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Shadows of Romania Music Festival is promoted in partnership with the Romanian Cultural Institute.

Shadows of Romania Music Festival

19-21 November 2010



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Shadows of Romania Music Festival



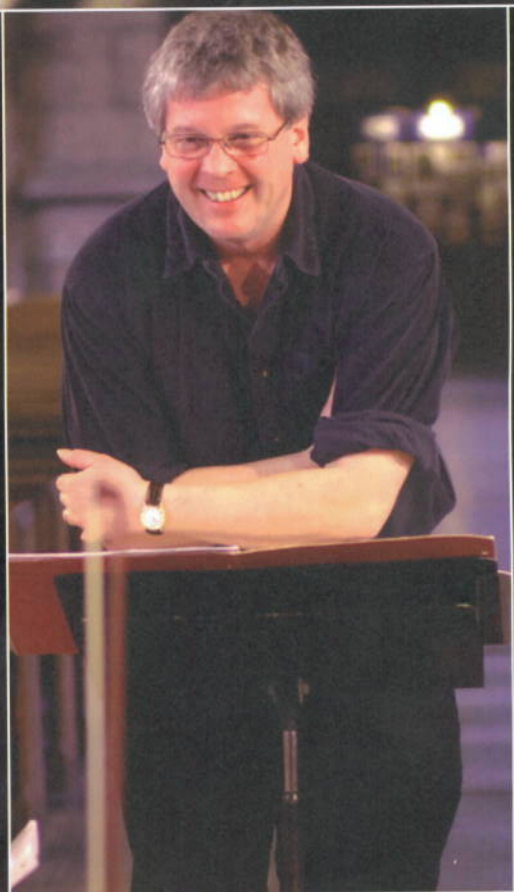
INSTITUTUL
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This festival is a celebration of Romanian culture and the ongoing partnership between the University of Plymouth and the Romanian Cultural Institute. Launched in November 2009, it heralded the publication of *20 Romanian Writers and Associated Artists Series*. This year we mark the occasion with a music festival that features Romanian composers, **Constantin Silvestri**, **George Enescu** and **Doina Rotaru**. It also presents a world premiere by young British composer **Nick Martin**.

The festival welcomes two of Romania's most exciting solo performers, **Anda Anastasescu** and **Ladislau Csendes**, and the **Nicolas Simion Jazz Quartet** in addition to the **Ten Tors Orchestra** and guest ensemble **The Arnold Camerata**.

The Shadows of Romania Music Festival is presented in partnership with the Romanian Cultural Institute in London.

Simon Ible
Festival Director



Peninsula Arts operates from within the Faculty of Arts and serves as the arts and culture public programming organisation for the University of Plymouth. The year-round programme includes exhibitions, music, film, public lectures, and theatre and dance/ performance. One of its principle aims is to provide access to a programme of wide-ranging high quality arts and cultural experiences, which is informed by the expertise, research and scholarship of the University and its partners, to the communities of Plymouth and the South West and visitors to the region.

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Friday 19 November | 7.30pm
Sherwell Centre, University of Plymouth

Constantin Silvestri: Piano Music Anda Anastasescu, piano

Rameau	Le Rappel des Oiseaux
Mozart	12 Variations on 'Ah, vous dirai-je, Maman'
Silvestri	Suite No. 1 Jeux d'enfant Op.3 No.1
Ravel	Jeux d'Eau
Schumann	Walzenen
Silvestri	Suite No.2 jeux d'Enfants Op.3 No.2
Debussy	L'Isle Joyeuse

Jean-Philippe Rameau (1683-1764) rose from a childhood in provincial Dijon, the son of a local organist and notary's daughter, to reach the pinnacle of the French musical establishment, being named *Compositeur du Cabinet du Roi* in 1745. The path to fame however was not straightforward, working for periods as a travelling violinist or provincial organist in which capacity he rarely served out his contract: on one occasion he deliberately played sufficiently badly to ensure his dismissal. He settled in Paris at the age of forty. Something of a theorist, his treatise "On the Technique of the Fingers on the Harpsichord" is still essential reading for all harpsichordists. Some sixty keyboard works are known – though strangely none are for organ – gathered by key into five suites. *Le Rappel des Oiseaux* is the fifth movement of the suite in E minor, which dates from 1724, later revised in 1731. On the whole the suite carries great nobility in its writing. *Le rappel des Oiseaux* is the first of the 'genre' pieces in Rameau's suites, stunning in its virtuosity for the period. War like calls at the start rouse the birds into action, with the calls becoming more insistent as the movement progresses.

