Quartet No. 2 was written during these years.

Although rhapsodic in form – implying a certain freedom – the first movement’s unstable, chromatic harmony and densely reiterated motifs point to an Expressionist sound-world, as had been heard in his menacing opera *Duke Bluebeard’s Castle* (1911).

The elastic pulse, Arab-style melody and drumming effect of the quartet’s middle movement are after-echoes of Bartók’s field trips to Algeria. The music is interspersed with contrasting episodes, some including high swooping lines for the first violin, but the emphasis remains on percussive effect.

Stripped-back in texture, the last movement begins with mysterious harmonies. Its austere mood has led some to suggest this was Bartók’s response to the war in Europe. But, according to Bartók’s friend and fellow folk-song collector Zoltán Kodály, this quartet carries no extra-musical message: ‘It does not require an explanation ... What it wishes to say, it does by means of pure music.’

Antonín Dvořák (1841–1904) *Serenade for Wind Instruments, Op. 44 (1878)*

1 *Moderato, quasi marcia*

2 *Minuetto*

3 *Andante con moto*

4 *Finale: Allegro molto*

Fraser MacAulay*, **Katherine Jones** *oboe*

Joy Farrall*, **Charlotte Bartley** *clarinet*

Daniel Jemison*, **Daniel Plant** *bassoon*

Karen Starkman, **Beth Randell***, **Zachary Hayward** *horn*

Pedro Silva *cello*

Cole Morrison *double bass*

During a visit to Vienna in 1878, Dvořák heard a performance of Mozart's *Serenade in B flat major*, the so-called 'Gran Partita', for 13 winds. He was so taken by the piece that on his return to Prague he produced his own *Wind Serenade*, completing it within two weeks.

The first movement is a robust, majestic march with a more lyrical middle section (starting with a gently falling theme on oboes) that leads to a return of the march. The coda brings back the gentle falling figure of the middle section before ending in serene reflection.

The genial nature of the second-movement *Minuetto* perfectly conveys the easy-going serenade style. The central trio section (a Czech *furiant* dance) is light and playful. With its gently strolling bass line, pulsing harmonies and overarching melody, the *Andante* is a homage to the *Adagio* of Mozart's 'Gran Partita' – the movement which, in the 1984 film *Amadeus*, the elderly Salieri enviously likened to 'the voice of God'. This sublime music, though, is not without moments of drama and tension.

The finale allows for a little nocturnal jollity. Its chugging pulse brings good-humoured momentum but is subject to some sophisticated treatment. The robust march of the first movement returns before the *Serenade* rushes to a spirited close.

INTERVAL

Pyotr Ilyich Tchaikovsky (1840–93) *Piano Trio in A minor, Op. 50, 'In memory of a great artist' (1881–2)*

1 Pezzo elegiaco: Moderato assai – Allegro giusto

2a Tema con variazioni: Andante con moto

2b Variazione finale e coda: Allegro risoluto e con fuoco – Andante con moto

Pablo Hernán Benedi *violin*

Louise Hopkins* *cello*

Caroline Palmer* *piano*

There was a twofold motivation for Tchaikovsky's only Piano Trio: the request by the composer's patroness Nadezhda von Meck to write a piano trio for her own trio of musicians (which included the young pianist Claude Debussy); and the death in March 1881 of the pianist Nikolay Rubinstein, who had been a mentor of Tchaikovsky.

Tchaikovsky was clear that a prominent piano part would honour Rubinstein's memory, but he was less convinced about the standard trio grouping of violin, cello and piano. 'I simply cannot endure the combination,' he wrote. While in Rome in 1881, however, he reported he was now 'working with interest and enthusiasm'.

The Trio's unusual two-movement form has been compared to Beethoven's final piano sonata, Op. 111, with parallels to the sonata's spiritual, transcendental expression. In the Piano Trio's first movement there's also an impression of the monumental scale. (The composer himself admitted, 'I may have arranged music of a symphonic character as a trio, instead of writing directly for the instruments.')

The second movement falls into two parts – first a theme and 11 variations, in a range of styles and treatments; and then a final variation and coda. This begins exuberantly but ends with a tempestuous return of the first movement's opening theme, which takes on the tone of a funeral march before the end.

* Guildhall School Chamber Music Professor

Saturday 6 July

11.15am, Main Hall, City of London School for Girls

Pre-concert talk

Director of Music at City of London School for Girls, Steven Berryman, discusses Clara Schumann's Piano Trio with Carole Presland, Ursula Smith, and one of the musicians who will perform it, pianist Eran Sulkin.

Saturday 6 July

12pm, Main Hall, City of London School for Girls

Celebrating Women Composers

Amy Beach (1867–1944) *Piano Trio Op. 150*

Robyn Bell *violin*

Jacky Siu *cello*

Kerry Waller *piano*

Thea Musgrave (born 1928) *Wind Quintet*

Andrew Martin *flute*

Katherine Jones *oboe*

Julia Raga Pascual *clarinet*

Karen Starkman *horn*

Rachel Hurst *bassoon*

Clara Schumann (1819–1896) *Piano Trio Op. 17*

Millie Ashton *violin*

Joanna Twaddle *cello*

Eran Sulkin *piano*

Saturday 6 July
3pm, The Chapel, The Charterhouse, Charterhouse Square

Vienna Classics Reimagined

Franz Schubert (1797–1828) *Quartettsatz*

Fengari Quartet:
Victoria Farrell-Reed, Ella Fox violins
Matthew Kendell viola
Patrick Moriarty cello

Jörg Widmann (born 1973) *Hunting Quartet (3rd String Quartet)*

Lumen Quartet:
Berfin Aksu, Tilman Fleig violins
Matthew Kendell viola
Louis Baily cello

W. A. Mozart (1756–1791) *Quartet K 458, The Hunt*

Annexus Quartet:
Charlotte Spruit, Annie-May Page violins
Sally Belcher viola
Carlos Vesperinas Garcia cello



Saturday 6 July
7pm, Silk Street Music Hall

Pre-concert panel discussion

Co-artistic directors of the festival, Carole Presland and Ursula Smith will be joined by professor and student performers from all works being performed in tonight's concert – flautist Philippa Davies, violist Matthew Jones and cellist Frederick Winterson – for a discussion about the compositions and the rehearsal process.



Saturday 6 July
8pm, Milton Court Concert Hall

Loeffler, Ravel, Brahms

Loeffler *Two Rhapsodies*

Ravel *Introduction and Allegro for solo harp, with string quartet, flute and clarinet*

–Interval–

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

Charles Martin Loeffler (1861–1935) *Two Rhapsodies (1901)*

1 L'étang (The Pond)

2 Le cornemuse (The Bagpipes)

Nicholas Daniel* oboe

Matthew Jones* viola

Ryan Drucker piano

Though born in Berlin, Loeffler claimed he hailed from French Alsace – perhaps in an attempt to disassociate himself from Germany (his father, Karl, had died while imprisoned by the Prussian government). After studies with Joachim, Loeffler moved to France, but ultimately settled in the USA, where for 21 years he was assistant concertmaster of the Boston Symphony Orchestra before retiring to rural Massachusetts.

