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Music
Festival

YOUTH AND EXPERIENCE

29 August-1 September 2024

Natalie Clein artistic director





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VENABLES PIANOS

YOUTH AND EXPERIENCE

A message from the Artistic Director Natalie Clein

How do composers develop and change with life experience, inspiration and seismic cultural change. And how do we musicians mature through life in the same way? These were some of my thoughts as I was putting together the programme for this year's Purbeck International Chamber Music Festival. All of us, whichever stage of life we are at, can hopefully look to music and concert experiences as moments of beauty and even perhaps profundity. Such experiences have sometimes been markers along the journey. That's one of the reasons I feel so lucky to have music and fellow musicians and audience members in my life. I very much hope each of you feel the same way.

This year's festival will be an extravaganza of incredible young talent and world-class established musicians. PICMF is honoured to have a world premiere from Brett Dean who will be playing in the string trio version of his 'I Starred Last night, I shone' together with me, Nurit Stark and Lotte Betts-Dean. Lotte will be gracing the stage with her beautiful talent once again, as will Nurit – both of them wowing the audiences last year. A highlight will surely be another solo performance by Nurit of the Veress Sonata ("blistering" was the word used in the Strad magazine by Charlotte Gardner after last year's solo Bartok recital in Worth Matravers). I am also excited to present Einav Yarden for the first time here – a pianist and personality that will bring each of you joy I am sure! I am thrilled that violinist Priya Mitchell is also back in Purbeck and equally thrilled to welcome one of my most treasured colleagues, Henning Kraggerud and his phenomenal family. I was introduced to Aoife Ní Bhriain's work through Nurit and welcoming her both playing Mendelssohn and some folk Irish fiddle improvisations will surely be a highlight. Tatu Kauppinen also comes to Purbeck for the first time and I know each of you will be in awe of his refined and deeply skilled musicianship. And then we welcome the new generation – Kiki Skinner, Alma, Franz and Hector Kraggerud. I am not sure we've ever welcomed such a wealth of talent in one go to Purbeck.

And finally, we welcome Judge Theodore Meron, a man of the richest and deepest wisdom and human experience, and a particular lover of Schubert, and Robert Rinder, passionate about music in all its forms. We will be discussing music and its importance in our lives as time moves forward.

Thank you each of you for joining us this year – you are an integral part of why we continue to bring this festival to you all each summer.

I also want to thank all of our supporters and especially our past and current Friends, Angels and Patrons, we couldn't do any of this without you. If you wish to help us carry on, please consider joining our Friends, Angels and Patrons scheme on page 40. We love widening the circle of Friends as much as possible!

Programme

THURSDAY 29 AUGUST

Concert 1

"Tales from the enchanted forest"

7.00pm St Mary's Church, Swanage
Kraggerud "Tales from the enchanted forest"

*Alma Kraggerud, Franz Kraggerud,
 Hector Kraggerud*

Improvisation by Aoife Ní Bhriain,
*Henning Kraggerud and Festival performers
 including Natalie Clein*

Schubert Excerpt from Sonata for
 Arpeggione and Piano in A minor, D. 821
 (2nd & 3rd mov)

Tatu Kauppinen, Einav Yarden

Beethoven Cello Sonata No. 5 in D major,
 Op. 102 No. 2

Natalie Clein, Einav Yarden

Dvořák Silent Woods Op. 68

Kiki Skinner, Einav Yarden

Brahms Piano Quartet No. 1 in G minor,
 Op. 25 (last mov only)

*Alma Kraggerud, Henning Kraggerud,
 Franz Kraggerud, Hector Kraggerud*

FRIDAY 30 AUGUST

Concert 2

Cell'Ode to Joy

11.00am St Nicholas' Church, Studland
Bach Cello Suite No. 3 in C major,
 BWV 1009

Natalie Clein

Gubaidulina Preludes for solo cello
Tatu Kauppinen

Bach Cello Suite No. 4 in E \flat major,
 BWV 1010

Tatu Kauppinen

Bach Cello Suite No. 5 in C minor,
 BWV 1011

Natalie Clein

Arlen Somewhere over the Rainbow from
 The Wizard of Oz, arr. for cello duet by
 Levent Altuntas

Kiki Skinner, Natalie Clein

Event 3

In Conversation with Rob Rinder

5.30pm St Mary's Church, Swanage
 Why is music important in our lives?
Natalie Clein talks with Rob Rinder

Concert 4 Beginnings

7.00pm St Mary's Church, Swanage
Beethoven Piano Trio No. 1 in E \flat major Op. 1
Nurit Stark, Natalie Clein, Einav Yarden

Improvisation

Henning Kraggerud, Aoife Ní Bhriain

Stuart MacRae Chaidh mo Dhonnachadh
 'na bheinn

Lotte Betts-Dean, Priya Mitchell, Tatu Kauppinen

Schumann songs from 'Frauenliebe und
 -leben'