In **Wolfgang Amadeus Mozart's** time sets of keyboard variations were highly popular as a genre, whereby an initial theme – borrowed or invented – was transformed by means of rhythm, harmony, articulation, tonality or dynamics to bring out different facets of the original music. The *Twelve Variations on "Ah vous dirai-je maman"* K. 265, quickly became the most popular of all Mozart's variation sets, though it was often decried by the Romantics, who perhaps failed to recognise that its nuance of harmony and rhythm is suitably allied to the concision of form. The theme will be familiar to all listeners as "Twinkle, Twinkle, Little Star" but the version Mozart knew was a popular

French children's song. It has been claimed that Mozart composed these variations in Paris in 1778 as a memorial to his mother. However touching this is, it seems more likely that the work dates from 1781/82, when Mozart arrived in Vienna upon his dismissal from the Archbishop of Salzburg's employ. Indeed, the French words lend some credibility to this version of events; considering that Mozart was now free from control by either the Archbishop or his overbearing father, the little poem could be construed as Mozart's small communication to his beloved mother, full of wit: "Oh, I will tell you Mummy, what causes my torment. Papa wants me to think like a grown-up. I say that candy is worth more than reasoning."

Constantin Silvestri (1913-1969) was born in Bucharest. Although mainly known as a conductor in this country due to his association with the Bournemouth Symphony Orchestra as Principal Conductor from 1961 until his death at the age of 55, Silvestri was particularly active as a pianist in his youth. At the age of 17 he was accepted straight into the fourth year of the Bucharest Conservatoire and the piano class of the formidable Professor Florica Musicescu, whose pupils already included Dinu Lipatti, four years Silvestri's junior. His early concerts in Bucharest gave ample opportunity for Silvestri to indulge a talent for improvisation at the keyboard, with audiences often submitting scraps of thematic material for on-the-spot elaboration. On one such occasion, he even improvised upon a telephone number in the styles of Chopin, Franck, Debussy and Romanian folk idioms. The 41 compositions in Silvestri's inventory of his works are spread between 28 opus numbers. What is surprising on first glance is that very few works are for orchestra, given Silvestri's activity as a conductor, but maybe this also explains it: the pressure of time necessitated his concentration on chamber works. The two suites *Jeux d'enfants* were written in 1931, and in them it often appears that Silvestri is trying to combine improvisatory techniques with more formal methods of treating his themes. It would be a mistake to think that the pieces are meant for a beginner, their technique is advanced and the interpretive difficulties pronounced. His writing presents material that is diatonic alongside intense chromaticism within the same piece oftentimes; elsewhere he uses bi-tonal chords to good effect. The latter was a technique not commonly used in Romanian music of the time.

Constantine Silvestri: Piano Music

Maurice Ravel (1875-1937) wrote *Jeux d'eau* – 'Fountains' – his first piano work in 1901 and dedicated it to his teacher Gabriel Fauré, who held it in high regard. Ravel spoke of it as being "The foundation of all the pianistic innovations ascribed to my works in general", though it takes as its models two works by Liszt, *Jeux d'Eau à la Villa d'Este* and *Au bord d'une source*. At the top of the score is quoted a line from Henri de Régnier's poem *Fête d'eau*, in turn inspired by the fountains in the gardens of Versailles: "The river god laughing at the water that tickles him ...". Ravel evidently told the pianist Henriette Faure, after she had played it too slowly for his liking, that her fountains "were sad ones" and that she obviously hadn't read the epigraph. It requires a large hand and a well-developed and imaginative use of tone colour. The notes have to be there, but it's the effect that matters in equal measure, to show both sides of Ravel's writing: the Classical form (it is vaguely in sonata form), and the impressionistic use of light and shade. Ravel, who was criticized for being an imitator of Debussy, made it clear that *Jeux d'eau* was written two years before Debussy's *Jardins sous la pluie*, and four years before *Reflets dans l'eau*.