As a composer, his musical influences ranged from plainchant to jazz and his stylistic idiom owed more to France than Germany. Like Debussy he was associated with Symbolism, not least through his settings of poems by Verlaine and Baudelaire.

His two Rhapsodies for oboe, violin and piano are reworkings of songs to texts by Maurice Rollinat. The watery figuration of the piano is a key feature of *The Pond*, even after the movement's climax and its transformation into a quicksilver scherzo (marked 'molto leggiero', very light). The oboe naturally plays a central role in *The Bagpipes*, which in Rollinat's poem echoes around the wood like a wailing wind.

Maurice Ravel (1875–1937) *Introduction and Allegro for solo harp, with string quartet, flute and clarinet* (1905)

Bryn Lewis* harp

Philippa Davies* flute

Sam Gillespie clarinet

Charlotte Spruit, Stefano Zompi violins

Luca Casciato viola

Akito Goto cello

In his *Introduction and Allegro*, Ravel in effect pitted himself against Debussy. The previous year, Debussy had written his *Danse sacrée et danse profane* to show off the new chromatic harp produced by Pleyel. Now, rival company Érard commissioned Ravel to write for its double-action pedal harp.

Ravel received the commission only days before he was due to join some friends for an extended holiday. Hence, he recalled, the piece was completed in ‘eight days of solid work and three sleepless nights’.

The brief *Introduction* opens with two ideas that return throughout: a gently zigzagging figure in thirds (firstly in clarinet and flute), answered by a falling–rising melodic arch. Soon a glistening, orchestral-scale texture arrives, with twittering double-tongued wind.

The *Allegro* section begins with the harp accompanying itself as it makes a song of the earlier falling–rising melodic idea. In the only other notable theme, flute and clarinet introduce a gently skipping motif, initially accompanied by plucked strings. The music builds to a breathless climax, which signals a solo cadenza for the harp.

Ravel never included the *Introduction and Allegro* in his official list of works – but he could at least be satisfied in the knowledge that it was Érard’s pedal-harp that became the more influential design, and the one on which today’s standard harps are based.

INTERVAL

Johannes Brahms (1833–97) *Clarinet Quintet in B minor, Op. 115 (1891)*

1 Allegro

2 Adagio

3 Andantino – Presto non assai, ma con sentimento

4 Con moto – Coda (Un poco meno mosso)

Andrew Marriner* *clarinet*

Levon Chilingirian*, Hatty Haynes *violins*

Henrietta Hill *viola*

Frederick Winterson *cello*

It is the principal clarinetist of the Meiningen court orchestra, Richard Mühlfeld, that we have to thank for inspiring Brahms to write the four clarinet-centred masterpieces that drew the composer out of retirement: the Clarinet Trio, Clarinet Quintet (both 1891) and two sonatas for clarinet (or viola) and piano (1894).

The Clarinet Quintet's autumnal quality is frequently noted, a feature borne out by the first-movement Allegro – whose main themes have a lilting (but not necessarily easy-going) quality.

The Adagio is the only part of the work where the clarinet is treated overtly as a solo instrument. This goes not only for the slowly unfolding opening melody, but also the *Più lento* (slower) section, which offers more decorative freedom, while accompanying string tremolos mimic the tangy sound of the Hungarian cimbalom (a zither, whose strings are hit by small mallets).

The last two movements are significantly shorter than the first two. The third movement opens with a smooth clarinet tune, before the first violin kicks off a Presto section that has the feel of a Scherzo. There's a fleeting recollection of the opening theme, ahead of the last movement, comprising a theme and five variations. The final variation recalls the first movement's lilting opening theme, bringing the work to a circular close.

* Guildhall School Chamber Music Professor

Sunday 7 July
11am, Silk Street Music Hall

Haydn Reinvented

Joseph Haydn *'London' Symphony No. 97* (arr. Saloman)

Paula Gorbanova, Kanon Miyashita *violins*

Aleksandra Lipke *viola*

Cole Morrison *double bass*

Carys Gittins *flute*

A rare chance to hear Haydn's *Symphony No. 97* reinvented as a chamber quintet in a morning performance introduced by professor Jacqueline Ross*.



Sunday 7 July
12pm, Milton Court Concert Hall

Strauss, Thuille, Schubert

Richard. Strauss *Sextet from Capriccio*

Ludwig Thuille *Sextet in B flat major for Piano and Winds, Op. 6*

–Interval–

Franz Schubert *String Quintet in C major, D 956*

Richard Strauss (1864–1949) *Sextet from Capriccio (1940–41)*

Andrew Watkinson*, **Nadine Nigl** *violins*
Abby Bowen, Jeremy Tonelli-Sippel *viola*
Zachary Owen, Tim Lowe* *cellos*

Like the musical entertainment in the party scenes of Mozart's *Don Giovanni* or the *Te Deum* heard at the Church of Sant'Andrea della Valle in Puccini's *Tosca*, the Sextet from Strauss's final opera, *Capriccio*, forms part of the narrative of the opera.

The year is 1775, the setting the country chateau of Countess Madeleine and it transpires that this Sextet, which opens the opera (played in the pit, but in the action assumed to be offstage), has been composed for the Countess's birthday by the composer Flamand. Sitting next to Flamand is a rival for the Countess's affections, the poet Olivier, and the two begin to discuss which is more important in opera: the words or music. This is the overriding theme of the opera, along with, by extension, the question of whether the composer or the poet will win the Countess's heart.

The effusive opening section alone, with its intimate, smooth lines, might be expected to secure a win for the cause of music. But a second section, with florid solos for violin and viola, accompanied by tremolandos, opens up the possibility of drama. Ultimately, perhaps unsurprisingly, the Countess cannot decide between the two and the competition is off.

Ludwig Thuille (1861–1907) *Sextet in B flat major for Piano and Winds, Op. 6*
(1888)

1 Allegro moderato

2 Larghetto

3 Gavotte: Andante, quasi Allegretto

4 Finale: Molto vivace

Enlli Parri *flute*

Fraser MacAulay* *oboe*

Hiu Lam Lo *clarinet*

Daniel Jemison* *bassoon*

Jake Parker *horn*

Serene Koh *piano*

Having lost both parents at a young age, Ludwig Thuille, was adopted by a generous widow and taken to Innsbruck to learn piano and organ. He then studied with Joseph Rheinberger in Munich, where he became a respected figure as a professor and conductor. He was a lifelong friend of Richard Strauss and among his pupils were Ernest Bloch and Walter Braunfels.