Lotte Betts-Dean, Einav Yarden

Mendelssohn String Quintet No. 2 in B \flat
 major, Op. 87

*Priya Mitchell, Aoife Ní Bhriain,
 Henning Kraggerud, Brett Dean, Natalie Clein*

SATURDAY 31 AUGUST

Concert 5

Violin Extravaganza

11.00am St Peter's Church,
 Church Knowle

Mozart String Duo No. 1 in G major for
 violin and viola K. 423

Priya Mitchell, Henning Kraggerud,

Irish folk fiddle improvisation

Aoife Ní Bhriain

Rosza Sonata for 2 violins Op. 15

Aoife Ní Bhriain, Nurit Stark

Veress Sonata for Solo Violin

Nurit Stark

Concert 6

Fathers and their children

4.00pm St Mary's Church, Swanage

Improvisation

Henning Kraggerud, Alma Kraggerud

Ralph Vaughan-Williams Three Vocalises:
 Prelude

Sally Beamish Buzz

Lotte Betts-Dean, Brett Dean

JS Bach Fantasy from the Chromatic
 Fantasy and Fugue in D minor BWV 903

CPE Bach Fantasia in E \flat major, Wq. 58/6

CPE Bach Sonata in C minor, Wq. 65/31

Joseph 'Papa' Haydn Sonata in D major
 sonata Hob XVI/24

Einav Yarden

Event 7

In Conversation with Judge Theodore Meron

6.00pm St Mary's Church, Swanage
 Natalie Clein talks with Judge Theodore
 Meron about his life experience and love
 of music, especially Schubert

Concert 8 Youth and experience - joy and reflection

7.30pm St Mary's Church, Swanage

Schubert String Trio in B \flat major, D.471

Schubert String Trio in B \flat major, D.581

Nurit Stark, Henning Kraggerud, Natalie Clein

Brett Dean "I Starred Last Night, I Shone"
 World Premiere

(new version for mezzo soprano
 and string trio)

*Lotte Betts-Dean, Nurit Stark, Brett Dean,
 Natalie Clein*

Schubert Auf dem Strom D. 943 Op. 119

Lotte Betts-Dean, Natalie Clein, Einav Yarden

Mendelssohn String Octet in E \flat major,
 Op. 20

*Henning Kraggerud, Alma Kraggerud,
 Aoife Ní Bhriain, Priya Mitchell, Nurit Stark,
 Brett Dean, Tatu Kauppinen, Natalie Clein*

SUNDAY 1 SEPTEMBER

Concert 9

Friendship through generations

Concert dedicated to Tony Viney

11.30am St James' Church,

Kingston Coffee Concert

Dvořák Selection from 4 Romantic pieces
 Terzetto For 2 Violins and Viola In C,
 Op. 74, B. 148 (Scherzo)

Henning Kraggerud, Alma Kraggerud,

Nurit Stark

Schumann Mary Stuart Songs Op. 135 for
 string quartet (arrangement Brett Dean)

Lotte Betts-Dean and string quartet

Mendelssohn String Octet in E \flat major,
 Op. 20

*Henning Kraggerud, Alma Kraggerud,
 Aoife Ní Bhriain, Priya Mitchell, Nurit Stark,
 Brett Dean, Tatu Kauppinen, Natalie Clein*

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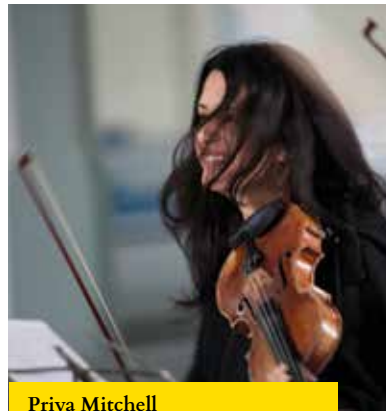
The Performers