Robert Schumann (1810-1856) composed *Waldszenen* – 'Forest Scenes' – in 1848-49. It consists of nine short pieces similar in style and spirit to the composer's *Kinderszenen* which date from a decade earlier. The opening movement, *Eintritt* – 'Entrance' – features unusual, asymmetrical phrasing, whilst the ensuing *Jäger auf der Lauer* – 'Hunter in Ambush' – is an exciting, technically challenging piece in the cast of a typical nineteenth century hunting song. The difficulties of *Einsame Blumen* – 'Solitary Flowers' – lie in maintaining balance between the two distinct voices in the right hand; otherwise, it is simple and melodic. *Verrufene Stelle* – 'Haunted Spot' – evokes an air of eerie mystery with passages in slow dotted rhythms, while the fast, tricky triplets of *Freundliche Landschaft* – 'Friendly Landscape' – create a surprisingly poetic effect. *Herberge* – 'At the Inn' – presents a variety of material that requires great sensitivity to balance. The best-known and most striking piece of the set is *Vogel als Prophet* – 'The

Prophet Bird'. Its cross-relations, incomplete melodies, and extreme delicacy of texture create a weirdly beautiful atmosphere. *Jagdlied* – 'Hunting Song' – is the second movement of the *Waldszenen* in this style and the example more typical of the genre. Rapidly repeated triplet chords both lend the piece rhythmic drive and pose a substantial technical challenge. The concluding *Abschied* – 'Farewell' – is a touching song without words. *Waldszenen* may rightly be regarded as Schumann's last really fine keyboard work before the final onset of severe mental illness. The work is dedicated to a young lady named Annette Preußner.

Claude Debussy (1862-1918) wrote *L'Isle Joyeuse* in 1904. This was an eventful time for the composer; he left his wife that year for a relationship with Emma Bardac, and their daughter Claude-Emma was born not long after in 1905. *L'Isle Joyeuse* was inspired by Jean Antoine Watteau's 1717 painting *L'Embarquement de Cythere*. In the painting, elegant French men and women in colourful dress are posed on a small hill overlooking water. They are in the process of arriving (or are they leaving?) the island of Cythere, the birthplace of Venus, whose statue on the pinnacle of the hill is enshrouded in flowers. In the French Rococo tradition, cherubs fly about, trying to decide which of the couples need romantic assistance. Debussy's music, however, pushes beyond Watteau's work to create an animated, bubbling mood that is alive with revelry. In keeping with his interest in alternative scales, a listener who has never having seen the painting might hear in *L'Isle Joyeuse* echoes of *La Mer*, the composer's depiction of the moods of the sea. The shimmering treble notes and rolling chords give a watery effect, but there are also horn calls, perhaps summoning the cherubs to their duties. Debussy juxtaposes whole tone scales with the more familiar diatonic scales, using one of the old Lydian church modes to mediate between the two. The form of the piece is a complex sonata structure, beginning with a cursory introduction followed by an exposition of two themes. An involved development section follows, then a short cadenza and finally a condensed recapitulation.

Programme notes: **Evan Dickerson**



Anda Anastasescu

Pianist **Anda Anastasescu**'s performances across the world have been consistently praised for their artistry, insight and imagination. An International Debussy Competition winner, she has performed extensively with orchestras in Europe, the USA and Asia, and toured with her own orchestra, The London Schubert Players. She has appeared in prestigious festivals and concert halls and broadcast for the BBC, French National Radio and Romanian National Radio and TV. The British Council promoted several of her concert tours overseas. Born in Bucharest, Romania, she gave her first public performance at nine, with works by Beethoven and Prokofiev. After graduating from the Bucharest Music Academy she went on studying conducting with Sergiu Celibidache.

In 1989 she formed the London Schubert Players as the orchestra-in-residence of the French Institute in London. With them, she pioneered British music overseas and introduced works by foreign composers to Britain. In 1990, soon after the Romanian Revolution, Anda Anastasescu took the orchestra to Romania on a concert tour to raise funds, bring gifts and support morally the hundreds of Romanian disabled children at centres in Bucharest, Iasi and Bacau. In parallel with public concerts in major halls, the orchestra gave mini-concerts for the children in the centres' gymnasias, to their initial surprise and subsequent friendship.