His Sextet has been among the best-known of his works and has gathered champions both in concert and on disc in recent years. The Sextet shows a relative conservative style – it could sit quite happily as a piece of salon music – but the instruments are carefully balanced and blended throughout. The second theme (introduced by clarinet, then taken up by flute and then oboe) introduces an air of lightness with a little skip in its step. Like the first movement, the second starts with a horn solo, a broad melody of which, again, Brahms might have been proud. The same goes for the warming melody that follows on clarinet, then horn. After the blossoming second movement comes a scherzo-like Gavotte that has the feel of a character dance. The writing is not without the occasional sprinkling of fairy dust. The middle section underlines the rustic colouring with a drone (sustained-note) figure.

Thuille's Sextet is rounded off with an upbeat finale whose energy and occasional swirling sequences recall the tarantella – the frenzied dance occasioned by the poisoned bite of the tarantula.

INTERVAL

Franz Schubert (1797–1828) *String Quintet in C major, D 956 (1828)*

1 *Allegro ma non troppo*

2 *Adagio*

3 *Scherzo: Presto – Trio: Andante sostenuto*

4 *Allegretto*

Marmen String Quartet (Guildhall School String Quartet Fellows)*:

Johannes Marmen, Ricky Gore *violins*

Bryony Gibson-Cornish *viola*

Steffan Morris *cello*

with **Ursula Smith*** *cello*

Schubert composed his final String Quintet in the last, productive months of his life, when he also composed his three great final piano sonatas. As with those piano sonatas, in the quintet there's a boldness and richness of expression that seems to aspire to the spiritual. Here at the end of his life, Schubert was creating utterances of extraordinary scale and expressive compass. By contrast with Mozart (who in his string quintets added an extra viola to the standard string quartet line-up), Schubert added a cello. The composer never heard a performance of the work, which was not even published until 25 years after his death.

The first movement opens with a searching quality not unlike the primal formlessness captured in the Representation of Chaos that opens Haydn's oratorio *The Creation*. The sweet second theme shows off the two cellos, with plucked viola acting as the bass. The Adagio is the emotional heart of the work and one of the most sublime of Schubert's movements, with the hypnotic repeated dotted rhythm and a radiant melody gently supported, serenade-like, by a plucked cello. A sudden change of mood comes with the stormy middle section.

The Scherzo contrasts boisterous speed in its outer sections with a sombre central episode – another of this work's sharp contrasts of mood. The finale begins as a stomping dance, which gives way to a suave Viennese waltz. A third theme features the two cellos in duet, to a scampering accompaniment.

* Guildhall School Chamber Music Professor

Sunday 7 July
2.15pm, Silk Street Music Hall

20th-Century Chamber Works

William Mathias (1934–1992) *Summer Dances*

Signum Brass:

Harry Plant, Adam Meyer trumpets

Alex Gryner french horn

William Morley trombone

Charlie Jones tuba

George Crumb (born 1929) *Vox Balenae*

Ugne Vazgileviciute piano

Marcus Dawe flute

Nathan Giorgetti cello

Leonard Bernstein (1918–1990) *Symphonic Dances* from ‘West Side Story’ for two pianos (arr. John Musto)

Jose Songel Sanchis, Victor Braojos Lopez pianos





Sunday 7 July
4pm, Milton Court Concert Hall

Mozart, Bartók, Dohnányi

Mozart *String Quintet in G minor*

Bartók *Sonata for two pianos and percussion*

–Interval–

Dohnányi *Sextet in C major*

Wolfgang Amadeus Mozart (1756–91) *String Quintet in G minor, K516 (1787)*

1 Allegro

2 Menuetto: Allegretto – Trio

3 Adagio ma non troppo

4 Adagio – Allegro

Simon Blendis*, **Fanny Fheodoroff** *violins*
Alexander McFarlane, Nicholas Hughes *violas*
Richard Lester* *cello*

Mozart completed his G minor String Quintet in May 1787 at a time when he had just lost his close friend, Count August Clemens von Hatzfeld. At the same time the composer's father was suffering with the illness that would kill him less than two weeks later, and Mozart himself was being treated for a kidney condition. It's no surprise, then, that Mozart wrote at this time: 'I never lie down at night without thinking that perhaps, as young as I am, I will not live to see another day.' No surprise either that the String Quintet in G minor tends towards darkness and melancholy. The Allegro – opening with a troubled theme of sighing, halting phrases – barely shifts from its minor-key darkness.

The following movement is a fairly radical reimagining of the Minuet (by tradition an elegant court dance) with its disruptive offbeat accents. The central Trio section offers temporary major-key relief, where, as the Mozart scholar Alfred Einstein said, 'a ray of divine consolation falls from the clouds'. Opening with a hymn-like cohesion, the Adagio soon breaks up into a less homogeneous texture. The harmony tends to the chromatic and unstable, and all instruments are instructed to apply a mute, creating an impression of fragile beauty. The final

movement starts as if it will be another slow movement (indeed this was Mozart's initial intention), but this leads into a straightforwardly light-hearted Allegro. Some commentators have been bemused by this apparent transformation to jollity, but it may be that Mozart recognised that a positive attitude was the only way through the clouds of his recent circumstances.

Béla Bartók (1881–1945) *Sonata for Two Pianos and Percussion* (1937)

1 *Assai lento – Allegro molto*

2 *Lento, ma non troppo*

3 *Allegro non troppo*

Yundu Wang, Ben Smith *pianos*
Sam Walton*, Aidan Marsden *percussion*

Bartók had briefly explored the idea of fusing the sound-worlds of piano and percussion in his First Piano Concerto (1926), 11 years before he composed the *Sonata for Two Piano and Percussion*. The first section of that concerto's slow movement is a ravishing exploration of the pitch and pitchless tones, producing one of his darkly atmospheric Night Music movements.

When a new commission came in 1937 from the Swiss section of the International Society for Contemporary Music, Bartók decided to explore this realm further. Bartók gave the premiere of the *Sonata for Two Piano and Percussion* in January 1938 in Basel – alongside his wife, Ditta, as second pianist. By the following month Hitler had taken Austria. Bartók was concerned about 'the imminent danger that Hungary too will surrender itself to this regime of robbers and murderers'.

The ominous slow introduction leads to a large-scale sonata-form movement – roughly as long as the other two put together. The second movement is another Night Music piece with deft evocative and sometime pointillistic use of percussion. By contrast to the first two movements, the third has a somewhat vigorous energy.