Natalie Clein
cello & artistic director



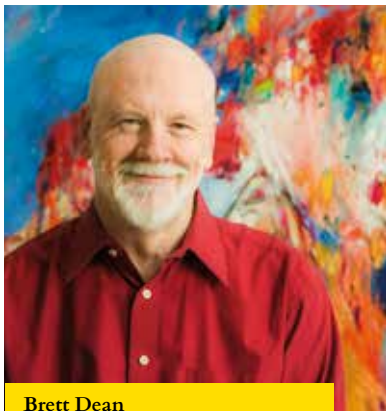
Lotte Betts-Dean
mezzo soprano



Priya Mitchell
violin



Judge Theodore Meron
speaker



Brett Dean
viola & composer



Tatu Kauppinen
cello



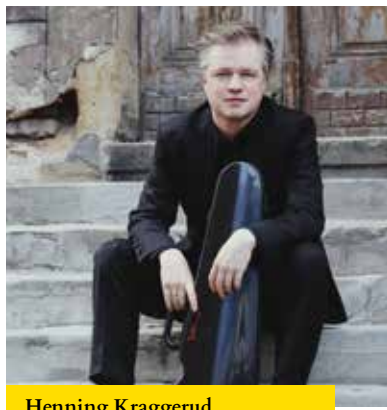
Aoife Ní Bhriain
violin



Robert Rinder
speaker



Alma, Franz and Hector Kraggerud
violin, cello & piano



Henning Kraggerud
violin & composer



Nurit Stark
violin



Einav Yarden
piano

For more information about our performers please go to page 27

YOUTH AND EXPERIENCE THE EVENTS

TALES FROM THE ENCHANTED FOREST

1

Thursday | 29 August | 7pm

St Mary's Church, Swanage

"TALES FROM THE ENCHANTED FOREST"

Henning Kraggerud Tales from the Enchanted Forest
Improvisation by Aoife Ní Bhriain violin, Henning Kraggerud violin and
Festival performers

Franz Schubert Sonata for Arpeggione and Piano in A minor, D. 821

Ludwig van Beethoven Cello Sonata No. 5 in D major, Op. 102 No. 2

Antonin Dvořák Silent Woods Op. 68

Music introduced by the performers finishing with

Johannes Brahms Piano Quartet No. 1 in G minor, Op. 25 – last movement

Concert ends c.9pm

Henning Kraggerud Tales from the Enchanted Forest

Piece to be introduced by the composer

Alma Kraggerud violin, **Franz Kraggerud** cello, **Hector Kraggerud** piano

Improvisation

Aoife Ní Bhriain violin, **Henning Kraggerud** violin and **Festival performers**

For more information about our performers please go to page 27

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Bars are available at every evening and late afternoon events, they open 30 minutes before the start of the event and during the interval



Franz Schubert Sonata for Arpeggione and Piano in A minor, D. 821 – second and third movements

Allegro moderato
Adagio
Allegretto

‘A love story’ is, perhaps, a tempting metaphor for this composition. Yet, as many have commented, this sonata is even more than that. The three movements, taken together, may awaken so many facets of living. Sometimes it is rather difficult to remember that Franz Schubert (1797-1828) wrote this sonata in 1824 – when he was only 27 years old.

The arpeggione was a bowed instrument with six strings. It was invented in 1823, and Schubert was rather taken by its potential. A year later he wrote this piece for it. However, potentials do not always materialise. The instrument became obsolete ten years later. The arpeggione was replaced by a viola by some. Yet, as is the case in this concert, by now the cello often takes that place.

This evening we hear only the last two of the three movements, but listeners may want to bear in mind the first one too. An *Allegro moderato* movement opens the scene, which has the classical structure of sonata form. A classical structure it is. Yet, Schubert’s path into Romanticism already shines through in this first movement. As befits a sonata form, contrasting themes are included, and these may evoke a large variety of feelings. Sadness and joy, lyricism and daring, survival and resignation – all are mere examples.

The *Adagio* that follows is probably the movement that may most clearly give rise to the image of a love song. Simple, warm, yearning – wholly Schubertian. However, all these associations contain within them also a rather dark streak, perhaps forewarning of different possibilities. Schubert’s underlying fears of ending, perhaps of dying, may rise closer to the surface as the movement reaches its quiet end.

But being quiet is not the end here. The final *Allegretto* comes to our rescue. Following the form of Rondo, an energetic theme is offered. This fresh and spirited line serves as a home base to which the music returns each time new material is explored. Indeed, in the end, the rallying calls of virtuosic interludes seem to over-ride fears and lead us to a wholly affirming conclusion.

Tatu Kauppinen cello, **Einav Yarden** piano

Ludwig van Beethoven Cello Sonata No. 5 in D major, Op. 102 No. 2

Allegro con brio
Adagio con molto sentimento d'affetto – Attacca
Allegro – Allegro fugato



And now to Beethoven’s own ‘enchanted forest’. This is the last of Ludwig van Beethoven’s (1770-1827) five cello and piano sonatas. The sonata is hardly an entertaining, let alone amusing, affair. Written when he was in his mid-forties, it reflects Beethoven’s entering his ‘late’ period, with all the turbulence and suffering brought about by his close to total deafness. What can a person do when he is the most acute of listeners as Beethoven undoubtedly was, and his own hearing becomes so impaired? Is there such a thing as listening inwardly, to that which comes to us from within? During the Romantic era such state of mind was on the ascent. The hope was to reach inwards – towards the ‘essence’ of an experience.