Anda Anastasescu has been a consistent performer and promoter of Constantin Silvestri, the renowned conductor and Romania's most important composer after George Enescu. Her performances at the Wigmore Hall established Silvestri as a 'composer awaiting thorough investigation' (International Piano). In Romania, she founded the Constantin Silvestri International Festival, Competition and Summer Academy. As President of the Constantin Silvestri International Foundation she established in the UK the Silvestri Scholarships – awarded yearly to young Romanian musicians to study in Britain; and organised educational concert tours for the orchestra of the distinguished George Enescu Music School from Bucharest, where she had been a student.

Anda has given a number of first UK performances of works by Constantin Silvestri, Dinu Lipatti and Enescu. She was invited to perform in Lipatti's Sinfonia Concertante for two pianos and orchestra in concerts conducted by Yehudi Menuhin and, more recently, she initiated and was the artistic director of A Romanian Musical Adventure, the first-ever London festival of Romanian composers, November 2005 – February 2006.

In 2003 she was one of the four selected women in the arts in Great Britain to receive the European Women of Achievement Certificate 'in recognition of an outstanding contribution to pan-European understanding and progress that provides an inspiration to others'.

In September 2004 the President of Romania awarded her the decoration Commander of the Order of Merit for her services to Romanian-British cultural relations.

Saturday 20 November | 7.30pm

**The Minster Church of St Andrew's
Plymouth**

Doina Rotaru: Shadows **Ten Tors Orchestra**

Simon Ible	conductor
Anda Anastasescu	piano
Ladislau Csendes	viola
Alexandru Matei	percussion
Sorin Rotaru	percussion

Enescu	Intermezzi for strings Op.10
Mozart	Concerto No.27 in B flat major
Doina Rotaru	Umbre (Shadows) I for solo viola, string orchestra and percussion
Schubert	Symphony No.5 in B flat

George Enescu (1881-1955) was a multi-talented musical genius: world-class violinist, conductor, composer and teacher to Yehudi Menuhin, Ida Haendel and Christian Ferras amongst others. Enescu's dearest wish was that he be known primarily as a composer, but until recently this has hardly been the case. Even now, all too few of his mature compositions are often performed. He wrote the *Deux Intermezdes pour cordes* (Two Intermezzi for strings) in September 1902 and January 1903 respectively, with the first performance of both pieces given by the Bucharest Philharmonic under his direction in the 1903 season. Both of the brief works have an outwardly quiet and meditative quality to their charming sound-world that can seem endearingly pastoral and not a million miles away from the string miniatures of Elgar or Finzi, whilst bearing the mark of Enescu's composition teacher at the Paris Conservatoire, Gabriel Fauré. Alongside other works completed thus far by the 21-year old composer – such as the *Romanian Rhapsodies*, the mighty string octet or his early Wagnerian-influenced 'School' symphonies – their interest might be slight, yet they demonstrate the elegance of his compositional intuition for a string ensemble.

Wolfgang Amadeus Mozart was thought to have written his 27th piano concerto, the last he wrote for the instrument, as a valedictory work in the final year of his life. Despite being entered into the thematic catalogue he kept

of his works on 5 January 1791, and bearing a character that seems overtly influenced by two years of dwindling success, research has recently shown that it was begun as early as 1788. Many of the ebullient and outwardly exuberant characteristics that fill Mozart's earlier piano concertos are absent, being replaced by thoughts that are more intimate in nature, indicating perhaps a tiring of virtuosity for its own sake. The concerto opens wistfully with frequent forays to the minor during the orchestral opening. The soloist is disinclined to argue upon entering, presenting only one significant new theme as the movement progresses. After having worked through a multitude of keys without overly disturbing the surface texture, the movement closes in the same unassuming and quiet vein in which it had begun. The mood carries over into the E flat Larghetto slow movement, which finds the orchestra offering some sympathy and occasional outbursts of warmth to the piano's subdued complaints. The final movement at last seems willing to be reminiscent of the brilliance found in earlier concertos. Its playfulness is, however, solely a surface appearance as continued use of the minor key and repeated use of the least stable part of the main theme warn against over-complacency.