In 1940 Bartók made an orchestration of the sonata, now the *Concerto for Two Pianos, Percussion and Orchestra*, which was premiered in London at the Royal Albert Hall, conducted by Adrian Boult.

INTERVAL

Ernő Dohnányi (1877–1960) *Sextet in C major for piano, clarinet, horn and string trio, Op. 37 (1935)*

1 Allegro appassionata

2 Intermezzo. Adagio

3 Allegro con sentimento –

4 Finale: Allegro vivace, giocoso

Andrew Marriner* *clarinet*

Paul Coll *horn*

Simon Blendis* *violin*

Sarah-Jane Bradley* *viola*

Toby White *cello*

Dominic Degavino *piano*

Before Bartók arrived onto the scene, Hungary's leading musical figure was the pianist, composer, conductor and administrator Ernő Dohnányi. Dohnányi became an international sensation on 24 October 1898 with his performance at London's St James's Hall as soloist in Beethoven's Piano Concerto No. 4. He later held key posts in Budapest, including director of the Budapest Academy, Chief Conductor of the Budapest Philharmonic Orchestra (a post he held for over 25 years) and music director of Hungarian Radio. He used his influence to champion the music of younger-generation composers including Bartók and Kodály while, as a teacher, he helped nurture the talents of Annie Fischer, Georg Solti and Géza Anda.

The Sextet reveals Dohnányi's relative conservative style, but it is nevertheless a masterpiece. The dramatic first movement has a heroic character, lent by a horn theme that returns almost like a recurring motif (along with the turbulent string-crossing cello arpeggios).

The open harmonies of the second-movement Intermezzo suggest some kind of idyll but this is soon interrupted by an ominous march. The third movement opens with a Brahmsian clarinet solo and proceeds as a set of variations. The heroic theme from the first movement returns, before turning directly into the finale. This is a delight that hovers on the fringes of light music. The horn's heroic theme again returns, resolute at the end, but its seriousness is undermined by a final, playful twist.

* Guildhall School Chamber Music Professor



Sunday 7 July
6.15pm, Silk Street Music Hall

Chamber Music masterclass

A chamber music masterclass with clarinettist Andrew Marriner.

Susanna Bailey *flute*

Michael Stowe *oboe*

Hiu Lam Lo *clarinet*

Caoime Glavin *horn*

Daniel Plant *bassoon*

Sunday 7 July
6.15pm, Lecture Recital Room

Chamber Music masterclass

A chamber music masterclass with violinist Levon Chilingirian.

Sunday 7 July
7.30pm, Milton Court Concert Hall

Beethoven, Fauré, Tchaikovsky

Beethoven *Quintet in E major for Piano and Winds, Op. 16*

Fauré (1845–1924) *Piano Quartet in C minor, Op. 15*

–Interval–

Tchaikovsky *String Sextet in D minor, Op. 70 'Souvenir de Florence'*

Ludwig van Beethoven (1770–1827) *Quintet in E major for Piano and Winds*,
Op. 16 (1796)

1 Grave – Allegro ma non troppo

2 Andante cantabile

3 Rondo: Allegro ma non troppo

Inoko Isobe *oboe*

Joy Farrall* *clarinet*

Millie Lihoreau *horn*

Daniel Jemison* *bassoon*

Jonathan Ferrucci *piano*

Beethoven first went to Vienna as a 16-year-old in order to study with Mozart, but his visit was cut short by his mother's illness, occasioning his return to Bonn. In 1792 Beethoven returned to the Austrian capital for good, eager to make his mark.

For his Op. 16 Quintet for piano and winds, Beethoven took as his template Mozart's Quintet of 1784 for the same combination (piano, oboe, clarinet, bassoon and horn), but whereas Mozart blended the piano with its fellow instruments, Beethoven set the piano apart, more in the manner of a concerto.

The first movement opens with a slow introduction in the stately style of a French Baroque overture. This leads into a quick, swinging Allegro that favours the piano over its four partners. The second-movement Andante is a rondo form in which the main theme – again led by the piano – returns, with increasing decoration, interspersed by two contrasting episodes (the first starting on oboe and bassoon, the second a lyrical horn solo). The finale is another rondo, this time with a romping *plein air* feel. Here again there is opportunity to admire the pianist's fingerwork – and by extension Beethoven's keyboard prowess too, since he must have written the part with himself in mind.

INTERVAL

Gabriel Fauré (1845–1924) *Piano Quartet in C minor, Op. 15 (1876–9, rev. 1883)*

1 *Allegro molto moderato*

2 *Scherzo: Allegro vivo*

3 *Adagio*

4 *Allegro molto*

Ionel Manciú *violin*

Simon Rowland-Jones* *viola*

Ben Tarlton *cello*

Carole Presland* *piano*

By the time Fauré wrote his first Piano Quartet, in the 1870s, he had been assistant organist at Saint-Sulpice in Paris and deputed for Saint-Saëns at the Madeleine. He had fallen in with the composers d'Indy, Lalo, Duparc and Chabrier, with whom he had formed the Société Nationale de Musique in 1871. His love life, however, was not as successful. As he began work on this Piano Quartet, his fiancée Marianne Viardot (daughter of the famous singer and composer Pauline Viardot) broke off their engagement.

There may be drama, even turbulence, in the Piano Quartet's first movement, but nothing to suggest the turmoil of rejection. Fauré's gift for melody here blends Classical clarity with an unmistakably elegant (rather than heart-on-sleeve) Romanticism. The characterful Scherzo begins with a skipping, airborne theme. Its smooth central episode (played with mutes) whips even more air into this delightful confection.

The pianist Marguerite Long claimed she couldn't suppress her tears when playing the Adagio at the work's premiere, viewing this as 'the sorrowful echo of Fauré's engagement with Marianne Viardot'. But the mood is of noble melancholy rather than despair.

The finale was completely rewritten by Fauré in 1883. As with the other movements, its energy does not come at the expense of sparkling transparency.

Pyotr Ilyich Tchaikovsky (1840–93) *String Sextet in D minor, Op. 70 'Souvenir de Florence' (1890)*

1 *Allegro con spirito*

2 *Adagio cantabile e con moto*

3 *Allegretto moderato*

4 *Allegro vivace*

Heath Quartet*

Oliver Heath, Sara Wolstenholme *violin*

Gary Pomeroy *viola*

Chris Murray *cello*

with **Agnieszka Zyniewicz** *viola*

and **Leo Popplewell** *cello*

Tchaikovsky composed his 'Souvenir de Florence' for the St Petersburg Chamber Music Society in 1890, soon after his 50th birthday, but the main theme for the slow movement came to him earlier that year in Florence – hence the subtitle – while he was in Italy to write his opera *The Queen of Spades*.