Indeed, while the first movement, *Allegro con brio*, is written in the sonata form, it has already been described as ‘compact’ – dispensing of ‘anything unessential’. Not many tunes are thrown in when scales and intervals may do. Yet, the second movement, *Adagio con molto sentimento d'affetto – Attacca*, is profuse. The mood changes abruptly, ‘profundity’ and ‘simplicity’ alternating throughout. For once through these five cello sonatas, the cello is given a leading role. Then, without a break, the finale of the *Allegro – Allegro fugato* breaks through with what the musicologist Kai Christiansen calls a ‘transcendental fugue’. Christiansen notes that ‘for its simultaneous brevity and complexity, (it) is both a marvel and a thumbnail of what is yet to come in Beethoven’s remaining late oeuvre.’

Natalie Clein cello, **Einav Yarden** piano

Antonin Dvořák Silent Woods Op. 68

Silent Woods is the translated title of the composition by Antonín Dvořák (1841-1904) initially published under the German title 'Waldesruhe'. It is the fifth part of the cycle for piano duet composed in 1883. The work is also transcribed by the composer for cello and piano (B. 173) and for cello and orchestra (B. 182).

The original piano cycle was composed in 1883. As it was popular in the late nineteenth century to make arrangements of popular works for other instruments, on 28 December 1891 Dvořák made an arrangement for cello and piano of the fifth piece.

Kiki Skinner cello, **Einav Yarden** piano

Music introduced by the performers, section finishing with **Johannes Brahms** Piano Quartet No. 1 in G minor, Op. 25 – last movement

Rondo alla Zingarese: Presto

Generally, Johannes Brahms (1833-1897) accepted the musical forms of the Classical period alright. He just turned these structures into spaces filled to capacity with the abundance of themes so typical of his own time – that of the Romantic era. This tempestuous Quartet is a good example.

Literally true to form, the first movement, the *Allegro*, follows the classical structure known as the 'Sonata Form'. Yet, there is no real point in waiting for the well-established Classical exposition of only two themes. That was the structure Brahms had received from his Classical predecessors. But he personalised that structure by including four rather than two themes. That change was not merely a matter of numbers. The whole idea of 'harmonic progression', as developed during the Classical period, was re-examined. Abrupt change of key? Well, if that really enhances the expressiveness of your music, why not? It is the subjective inner truth we are after, aren't we? So – everything goes? Hum, not so quickly. Just take a slow breath and keep going with this music. Who knows: you may be forgiven for wondering – did he already imagine what we now call 'identity within diversity'? Well, music scholars often comment that somehow, perhaps subliminally, almost magically, the initial theme keeps being aligned by listeners to all other three themes throughout this movement.

Yet again, the second movement, *Intermezzo: Allegro ma non troppo – Trio: Animato*, is structured as an accepted A-B-A sequence, the form of the typical second or third movement of a Classical quartet, often called 'Minuet-Trio-

Minuet'. Brahms kept to that structure, but played more freely with the process involved in choosing a musical key for the first section, and created two themes for the middle 'trio' section. For the third movement, *Andante con moto*, the A-B-A formula was retained but, as befits Johannes Brahms, he added more themes and 'destabilised' the harmonic base too – even resorting to considerable range of dissonances. Dramatic configurations abound and the movement ends on a rather desolate note. The name of the final movement, *Rondo alla Zingarese: Presto*, translates as 'Gypsy Rondo, fast'. This movement explodes into a complex structure involving technical challenges related to rhythm, meter and harmony, and is still considered 'one of the most difficult movements to perform in all of Brahms' chamber music'. You may find this 'enchanted forest' rather demanding. Yet, the ways parts evolve into a sense of whole is so unique to Brahms – a milestone in the search for coherent diversity?

Alma Kraggerud violin, **Henning Kraggerud** viola, **Franz Kraggerud** cello, **Hector Kraggerud** piano

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CELL'ODE TO JOY

Friday | 30 August | 11.00am

St Nicholas' Church, Studland

2

CELL'ODE TO JOY

Johann Sebastian Bach Cello Suite No. 3 in C major BWV 1009**Sofia Gubaidulina** Preludes for solo cello**Johann Sebastian Bach** Cello Suite No. 4 in E flat major, BWV 1010**Johann Sebastian Bach** Cello suite No. 5 in C minor BWV 1011**Harold Arlen** Somewhere over the Rainbow from The Wizard of Oz*No interval, concert ends c.12.05pm***Johann Sebastian Bach** Cello Suite No. 3 in C major BWV 1009*Prelude**Allemande**Courante**Sarabande**Bourrée**Gigue*

Time for fun? This is the third of the six suites Johann Sebastian Bach (1685–1750) wrote for solo cello between 1717 and 1723. Some of these suites involve serious contemplation, but not this one. Right from the opening *Prelude*, the message is clear: this is not the usual dramatic opening, but a playful one.