Doina Rotaru (1951 -) is the leading Romanian composer of her generation. Born in Bucharest, she studied at the Music Academy there from 1970-1975 in the composition class of Tiberiu Olah. She took part in the Darmstadt Summer Courses for New Music between 1984 and 1994 and furthered her experience at the Gaudeamus International Composers' Workshop in Amsterdam during the early 1990s, at which time she also was awarded a grant to study with Theo Leovendie in Amsterdam. Doina Rotaru is currently professor of composition at the University of Music in Bucharest. She has written a treatise on the counterpoint of Johann Sebastian Bach and Giovanni Pierluigi da Palestrina. Rotaru's compositions – which include 3 symphonies, 4 concertos for flute and 1 each for cello, saxophone and percussion, 3 string quartets, several works for flute, clarinet or cello ensemble or as solo instruments and choral pieces – have been widely performed internationally at festivals in Romania, the Netherlands, France, Germany, U.K, Japan, China, and Taiwan, amongst others. She has been awarded seven prizes from the Romanian Composers Union, the Prize of the Romanian Academy of Arts and Sciences and First Prize in the GEDOK Competition in Mannheim. *Umbre (Shadows) I*, scored for solo viola, string orchestra and percussion, was written in 1999. About the work, Doina Rotaru says,

"The work tries to associate (and dissociate) several meanings of 'shadow', a very old symbol in

Doina Rotaru: Shadows

all traditional cultures. 'Shadow' is the opposite of 'light'. The shadow is the image of fleeting, unreal, changeable, inconstant things. The shadow is 'yin' opposed to 'yang'. In some traditional cultures, the shadow is connected with death. The absence of the shadow represents 'purification' or 'inner peace'. In my music, the shadow becomes 'echo', 'pedal', heterophonical variations with different colours and nuances. The work represents a continual evolution between 'light' and 'dark', with accumulations and rarefactions, with alternations or overlapping of plans which appear, disappear, are deformed, as 'shadows of the shadows'. There are also allusions to Romanian dirge-songs, and two short quotations from Bartok's transcriptions of Romanian folk music – dirge songs."

Rotaru has continued her exploration of this theme in other pieces, writing *Umbre II*, for violin, cello and piano in 2001, and *Umbre III*, for cello and electronic tape, in 2003.

Franz Schubert (1797-1828) completed his fifth symphony in the autumn of 1816, when he was not yet twenty years old. The work carries Classical-period restraint and a Mozartean grace, since its dimensions and spirit being closer to the symphonic ideals of the eighteenth century than those of the more expansive nineteenth. Like so many of his works, it was written for his circle of musical friends. The composer participated regularly in an amateur chamber orchestra that met in the home of a Viennese musician, Otto Hatwig and it was there that the Fifth Symphony received its first performance. The modest occasion finds reflection in the work's modest orchestration. Only a single flute and pairs of oboes, bassoons and horns complement the usual string body. Although clarinets, trumpets and percussion are conspicuous by their absence, Schubert makes a virtue of the reduced orchestration by providing it with music whose intimacy and delicate scoring would hardly be appropriate to a larger ensemble. The first movement *Allegro* opens with a scant four bars of introduction before launching into its principal subject, a winsome melody enriched by discreet echoes in the bass instruments. A second theme, somewhat lighter in character, appears in the violins and quickly is taken up by the woodwinds. Schubert's development of these ideas is highly inventive, frequently involving the combination of fragments from each theme in counterpoint. The second movement forms the heart of this symphony. Here Schubert treats two themes in alternation — the first being a lyrical idea introduced in the strings, the second emerging from a series of yearning woodwind phrases. The composer leads these subjects through far-flung harmonic provinces, their

excursions making for one of the most beautiful of all his symphonic movements. The Minuet third movement, in the dark tonality of G minor, is surprising in its violence and recalls the corresponding movement in Mozart's 40th symphony, written in that same key. Schubert balances this unexpected bit of *Sturm und Drang* with a bucolic trio central section. He then banishes any lingering shadows with a bright and high-spirited finale.

Programme notes:
Evan Dickerson



Doina Rotaru: Shadows

Ladislau Csendes (b.1964) graduated from the National University of Music Bucharest, as violinist and obtained a doctor's degree in musicology. He attended master classes in musical analysis with G.Ligeti (Szombathely1990) and violin with A.Gertler (Bruxelles1981, 1983) and P.Csaba (Paris1990).