Back in St Petersburg, Tchaikovsky reported to his brother Modest on 24 June 1890: 'I started working on [the sextet] three days ago and am ... handicapped by lack of ideas and the new form. One needs six independent but, at the same time, homogeneous voices. This is frightfully difficult.'

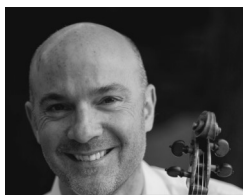
Even with its contrastingly lyrical second theme, the first movement is boldly spirited, with an easy interplay between the instruments. The following Adagio cantabile e con moto opens with a brief introduction before the Italian sunshine arrives with a sweet, serenade-like violin melody accompanied by a delicate plucked accompaniment. This returns after a magical, fleeting scherzo passage of Mendelssohnian lightness.

The last two movements turn to richly Slavic folk music. The doleful tune of the third movement is transformed by way of a brighter, faster central section. The finale continues in the folk-tune vein, but also features a moment of typically gifted lyricism, as well as a nod to formal practice in the shape of an exuberant fugue.

Programme notes by Edward Bhesania, except for 'Transferable Resistance'

* Guildhall School Chamber Music Professor

Simon Blendis



Simon Blendis was leader of the Schubert Ensemble for 23 years, from 1995 until it finished last year, gaining a reputation as one of this country's most respected chamber musicians. With the Ensemble he performed in over thirty different countries, recorded over twenty CDs, made frequent broadcasts for BBC Radio 3, created a library of live

performances on YouTube, and appeared regularly at Europe's major venues. Simon is in increasing demand as an orchestral leader and has guest-led most of this country's major orchestras. He was appointed leader of the London Mozart Players in 2014 and since the Schubert Ensemble finished last year he has appeared as guest leader with the LSO, the BBC Philharmonic, the RPO, the London Sinfonietta and the Orquesta Nacional de Espana. He continues to be a keen chamber music player and is a regular guest at chamber music festivals throughout the UK.

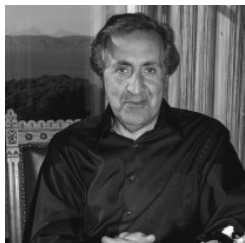
Sarah-Jane Bradley



Since her debut at the Wigmore Hall in 1997, Sarah-Jane has established a distinguished reputation as a soloist and chamber musician. She has premiered and recorded new concertos for solo viola by David Matthews, Paul Patterson and Matthew Taylor and has worked as a soloist with the Philharmonia, Halle, BBC Symphony Orchestra, BBC Concert Orchestra, Royal Scottish National Orchestra, English Chamber Orchestra, City of London Sinfonia and Northern Sinfonia.

She has made 7 recordings of British viola concertos and two recital albums for Naxos. Sarah-Jane is a founder member of the Rossetti Ensemble, with other chamber collaborations including Karolos, I Musicanti and the Aquinas Piano Trio. She studied at the Royal Academy of Music, and the Mozarteum Salzburg, and won many awards including the 1994 Lionel Tertis International Viola Competition. Sarah-Jane is now on the executive committee of the Competition and was on the jury in 2013. She teaches viola at the Royal College of Music and The Purcell School, and is a chamber music professor at Guildhall School.

Levon Chilingirian



Levon was born in Cyprus to Armenian parents and was introduced to music from an early age through his pianist mother and violinist great uncle. When the Chilingirian family emigrated to London in 1960, Levon concentrated on the violin, studying at the Royal College of Music. Levon's long-standing partnership with the late Clifford Benson was launched by winning the first prizes in both the 1969 BBC Beethoven Competition and the 1971 Munich Duo

International Competition. The duo appeared in most European countries and their recordings include works by Schubert and Frank Bridge. In 1971 Levon founded the Chilingirian Quartet. He has been the artistic director and first violin of the Camerata Nordica in Sweden and is also the artistic director of the Mendelssohn on Mull Festival and of the Pharos Festival in Cyprus. Levon received the Cobbett Medal and, in January 2000, an OBE in the Queen's Honours List. In Armenia, he has organised two competitions for young string players and numerous chamber music festivals.

Nicholas Daniel



Nicholas has a distinguished career that began more than four decades ago winning the BBC Young Musician of the Year competition aged 18 and quickly establishing his career with early debuts at the BBC Proms and on disc. He has been a concerto soloist with many of the world's leading orchestras and conductors, performing a huge range of repertoire from Bach to Xenakis and beyond and he has become an important ambassador in many different musical fields, most recently the

'Every Child a Musician' campaign, and has significantly enlarged the repertoire for his instrument with the commissioning of hundreds of new works. He was honoured in 2012 by Her Majesty Queen Elizabeth with the Queen's Medal for Music. Nicholas Daniel plays Oboes made for him in Paris by Marigaux.

Philippa Davies



Since her celebrated performance of Mozart's Concerto in D major at the BBC Proms in 1988, Philippa Davies is known internationally as one of the finest flautists currently performing. She has given concerto performances and recordings with orchestras in the UK, Europe and North and South America and was a flautist with the Fires of London, Albion Ensemble, Principal Flute with the London Mozart Players and now is a member of the Nash Ensemble and London Winds. She regularly plays guest principal flute with the main London orchestras. She has made recordings of Mozart and Bach and William Alwyn. This season she is performing in France, Holland, Italy and Germany, giving recitals and masterclasses, and plans to record the flute concerto by Paul Reade. Philippa is a flute professor at Guildhall School and runs two summer courses at Benslow and Cubertou, France.

Christopher Deacon



Christopher Deacon began studying the cornet at the age of six under the tutelage his father, who was the Trumpet and Cornet Instructor for Her Majesty's Royal Marines. Christopher became Principal Trumpet of the National Youth Orchestra of Great Britain and the European Union Youth Orchestra. He studied at Junior Guildhall and at the Royal Academy of Music. He is Principal Trumpet of the Royal Ballet Sinfonia, and also works as Guest Principal with all the major UK orchestras, as well as the Royal Concertgebouw Orchestra, Rotterdam Philharmonic Orchestra, Bergen Philharmonic Orchestra and Santa Cecilia Orchestra. Christopher has made solo and concerto appearances at the Royal Festival Hall, Queen Elizabeth Hall, Barbican Hall, Royal Albert Hall, Notre Dame Cathedral, Philharmonic Hall Oslo, Hamburg, Madrid, and in Hong Kong. He was also honoured to be a soloist at the Royal Wedding of His Royal Highness the Prince of Wales and the Duchess of Cornwall at St Georges Chapel, Windsor. Christopher is a trumpet professor at Guildhall and an Associate of The Royal Academy of Music.