Up and down and all around, the cellist's fingers almost say it – come play with me. A light-hearted *Allemande* follows. Rhythmic and harmonic – good natured convolutions are offered liberally. Indeed, with the *Courante* that comes next, we are back to the high jinks of the *Prelude*. Yet, all conventions are not lost. The *Sarabande* retains the courtly dignified air expected of it – elegantly articulating various harmonic possibilities. In contrast, the following *Bourrée* restores a sense of simplicity – peacefully free. True to its form, the final *Gigue* 'raises the roof' – dazzlingly. A cello ode to joy.

During his lifetime, Bach was recognised mainly as a highly accomplished organist – cultivating musical conventions of the past. Yet here we see him focusing his mind on helping students learn the cello – a relatively new instrument at the time, which Bach is seen to promote. Indeed, our perceptions of Bach have changed markedly over the centuries.

Natalie Clein cello**Sofia Gubaidulina** Preludes for solo cello

To be introduced by the performer.

Tatu Kauppinen cello**Johann Sebastian Bach** Cello Suite No. 4 in E flat major, BWV 1010*Prélude**Allemande**Courante**Sarabande**Bourrée I**Bourrée II**Gigue*

Musicologist James Liu points out that Suite number four is somewhat similar to that of number three as it too draws on the *Bourrée*. To some extent this suite also resembles Suites number five and six – particularly in relation to its advanced level of 'contrapuntal density and its sense of untrammelled imagination'.

In this suite musical ideas are stretched and extended as we go along and reflection grows further – particularly with the *Sarabande*. The opening *Prelude* serves to loosen up our mind straight away by resorting to repetitive arpeggios and complex phrases. Yet, the following *Allemande* and *Courante* restore a sense of simplicity – perhaps even as some form of aural reassurance. Indeed, the 'stately' *Sarabande* may be welcome as an optimistic note with a melodic line flowing uninterrupted. The two *Bourrées* remind us of the traditional 'call and response', while 'the quirky rhythms of the *Gigue* confirm that this is new ground, deeper in its multi-instrument contrapuntal allusions, more ambitious in scope and depth'.

Tatu Kauppinen cello**Johann Sebastian Bach** Cello suite No. 5 in C minor BWV 1011*Prelude**Allemande**Courante**Sarabande**Gavotte 1**Gavotte 2**Gigue*

We go into the depth of cello sonorities when listening to this solo suite by Johann Sebastian Bach. The cellist is alone. The music, on the other hand, contains three to four voices which the cellist has to bring out as clearly as possible.

For this suite, the A string – the highest, is tuned one note lower. Such retuning creates unusual reverberations of the lower strings which may be employed to create countless new effects.

A meditative composition, it belongs to the six cello suites composed between 1717 and 1723, when Bach was only in his early thirties. Yet, by now, all six have acquired a very special place in the solo repertoire of European classical music. All have more or less the same structure of alternating between slow and fast movements, which was borrowed from the practice of dance. Yet, each suite has its own unique features.

Suite number five opens with a *Prelude* which is actually a Prelude and Fugue. Right from the start we are exposed to the voluminous sound and virtuosic expressions of the retuned cello. These eruptions then give way to an elegant dialogue between two voices in the Fugue. The following *Allemande* is a reflective section that opens up the serious and dignified space claimed by this suite – that character is established by allowing each of the four voices to be fully heard. The *Courante* that comes next is more compact and direct – reminding us of an energetic dance. A more reflective stance is taken in the *Sarabande*, as distinct phrases are played and no chords are used. Indeed – multiplicity of voices, the polyphony, is paramount. We may imagine various voices floating in the air – the relationships among them may be the key to their effect. This Sarabande is considered by many to be uniquely beautiful in its simplicity. Two *Gavottes* follow. The first begins in a festive, tuneful and light mood. Then the structure opens up to allow more free conversation among the three voices. The second Gavotte, in triple meter, is more flowing. The suite ends with an affirmative *Gigue*. In spite of its brevity, the finale offers broad and confident lines which may evoke a sense of acceptance and perhaps even reverence.

In YouTube we can see at least one example of a renowned cellist playing this suite with his eyes closed. It is tempting to speculate about the reason. Is closing one's eyes helpful in excluding all external stimuli coming towards the playing musician? Is it part of seeking a musical form of solitude when relaying such a demanding musical message?

Natalie Clein cello

Harold Arlen Somewhere over the Rainbow

This renowned melody was written by Harold Arlen (1905-1986) for the movie *The Wizard of Oz*, in which it was sung by Judy Garland as Dorothy. The song was number one on the "Songs of the Century" list compiled by the Recording Industry Association of America and the National Endowment for the Arts. It was even adopted (along with Irving Berlin's "White Christmas") by American troops in Europe in World War II as a symbol of the United States. It was arranged for a cello duet by Levent Altuntas.

Kiki Skinner cello, **Natalie Clein** cello

COULD YOU BE AN ANGEL?