He has performed in Austria, Belgium, Bulgaria, Czech Republic, Cyprus, Denmark, Egypt, France, Germany, Greece, Holland, Hungary, Italy, Japan, Luxembourg, Moldavia, Poland, Portugal, Singapore, Spain, Sweden, Switzerland, Turkey, United Kingdom and also in important international festivals: Wien Modern(2003), G. Enescu (2003), Warsaw Autumn Festival (Poland) 2002, Haydn Festival, Radio Bucharest (Romania) 2001, Appenzeller Winter, St. Gallen (Switzerland) 2000, Bach non stop, Radio Bucharest (Romania) 2000, World Music Days, Bucharest (Romania) 1999, Silezian Contemporary Music Festival, Katowice (Poland) 1998, Tage für Neue Music Darmstadt (Germany) 1996, Festivalul Muzicii Noi, Bucharest (Romania) 1995-2006, Bemus, Belgrade (Yugoslavia) 1994, Concerti per l'Europa, Venice (Italy) 1992.

He has performed as a soloist with G. Enescu Philharmonic, of Virtuozii from Bucharest, of Romanian Radio Orchestras and he collaborated with famous Romanian conductors including Horia Andreescu, Ludovic Bács, Sergiu Comissiona, Corneliu Dumbrăveanu, Ilarion Ionescu-Galați, Emil Simon. He has created an impressive number of Romanian world premieres, including Capricii și Ragas for violin and orchestra, by Aurel Stroe(1997) and Malinconia furiosa for viola and orchestra by Anatol Vieru(2003). His discography includes chamber and concertant works for violin, viola, viola d'amore from different historical periods and cultural areas: early music as well as contemporary music.

Simon Ible is the Director of Music of Peninsula Arts, the public arts and cultural programme of the University of Plymouth. He is Artistic Director and Conductor of the Ten Tors Orchestra.

Simon was a student at Newton Park College (now Bath Spa University), studied trumpet with David Mason, professor at the Royal College of Music and conducting in Hanover with the German opera maestro, Klaus Donath. He furthered his conducting studies, receiving mentoring in London from Sir Colin Davis.

Simon spent almost 20 years performing and conducting in and around Bath where he was Artistic Director and Resident Conductor of Bath City Orchestra, directing the annual season of orchestral concerts in Bath's famous Pump Room, Guildhall and Assembly Rooms, and

Assistant Conductor of the international Bath City Opera. He was also Musical Director of the Chandos Singers, Trowbridge Philharmonic Choral Society and the Bradford on Avon Choral Society.

Since moving to live in the Plymouth area in 1997 Simon's conducting posts have included the University of Plymouth Orchestra and Choral Society, East Cornwall Bach Choir, the Two Moors Festival Chorus and Two Moors Festival Opera, Peninsula Arts Chorale, Wells Festival Orchestra. He continues his work as a guest conductor and choral workshop director.





Ten Tors Orchestra

1st Violins

Malcolm Latchem
(leader)
Brenda Willoughby
Catherien Hayek
Daphne Moody
Rebecca Doe
Catherinein Field

2nd Violins

Paul Mathews
Sarah Wormell
Katina Laoutaris-Smith
Anna Cockcroft

Violas

Keith Lovell
Andrew Gillett
Cathryn McCracken

Cellos

Muriel Daniels
Vicky Evans
Rebecca Allnatt

Double Bass

Michael Allnatt

Flute

Judith Hall

Oboes

Lynn Carter
Jessica Robinson

Bassoons

Martin Gatt
Charlotte Wintle

Horns

Nicola Cleave
Rachel Martin

Percussion

Sunday 21 November | 5.00pm
Sherwell Centre, University of Plymouth

George Enescu: Chamber Concert The Arnold Camerata

William Melvin	violin
Cassandra Hamilton	violin
Richard Waters	viola
Mark Lindley	cello
Ed Griffiths	horn
Louisa Lam	piano

Enescu	String Quartet No. 1: Allegro Moderato
Enescu	Concertstuck for Viola and Piano
Nick Martin	'Still Life (Nature Morte)
	Interval
Ysaÿe	Ballade for Solo Violin
Dunhill	Quintet in F minor 'Nitor in adversum' (I strive against adversity) Op.6

George Enescu (1881-1955) spent the majority of his student years in Vienna and Paris, where he gained considerable experience in writing string quartets, since fragments or movements of no fewer than nine pieces exist dating from between 1894 to 1899. In 1906 he wrote an astonishing single movement in C major, however it remains without an opus number, unpublished therefore and underperformed and unrecorded. Enescu's two completed quartets share the opus number 22, though their completion is separated by some 31 years: the first was finished in 1920 after a four-year gestation, and the second in 1951. The pairing perhaps indicates that Enescu saw them as complimentary compositions, though there are considerable differences, not least in duration: 45 minutes against a slender 25. Add to that Enescu's extraordinary attention to detail in the directions he gives for the playing of nearly every note with regard to intensity, accent or bowing, then it becomes clear why composer and Enescu expert Pascal Bentoiu considers it one of the most challenging quartets ever written from the performers' point of view. The first movement, marked *Allegro moderato*, is in sonata form and constructed from a main theme and associated motifs that gradually form into the second theme, with both sets of themes being reprised in the finale.