Endellion String Quartet



Approaching its fortieth year the Endellion String Quartet has become renowned as one of the finest quartets in the world, with a repertoire of over 250 pieces ranging from Purcell to Thomas Ades. Their schedule includes regular tours of North and South America and concerts in Australasia, the Far East and every West European country. The quartet has frequently visited such important European musical centres as Amsterdam, Stockholm, Paris, Frankfurt, Cologne, Berlin, Munich, Zurich, Geneva, Salzburg, Barcelona and Rome. They have won the Royal Philharmonic Society Award for Best Chamber Ensemble and are Resident Quartet at Cambridge University. Distinguished guest artists have included Thomas Allen, members of the former Amadeus Quartet, Joshua Bell, Michael Collins, Steven Isserlis, Mitsuko Uchida, and Tabea Zimmerman. The Endellion has been Visiting Quartet-in-Association at Guildhall since 2011.

Joy Farrall



Joy Farrall is Principal Clarinet with the Britten Sinfonia and a founder member of the Haffner Wind Ensemble both with whom she has broadcast, recorded and toured widely. In addition to her professorial duties at the Guildhall, she is Senior Tutor of Wind Brass Percussion, Chamber Music and Head of Woodwind at the Purcell School. Joy became a Fellow of the Higher Education Academy in 2014 and Fellow of Guildhall School in 2017.

Heath Quartet



The Heath Quartet are one of the most exciting British chamber ensembles of the moment and are being showcased by the Emerging Talent Scheme of the Wigmore Hall, with performances in the 2018/19 season featuring the quartets of Britten. The quartet's debut CD was released in autumn 2015 on the

Wigmore LIVE label featuring the Tippett quartets, winning the Gramophone Chamber Award 2016. This was followed by two discs recorded for the Harmonia Mundi/PIAS label featuring Tchaikovsky's first and third quartets (November 2016) and the complete Bartók quartets (June 2017), the latter of which won the 2017 Limelight Chamber Music Award and was nominated for the 2018 Gramophone Chamber Music Award – both projects were part-funded by the Quartet's Borletti-Buitoni Trust Special Ensemble Scholarship 2011. This season the quartet has performances in Berlin, Manchester, New York, Philadelphia and Toronto, among others.

Louise Hopkins



Louise Hopkins studied at the Guildhall School with Raphael Wallfisch and Steven Isserlis and from a very early age attended the International Musicians' Seminars at Prussia Cove, studying with Steven Isserlis, Ralph Kirshbaum, András Schiff and György Kurtág. She made her Wigmore Hall debut aged 19 and performs regularly at festivals across the UK and around the world. As a chamber musician, she has performed in venues from the Wigmore Hall to the Sydney Opera House

and has broadcast on the BBC, RTE, WFMT, Swiss Romande, ABC, New Zealand Radio and Radio France. Louise has recorded sonatas by Schnittke, Carter and Rachmaninoff with Aleksandar Madžar. Louise taught at the Yehudi Menuhin School and is Cello Professor at the Hochschule in Bern. At the age of 25, Louise was one of the youngest ever professors to be appointed to Guildhall School and was appointed Head of Strings in 2011.

Daniel Jemison



Daniel Jemison is Principal Bassoon with the London Symphony Orchestra and a bassoon professor at the Guildhall School. He studied music at Clare College, Cambridge before deciding to pursue a career as a bassoonist. He was taught by Sergio Azzolini, Robin O'Neill, Graham Sheen and Ian Denley. Before joining the LSO, Daniel was Principal Bassoon with English National Opera, the Royal Philharmonic Orchestra, the Bournemouth Symphony Orchestra and co-principal bassoon with the Deutsche Kammerphilharmonie. Daniel has recorded the Mozart Bassoon Concerto with the RPO, and can be heard on many film soundtracks, including *Harry Potter*, Marvel's *Avengers* and *Star Wars*. When not scraping reeds, Dan enjoys running and trying to catch his dog.

Matthew Jones



Described by 'Fanfare' Magazine as 'the finest violist since William Primrose', Matthew enjoys a diverse performing and teaching career, equally at home as soloist or chamber musician playing both violin and viola, performing classical or contemporary repertoire or improvising. He gave a critically acclaimed Carnegie Hall recital debut in 2008, and was a member of Ensemble MidtVest. He was a member of the Badke String Quartet when they won the 2007 Melbourne International Chamber Music Competition. Matthew is Head of Chamber Music and Professor of Viola at Guildhall and directs the Intermediate Course at Pro Corda. He has premiered concertos by Tolibkhon Shakhidi, Derek Ball and Gordon Crosse and has recorded 24 CDs, including 'Britten: Reflections' for Naxos, named Chamber CD of the Month by BBC Music Magazine. Born in Swansea, Matthew is also a composer (with a disc of his chamber works due for release in 2020), mathematics graduate and teacher of the Alexander Technique and Kundalini Yoga: he presents workshops on empowering musicians and enhancing performance, clients of which have included renowned conductors and soloists, world champion athletes and orchestras.

Bryn Lewis



Bryn has been Principal Harpist with the London Symphony Orchestra since 1994. Prior to this, he was principal with the Philharmonia Orchestra and has played with all the London orchestras, the Chamber Orchestra of Europe, Leipzig Gewandhaus, Berlin Philharmonic and Mariinsky Orchestras. As a soloist and chamber musician Bryn has performed in the UK and abroad, with the Nash Ensemble, Hebrides Ensemble, London Sinfonietta, Northern Sinfonia, London Mozart Players and Orqueasta Cadaques. Highlights include a tour of Japan and a recording for DG with James Galway and the LSO, and performing Debussy's *Dances* with Valery Gergiev and the Rotterdam Philharmonic at the Vienna Konzerthaus. Bryn has premiered solo works by Elliot Carter, Robin Holloway and Dimitri Smirnov and has recorded a disc of Debussy with Marisa Robles and the Nash Ensemble, and an acclaimed collection of the Britten Folk Songs. Bryn has given masterclasses in London, Rio de Janeiro and Chicago. He studied with Jean Bell and Renata Scheffel-Stein and is now a harp professor at the Guildhall School.

Richard Lester



Richard Lester studied at the Royal College of Music and in Germany with Johannes Goritzki. He was a member of the Florestan Trio, Hausmusik and the London Haydn Quartet, and a founder-member of the ensemble Domus. He was principal with the Orchestra of the Age of Enlightenment and has been principal cello with the Chamber Orchestra of Europe since 1989. He has guest-led the cello section of the major London orchestras, and as concerto soloist he has performed with Camerata Salzburg, BBC Scottish SO, Scottish Chamber Orchestra, Manchester Camerata and the Ulster Orchestra, with Claudio Abbado, Nikolaus Harnoncourt, Myung Whun Chung and Sir Roger Norrington, among others. He has also appeared as director and soloist with Academy of St Martin-in-the-Fields, London Mozart Players, Irish Chamber Orchestra and Les Violons du Roy. He is artistic co-director of the Peasmarsh Chamber Music Festival and teaches at the RCM and the Guildhall School. He plays on a cello made in Brescia, c.1700, by G.B. Rogeri.