PICMF

Head to page 40 for more details



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IN CONVERSATION WITH ROB RINDER

3

Friday | 30 August | 5.30pm

St Mary's Church, Swanage

Why is music important in our lives?
Natalie Clein talks with Rob Rinder

No interval, event will end c.6.30pm

BEGINNINGS

Friday | 30 August | 7pm

St Mary's Church, Swanage

4

BEGINNINGS

Ludwig van Beethoven Piano Trio No. 1 in E flat major Op. 1
Improvisation Henning Kraggerud violin, Aoife Ní Bhriain violin
Stuart MacRae Chaidh mo Dhonnachadh 'na bheinn
 (Earth, Thy Cold is Keen)
Robert Schumann Songs from 'Frauenliebe und leben'
 (A Woman's Love and Life)

Felix Mendelssohn String Quintet No. 2 in B flat major, Op. 87

Concert ends c.9pm

Ludwig van Beethoven Piano Trio No. 1 in E flat major Op. 1

*Allegro
 Adagio cantabile
 Scherzo. Allegro assai
 Finale. Presto*

Ludwig van Beethoven (1770–1827) waited until he was twenty five years old before submitting the scores of three piano trios for publication as 'opus 1'. He had composed other pieces before but had considered those not substantial enough.

Tonight we listen to the first: number 1 Opus 1. Musicologist Kai Christiansen suggests that this first trio 'is warm and witty, possibly Haydnesque, the second trio is more sensuous in the manner of Mozart, and the third is dark and smouldering, unmistakably Beethoven'. One can see that the young Beethoven was not simply kicking against tradition: he openly acknowledged the importance of his predecessors: Haydn and Mozart, through the music of his first and second trios. However, Beethoven did have his own say when he expanded the range of harmonies allowed, and considerably augmented the sense of 'harmonic progression'.

The *Allegro* that opens Trio number 1 is charged with 'exuberant vivacity' as it unfolds through the classical sonata form of a two-themes structure. The second movement, the *Adagio cantabile*, is Beethoven's first presentation of his ability to offer a song-like message that is calm and moving, flowing within a transparent texture – a song akin to Mozart's classical second movement tunes. Then comes Beethoven's own innovation: the *Scherzo. Allegro assai*, as an added third movement. This addition is described as '... far more of a robust peasant dance than a French minuet'. This scherzo is saturated with a sense of impatience, perhaps alluding to the urge of the young composer to break free from some established constraints. That feeling of urgency continues in the *Finale. Presto* – the last movement. This is a joyous Rondo form with the usual major theme being repeated every time a new one is introduced. Yet, here the major theme evolves out of one that reflects the melody heard already in the first movement. The cycle as a whole creates a 'genial, vivacious and virtuosic' fanfare – joyfully announcing the arrival of the new'.

Nurit Stark violin, **Natalie Clein** cello, **Einav Yarden** piano

Improvisation

Henning Kraggerud violin, **Aoife Ní Bhriain** violin

Stuart MacRae Chaidh mo Dhonnachadh 'na bheinn
 (Earth, Thy Cold is Keen)

To be introduced by the performers.

Lotte Betts-Dean mezzo Soprano, **Priya Mitchell** violin, **Einav Yarden** piano

Robert Schumann Songs from 'Frauenliebe und leben'
(A Woman's Love and Life)

To be introduced by the performers.

Lotte Betts-Dean mezzo Soprano, **Einav Yarden** piano

Felix Mendelssohn String Quintet No. 2 in B flat major, Op. 87

Allegro vivace

Andante scherzando

Adagio e lento

Allegro molto vivace

'Though not an artwork in the highest sense, it is still an exercise in forms and the representation of ideas. Here you have the reason why I have written so many compositions which have not and never should be printed.' Believe it or not, this is Mendelssohn's own view of this Quintet as recorded by a contemporary named J.C. Lobe.

Well, history seems to have begged to differ. Felix Mendelssohn (1809–1847) wrote this quintet in 1845 – two years before his early death. Nowadays this quintet is appreciated 'as a strong chamber work from the latter end of the composer's life' when the composer was struggling with 'the growing pains of ... freeing himself from contrapuntal writing and classical embellishments and pursuing more overt and dramatic expression.'

Indeed, the opening movement, the *Allegro vivace*, is rather intense with thundering tremolos storming through. These are softened by lighter triplets leading to the rise of a gentler motif, which proves to be only a temporary relief. Soon gentleness is taken over by a rush back to a vigorous coda. The following *Andante scherzando* is slow, retaining the character of a Scherzo. It is described as 'mixing a light, courtly waltz theme with moments of devilish pizzicato'. No frills are offered in the third movement – the *Adagio e lento*. These are the composer's sober and deeply sad moments dedicated to intense reflection carried through an 'insistent' rhythm which reaches its peak towards the end. It was the final *Allegro molto vivace* that appears to have given rise to Mendelssohn's dissatisfaction with the quintet as a whole. Yet, in retrospect, this movement seems to some to inject a sense of energy back into the proceedings, 'serving up the most blazing rhythms yet for a rapid dash towards the finish line.'