Although recognised as one of the greatest violinists of all time, Enescu was known on occasion to have played the viola part in string quartets, if mostly at private salon

recitals rather than in public. Between 1904 and 1906 Enescu was commissioned to write four pieces short pieces for instrumental competitions at the Paris Conservatoire, of which the single-movement Concertpiece for violin is one. The other pieces are the *Legende* for trumpet and piano, *Cantabile* and *Presto* for flute and piano, and the *Allegro de Concert* for chromatic harp. Throughout the intensely scored Concertpiece Brahms' stylistic influence is readily apparent, with its sense of almost tragic nobility. The piano initially appears almost rhapsodic in character, before developing into a passionate and technically challenging dialogue. The viola part is notable for the demands of its double-stopping, whilst the piano is at one moment pensive, only to be rapturous the next. With a high degree of drama at its core, Enescu makes much of the possibilities for tonal and emotional contrast throughout the Romantic middle section, cast in a minor key.

The Belgian violinist **Eugène Ysaÿe** (1858-1931) was one of the leading virtuosos of his day, having studied with Rodolphe and Massart in his native Liège, Wienawski in Brussels and Vieuxtemps in Paris. Ysaÿe's performing career was varied, taking positions in orchestras his father conducted around Belgium and Berlin before really establishing himself as a virtuoso performer. By collaborating with composers such as Saint-Saëns, Chausson, Fauré and Debussy, amongst others, he had a considerable influence on French violin music of the time. Works dedicated to him include Chausson's *Poème* and violin concerto, Franck's violin sonata and Debussy's string quartet. Although active as a teacher and composer, writing many works for violin and piano or concertante pieces with orchestral accompaniment, the only works to have found a place in the standard repertoire are the *Six sonatas for solo violin*, published in 1924. They can be seen as Ysaÿe's acknowledgement of the great esteem he was held in by other leading violinists whilst simultaneously bestowing the same honour on their dedicatees, whose style of playing they encapsulate: Szigeti, Thibaud, Enescu, Kreisler, Crickboom and Losada. The third sonata, dedicated to George Enescu, is a single movement in the key of D minor and subtitled *Ballade*. The piece is clearly virtuosic and improvisatory in manner, opening with a recitative-like passage, before a couple of shifts of mood take it to an *Allegro giusto* with complex rhythmic patterns, succeeded by rapid triplets. A brief respite follows before the brief sonata reaches an exciting conclusion.

Nick Martin is currently at the Royal Academy of Music, London, studying composition with Simon Bainbridge. He is about to go into my fourth and final year, having just spent a year living in Copenhagen where he studied under Hans Abrahamsen and Bent Sørensen at the Royal Danish Academy of Music. Between 2006-7 he was a member of the National Youth Orchestra of Great Britain, as a composer, and had works performed by members of the orchestra in venues including the Barbican and the Tate Modern. His taste in music is broad and ranges from Björk to Béla Bartók. Of his influences he says, "They include Toru Takemitsu and György Ligeti, although I am also hugely influenced by the visual arts, particularly film. Directors I admire include Ingmar Bergman, Andrei Tarkovsky and Michael Haneke." The horn quintet *Still Life* was commissioned by the Arnold Camerata and receives its world premiere performance tonight. About the work, Nick Martin says,

"The term 'Still Life' in visual art, refers to work often depicting inanimate subject matter. The English term is derived from the Dutch 'Stilleven', while Romance languages (and Russian) use terms meaning 'dead nature'. In 'Still Life (nature morte)' I am occupied with arranging a number of 'images' or sounds into static compositions. I have abandoned the notion of organic development in favour of letting the material 'live and breathe', independent of any structures I impose on it. Toru Takemitsu once said 'Sound should be liberated from schematic rules and have 'real and breathing' existence by themselves'. I aim to achieve this in my own work."