Tim Lowe



Tim spends much of his time playing solo and chamber recitals throughout the UK and Europe and has played at Wigmore Hall, St John's Smith Square, Cadogan Hall and the Purcell Room. He has played most of the major cello concertos in recent seasons and is also the cellist of the Rossetti Ensemble. He has played live on TV and radio in the UK and across Europe, including regularly on BBC Radio 3. Tim has been Guest Principal Cello with the BBC Scottish Symphony Orchestra and plays regularly as Guest Principal Cello of the English Chamber Orchestra. His work with the ECO takes him all over the world including recent tours to the Far East, Doha and all over Europe. He has also played with the ECO Ensemble. Tim is a cello professor at Guildhall and teaches and coaches regularly on courses and festivals throughout the UK and Europe. He is Artistic Director of York Chamber Music Festival. Tim plays a cello made by Carolo Tononi in 1716 and a bow by John Dodds (made to display at the Great Exhibition in 1851).

Fraser MacAulay



Fraser initially read Zoology at Durham University before undertaking postgraduate studies as an oboist at the Royal Conservatoire of Scotland and the Royal College of Music. He has since enjoyed a varied freelance career working with ensembles such as the London Symphony Orchestra, BBC Symphony Orchestra and the Orchestra of the Royal Opera House, Covent Garden. A passionate educator, Fraser is currently a professor of oboe and Assistant Deputy Head of Wind, Brass and Percussion at Guildhall as well as the oboe tutor at the London Centre for Young Musicians.

Marmen Quartet (Guildhall School String Quartet Fellows)



Winners of the 2019 Bordeaux International String Quartet Competition and the 2018 Royal Overseas League Competition, the Marmen Quartet is emerging as one of the most interesting voices on the scene. They won second prize at the 8th International Joseph Joachim Chamber Music Competition, as well as the special prize for the best interpretation of a contemporary work. Founded in 2013 at the Royal College of Music, they now study with Simon Rowland-Jones and John Myerscough and are completing a

Master of Chamber Music with Oliver Wille at the Hochschule für Musik in Hannover. They have appeared on Swedish Radio and BBC Radio 3 and have received awards from the Musicians Company/Concordia Foundation, the Hattori Foundation, Help Musicians, as well as the Royal Philharmonic Society Albert and Eugenie Frost Prize. Festival highlights include performances in Hitzacker, Larzac, Edinburgh Fringe, North Norfolk and Machynlleth. This season, they perform the Martinů Concerto with Helsingborg Symphony Orchestra, a Beethoven Cycle in Sweden and octet performances with the Doric String Quartet.

Andrew Marriner



Andrew Marriner has been principal clarinet of the London Symphony Orchestra for 34 years and 2019 is the last year of his 41-year association. He was also principal clarinet of the Academy of St Martin in the Fields. As a soloist Andrew has been a regular performer in London and worldwide, taking him regularly from Europe to the Americas, Asia and Australia. He has performed with the Chilingirian, Lindsay, Endellion, Moscow, Warsaw, Orlando, Saccone and Belcea

string quartets, and has performed Alfred Brendel, André Previn, Andras Schiff, Lynn Harrell, Stephen Isserlis, Emanuel Ax, Hélène Grimaud, Sylvia McNair and Edita Gruberova, as well as the late Vlado Perlemuter and George Malcolm. Highlights of Andrew's career include many performances with his father, Sir Neville Marriner, both as soloist and as a member of the Academy of St Martin in the Fields. He has given the world premières of works written for him by Sir John Tavener, Robin Holloway, Dominic Muldowney and Douglas Weiland. Andrew gives masterclasses, coaches orchestras, and adjudicates competitions all around the world. He is a professor at the Royal Academy of Music and Guildhall School.

Bruce Nockles



After finishing his studies at the University of York and the Royal Academy of Music Bruce Nockles began his career playing trumpet with the Fires of London and quickly established himself as an expert in the field of contemporary music, going on to work with many of the leading ensembles in Britain and Europe. These have included the Endymion, London Sinfonietta, the Birmingham Contemporary Music Group, Ensemble Intercontemporain, Klangforum Wien and many others. He has been for many years particularly closely associated with Ensemble Modern of Frankfurt and was also principal trumpet of the Chamber Orchestra of Europe. He has appeared as soloist with many of the above groups as well as with the City of Birmingham Symphony Orchestra and the BBC Symphony Orchestra. He is also active as a composer and increasingly as a conductor.

Caroline Palmer



Caroline Palmer was born in Singapore and later studied at Guildhall School with Edith Vogel. She later continued her studies with Peter Wallfisch and Hans Keller. She has established a reputation as a chamber musician and has worked with many artists including Johannes Goritzki, Alexander Rudin, Truls Mork, Enrico Dindo, Melissa Phelps, Francois Benda, Atle Sponberg, Louise Hopkins, Krzysztof Smietana, Matthias Lingenfelder, Philippe Graffin and Leonid Gorokhov. She has broadcast as a soloist for the BBC and in Europe. Her recent engagements have included performances at festivals in Norway, Germany and Switzerland.

Carole Presland



Carole Presland has performed throughout Europe, the Far East and the USA, appearing at the Wigmore Hall, South Bank, Kings Place and Aldeburgh, Bath, Kronberg and Montpellier festivals. She has broadcast for BBC Radio 3, Bayerischer Rundfunk, Radio France, Belgian National Radio, RAI TV and WFMT in the US. She has recorded for Pavane, Meridian and EMI Classics to wide critical acclaim, with recordings chosen for the Evening Standard's 'Critic's Choice' and BBC Radio 3's 'Building a Library'. Passionate about chamber music, Carole has collaborated with distinguished artists including Colin Carr, Robert Cohen, Frans Helmerson, Ralph Kirshbaum, Nobuko Imai, Anthony Marwood, Christoph Richter, Alexander Rudin, Scottish Ensemble and the Belcea, Chilingirian, Endellion and Heath String Quartets. Carole was appointed as a piano professor at the Royal Northern College of Music in 1996. In 2008 she was invited to join the keyboard faculty at the Royal Academy of Music, where she was elected an HonARAM in 2013. She is Senior Tutor in Keyboard Chamber Music at Guildhall.