Priya Mitchell violin, **Aoife Ní Bhriain** violin, **Henning Kraggerud** viola,
Brett Dean viola, **Natalie Clein** cello

VIOLIN EXTRAVAGANZA

Saturday | 31 August | 11am

St Peter's Church, Church Knowle

VIOLIN EXTRAVAGANZA

Wolfgang Amadeus Mozart String Duo No. 1 in G major for violin and viola K. 423

Irish Folk Fiddle Improvisation

Miklós Rózsa Sonata for two violins Op. 15

Sándor Veress Sonata for violin solo

No interval, concert ends c. midday

Wolfgang Amadeus Mozart String Duo No. 1 in G major for violin and viola K. 423

Allegro

Adagio

Rondeau: Allegro

An act of sheer generosity? Perhaps. In 1783, a mere twenty-seven-year-old, Wolfgang Amadeus Mozart (1756–1791) certainly took on an unusual job. Michael Haydn, the brother of the revered Joseph Haydn, had been commissioned to write six duets for violin and viola for a notable Archbishop, but, alas, the composer suddenly fell ill. What to do? We do not know exactly how Mozart was chosen but having been the protégé of the famous brother (called 'Papa Haydn') might have played a part. Not only was Mozart already known to the Haydn brothers, he was also famous for being remarkably quick at improvising charming music. Yes, speed was of the essence: if these six duets were not all completed in time, Michael Haydn would have lost considerable fees. At a stroke, the young Mozart got going: sleeves rolled up, and lo and behold – two outstanding trios were produced. We do know that the Archbishop seems to have failed to notice the surreptitious change of musical hand behind the musical notes, and all the fees were fully paid – to Michael Haydn. Of course. In this concert we listen to the first of the six duets K.423. Considered a relatively lightweight composition, this duet nevertheless does have its own musical merit, as the emerging dialogue between the two performing instruments lends the whole piece its own sense of completeness.

Priya Mitchell violin, **Henning Kraggerud** viola

Irish Folk Fiddle Improvisation

Aoife Ní Bhriain violin

Improvisation

Aoife Ní Bhriain violin, **Nurit Stark** violin

Miklós Rózsa Sonata for two violins Op. 15

Allegro risoluto
Leneto assai
Vivo giocoso

Miklós Rózsa (1907–1945) originally wrote the Sonata for two violins op. 15 in 1933, but the work was slightly revised twice until the 1973 version presented here. The work consists of three movements. Hungarian flair, typical of Rózsa's music, is most evident in the scherzo, which also functions as the finale – *Vivo giocoso*. Although scored for only two violins, the work produces an impressive sonority, for it is music highly tailored for the violin.

Aoife Ní Bhriain violin, **Nurit Stark** violin

Sándor Veress Sonata for violin solo

Allegro
Adagio
Allegro molto

Hungarian folk music and non-tonal approaches are related to one another in this sonata. This composition was written by Sándor Veress (1907–1992), a Swiss composer of Hungarian origin. Veress studied and later taught at the Franz Liszt Academy in Budapest. Among his teachers were Zoltán Kodály, with whom he studied composition, and Béla Bartók, with whom he studied piano. Among the composers who studied under him were György Ligeti, György Kurtág, Heinz Holliger, Heinz Marti, Jürg Wyttenbach and Roland Moser. He wrote numerous chamber music pieces and symphonic works. Veress was awarded various prizes in 1949 and 1985 in Hungary, and in 1976 in Switzerland. All these sources are notable for their influences on the composer. To be introduced by the performer.

Nurit Stark violin

FATHERS AND THEIR CHILDREN

6

Saturday | 31 August | 4pm

St Mary's Church, Swanage

FATHERS AND THEIR CHILDREN

Improvisation Henning Kraggerud violin and Alma Kraggerud violin

Ralph Vaughan-Williams Three Vocalises: Prelude

Sally Beamish Buzz

Johann Sebastian Bach Fantasia from the Fantasia and Fugue in D minor BWV 903

Carl Philipp Emmanuel Bach Fantasy in E flat major Wq.58 No. 6

Carl Philipp Emmanuel Bach Piano sonata in C minor Wq.65 No. 31

Joseph Haydn Piano sonata in C major, Hob. XVII/50

No interval, concert ends c.5.05pm

Improvisation

Henning Kraggerud violin, **Alma Kraggerud** violin

Ralph Vaughan-Williams Three Vocalises: Prelude

Ralph Vaughan-Williams (1872–1958) composed this set of three brief vocalises for soprano and clarinet. In this concert the latter is played on the viola. The whole set comprises a *Prelude*, *Scherzo*, and *Quasi menuetto*, but only the first – the *Prelude*, is performed on this occasion. This *Prelude* is otherworldly, with flowing phrases and chromatic melodic lines. Some listeners may wish to know that the *Scherzo* is a contrast to the *Prelude* in its playfulness, while the *Quasi menuetto* is said to make an attractive ending to the set. All were composed in 1958, not long after the composition of the *Ten Blake Songs* for voice and oboe, during the final year of the composer's life.