Thomas Dunhill (1877-1946) was born in Hampstead and died in Scunthorpe. He studied at the Royal College of Music from 1893, in the piano class of Franklin Taylor and composition with Sir Charles Villiers Stanford. He won an open scholarship for composition in 1897. He became a music-master at Eton College for several years, before becoming a professor at the Royal College of Music in 1905. Also active as a writer on music, he authored a treatise on chamber music for students alongside appreciations of Mozart's string quartets, the composers Edward German and Elgar, and of Sullivan's comic operas. His other important contribution to cultural life was the founding of The Thomas Dunhill Concerts held between 1907 and 1919, which were dedicated principally to performances of chamber music by English composers. In 1922 he presented a concert of English music in Belgrade, including his own symphony in A minor, dedicated to the city, dating from 1916. In 1924 he contributed articles on Serbian music to the *Dent Musical Dictionary*. Although

today he is largely forgotten as a composer, during his lifetime he was well-known as a composer for the stage, his ballet *Gallimaufry* premiered in Hamburg in 1937. Songs and song cycles also feature prominently amongst his output. He wrote prolifically for many chamber music combinations and for solo instruments. Dunhill's chamber music generally is delightful, pure in style and displays great sympathy for the instruments concerned. Its lyrical idiom may be reckoned as "typically English" and it frequently draws on folk song and 18th century popular tunes. The horn quintet 'I strive against adversity', which dates from 1899-1900, is in three movements: Allegro molto; Andantino; Adagio assai – Allegro molto ritmico. The music exudes a very English equivalence to the continental *Sturm und Drang*. After the opening clouds lift immediately, a more expressive feeling is obvious throughout in the passionate writing which uses the same melodic and harmonic material. The second theme of the opening movement is highly memorable, which in itself gives rise to the opening of the Andantino and the melancholy Adagio, which acts as a prelude to the finale. This is a movement of diverse moods, spirit and nostalgia, scored with great skill and feeling.

Programme notes: **Evan Dickerson**

Arnold Camerata

The Arnold Camerata is a new generation chamber ensemble created by its Artistic Director, Plymouth born Richard Waters. It takes its name from the 20th century composer Sir Malcolm Arnold. The ensemble is comprised of talented musicians from the country's top conservatoires. The ensemble has a semi-residency with the University of Plymouth Peninsula Arts music programme.

The Arnold Camerata is currently working towards its second chamber music festival in March 2011, the 'Essentially English Festival' based in Cornwall and Devon. The Ensemble has participated in master classes with Garfield Jackson (Endellion Quartet) and has future classes arranged with Duncan McTier (Nash Ensemble and Mark Van der Wiel (Principal Clarinet, Philharmonic Orchestra). Sir Malcolm Arnold's music will be regularly featured in the Arnold Camerata's performances.

Nicolas Simion Quartet

Sunday 21 November | 8.00pm
B-Bar, The Barbican, Plymouth

Nicolas Simion Quartet **"Transylvanian Jazz"**

Nicolas Simion Quartet featuring Norbert Scholly, guitar (Germany); Martin Gakonovski, bass (Macedonia); Lieven Venken, drums (Belgium); Nicolas Simion saxes (Romania).

The quartet exults in the energy of a multitude of traditions and musical forms, with sounds from Romania, Bulgaria, Hungary, Macedonia, Turkey combined with folk, pop and modern jazz elements.

Nicolas Simion was born in a small village in the Carpathian Mountains of Transylvania. He decided to emigrate to Vienna in 1989, where he met both local and international jazz heroes and, for the first time in his life, had the opportunity to play with them. His first CD under the name Black Sea was released in 1992. Since then he drew the attention of a growing audience with periodical releases.

He is one of the most innovative musicians on today's scene. In 1995 he was awarded the "Koernerpreis" for a work commissioned by the Austrian Ministry of Culture. He lives in Cologne since 1997.

"Like his models Béla Bartók and George Enescu, he draws on the inexhaustible reservoir of his Transylvanian native country, without neglecting the connecting points to bebop and hardbop"

Walter Schätzlein

www.nicolassimion.com | www.icr-london.co.uk

Tickets: Free admission

This event is promoted in conjunction with the Barbican International Jazz and Blues Festival.