Beth Randell



Beth Randell has been a member of the Chamber Orchestra of Europe since 1993 and has participated in projects such as the Carnegie Hall Beethoven Cycle, the 100th Anniversary Concert of Wigmore Hall, the Edinburgh Festival complete wind music of Strauss and Mozart series and recently the Brahms Symphonies with Bernard Haitink at the BBC Proms and the Lucerne Festival. Born in Hertfordshire and taught by Julian Baker and Tim Brown, Beth worked with the Ensemble Modern in Frankfurt, followed by the period instrument orchestra London Classical Players. In addition to her work with the COE, she is a member of the City of London Sinfonia and is a regular guest with the Academy of St Martin in the Fields and the English Chamber Orchestra. She also appears with many of the London symphony orchestras. Recordings include *The Brandenburg Concertos* for Virgin Classics and the complete Strauss Wind Music on Phillips. Beth tutors the NYO and is also known for leading creative workshops, directing and conducting.

Jacqueline Ross



Jacqueline enjoys a varied career performing on modern and period instruments. Born in New York, she studied with Joseph Fuchs at the Juilliard School, Saschko Gawriloff in Germany and Lucy van Dael in Amsterdam. Her solo recordings include the complete Sonatas and Partitas of J.S. Bach and the complete works for violin and fortepiano by Schubert. She is regularly invited to give masterclasses at the Curtis Institute, Juilliard School, Mozarteum and conservatories across Europe and the Far East, and is a regular adjudicator at major violin competitions. Her performance research has been supported by the Dutch Arts and Humanities Research Board, The British Council, and London Centre for Arts and Cultural Exchange. She has been awarded an AHRC - Centre for Musical Performance and Creative Practice (CMPCP) Visiting Fellowship based at Cambridge University for research on 19th century performance practice, and is currently researching the *cantabile* approach of Joachim, with particular relation to the string music of Brahms. She performs on a GB Guadagnini violin made in Turin in 1777, financed for her with kind help from NW Brown.

Simon Rowland-Jones



Simon Rowland-Jones has led a busy and multifaceted musical life. He was founder violist of the Chilingirian Quartet and subsequently performed with many other leading chamber groups. He has made solo recordings of Schumann, Schubert, Bloch, Benjamin Dale and the complete Bach Cello Suites, the 6th suite on a specially constructed 5-string viola. Peters Edition published his viola transcription of the suites shortly after the recording was made and he then made a new critical/performing edition of the Haydn String Quartets, a project which lasted 15 years. Recently published is his new edition of Bach's Violin Sonatas and Partitas, also in a transcription for viola. Simon's compositions include works for viola, five string quartets, two string quintets, a string octet, a string trio, a piano quartet, two piano trios, songs, and 'A Turn Outside', a musical adaptation of a play by Stevie Smith composed for Dame Josephine Barstow. Simon teaches viola and chamber music at the Royal College of Music and at Guildhall School. Alongside Barry Cheeseman, he is a co-director of the North Norfolk Music Festival.

Ursula Smith



Ursula Smith is a cello professor at Guildhall, where she is also Senior Tutor in Chamber Music. As a member of the Zehetmair String Quartet, which performs for the most part from memory, she appeared at Carnegie Hall, Wigmore Hall and the Berlin Philharmonie, and the Cheltenham, Aldeburgh, Schleswig-Holstein and Salzburg festivals. The quartet's 2007 ECM recording of Bartók's 5th quartet and Hindemith Quartet Op. 22 won the Chamber Music Diapason

D'Or. She was invited by Lukas Hagen to be a member of the jury at the International Mozart Competition for String Quartets in 2014 and will be on the jury of the Banff International String Quartet competition this year. Future engagements include a series of Brahms quintets and sextets with the Castalian String Quartet at Wigmore Hall, and the debut performance of the newly formed Trio Cortázar (with Bartosz Worocho and Jianing Khong) at this year's Birmingham International Piano Chamber Music Festival. She was Principal Cello of the Scottish Chamber Orchestra and has led the City of Birmingham Symphony, Royal Northern Sinfonia, Royal Liverpool Philharmonic and the Netherlands Chamber Orchestra.

Sam Walton



Sam Walton appears regularly as a percussionist and timpanist with many of the UK's top orchestras, including the London Symphony, London Philharmonic, BBC Symphony, London Sinfonietta and the Chamber Orchestra of Europe. He also works in West End theatres on a variety of shows. As a soloist, Sam has appeared with the Royal Philharmonic Orchestra, Orquesta de Castilla y Leon, and the Gurzenich Orchestra in Cologne. He has appeared both as a solo recitalist and with his

duo partner Colin Currie at numerous venues in the UK and worldwide. As a chamber musician, Sam has performed on two recital discs with Colin Currie, with whom he has performed the Bartók's *Sonata for Two Pianos and Percussion* at the Wigmore Hall and BBC Proms. He performs regularly with violist Viktoria Mullova and appears on her recital disc *Through the Looking Glass*. He is a member of the contemporary group Between The Notes, with whom he has travelled to Asia, Europe and Australia. He has also appeared as a soloist at the BBC Proms in a programme of music by Steve Reich.

Andrew Watkinson



Andrew Watkinson was born in Glasgow and studied at the Yehudi Menuhin School, in Switzerland and in Leningrad with Frederick Grinke, Joseph Szigeti, Franco Gulli and Yfrah Neaman, among others. As first violin of the Endellion String Quartet he travels all over the world giving concerts, as well as being in residence at Cambridge University. As a soloist he has appeared with many of the British orchestras and performed in Germany, Holland, Israel, France and South America. He has played more than 40 romantic and 20th century concertos and recorded the set of 12 concertos *La Stravaganza* for Naxos. He was leader and director of the City of London Sinfonia, and directed recordings with them for Virgin Classics and BMG. He has guest directed orchestras in Britain, Italy, Denmark and Spain and now enjoys conducting. Andrew is also a member of the Galini piano trio, the string quintet 'Pentatonic' and has a violin duo with Sara Trickey. He is Honorary Doctor of Arts from the University of Hertfordshire.



Guildhall School Department of Chamber Music

Head of Chamber Music

Matthew Jones

Senior Tutor in Keyboard Chamber Music

Carole Presland

Senior Tutor in Strings Chamber Music

Ursula Smith

Senior Tutor in Wind, Brass and Percussion Chamber Music

Joy Farrall

International Chair in Keyboard Chamber Music

Ralf Gothoni

Visiting Ensembles and Artists

Endellion Quartet, Visiting Quartet-in-Association

Takács Quartet, International Visiting Quartet

Heath Quartet

András Keller, Béla Bartok International Chair

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Find out more about the Chamber Music Festival in our latest podcast in which Guildhall pianist Jonathan Ferrucci sits down with Carole Presland, Senior Tutor in Keyboard Chamber Music, to talk about how the programming for the festival was decided, what it's like to be part of the performances, and how the festival captures the essence of chamber music and its teaching at Guildhall.

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