Lotte Betts-Dean soprano, **Brett Dean** viola

For more information about our performers please go to page 27

Sally Beamish Buzz

Here are the composer's own words about this song noting that this piece is 'dedicated to my son Laurie, then aged 4, who was passionate about bees. Both the voice and the viola extend vowels and consonants in the poem to create bee sounds.' It was written as part of the Emily Dickinson Project, and first performed by Mary Weigold with the Composers' Ensemble on May 22nd 1993 at Plymouth Arts Centre. The text is the following:

His Feet are shod with Gauze –
His Helmet, is of Gold,
His Breast, a Single Onyx
With Chrysophrase, inlaid.

His labour is a chant
His Idleness – a tune
Oh, for a bee's experience
Of Clover, and of Noon
Emily Dickinson

Lotte Betts-Dean soprano, **Brett Dean** viola

Johann Sebastian Bach Fantasia from the Fantasia and Fugue in D minor BWV 903

The term 'Fantasia' usually denotes a free piece – one that allows the composer freedom of structure that may be less acceptable otherwise. This Fantasia and Fugue is a work for harpsichord by Johann Sebastian Bach (1685–1750). Bach probably composed it during his time in Köthen – from 1717 to 1723. The piece was already regarded as a unique masterpiece during his lifetime, and it is now often played on the piano. More than 30 different manuscript copies of the piece survive from the 18th and early 19th centuries. Because of significant differences in details, which cannot be traced back to a common basic shape, it is assumed that Bach himself composed the various different versions of the work that are in circulation. The Fantasia itself has three sections: *Toccata*, *Arpeggio* and *Recitative*. As noted, being parts of a Fantasia, these subtitles still left the composer considerable scope for improvising the details.

Einav Yarden piano

Carl Philipp Emmanuel Bach Fantasy in E flat major Wq.58 No. 6

Carl Philipp Emanuel Bach (1714 – 1788) was the fifth child and second surviving son of Johann Sebastian Bach and Maria Barbara Bach. In Wikipedia we find that during his own lifetime C.P.E. Bach was 'an influential composer, working at a time of transition between his father's Baroque style and the Classical style that followed it. His personal approach was recognised as expressive and often turbulent, known as '*empfindsamer Stil*' or 'sensitive style'. He applied the principles of rhetoric and drama to musical structures. His dynamism stands in deliberate contrast to the more mannered gallant style also then in vogue. Being one of those free pieces this Fantasy does not have clear movements.

Carl Philipp Emmanuel Bach Piano sonata in C minor Wq.65 No. 31

Allegro assai ma pomposo (opulent)
Andante patetico (moving)
Allegro scherzando (playful)

In this sonata, by the same composer, listeners may discern the echoes of the 'call and response' style lingering into what we now call the 'symmetric phrase' – a hallmark of the classic period in music. The titles of the three movements of this sonata are more or less self-explanatory, but we may consider changes that emerged in the use of some of the original Italian words these days. Nowadays, the title of the first movement, *Allegro assai ma pomposo*, may be read as 'very fast but opulent'. The title of the second movement, *Andante patetico*, is probably not as close to the English 'slow and pathetic' as it is to 'slow and emotionally moving'. The final *Allegro scherzando* may well be read now as 'Fast and playful'.

Joseph Haydn Piano sonata in C major, Hob. XVII/50

Allegro
Adagio
Allegro molto

Joseph Haydn (1732–1809) was eighteen years younger than C.P.E. Bach (1714–1788) and was clearly influenced by him, particularly by the latter's 'Essay on the true art of playing keyboard instruments'. At the same time,

Haydn also cherished new talents such that of Mozart (1756-1791) who was twenty four years younger than him. Perhaps there was a good reason why he earned the affection conveyed by his nickname, ‘Papa Haydn’. Inter-generational influences seem to have been very important during the period of transition from the Baroque to the Classical eras.

Musicologist Orrin Howard notes that in this sonata Haydn balances with enormous skill the graces of Mozart with the tensions of C.P.E. Bach, and through it all is very much his own (great) man.’ In the first movement – the *Allegro*, Haydn lets go of the established contrasts between the two leading themes. Instead, he creates his own structure and lets it flow from the initial material he presents. ‘... harmonic colour is primary, particularly in a development section that begins in a minor key, finds its way to A-flat major, then to A-minor before returning home to C-major.’ The second movement is based on a melody that Haydn had composed earlier, but here the composer allows himself the freedom of an improvisatory approach to produce ‘an expressive, ornate *Adagio*’. The last movement – *Allegro molto*, ‘...dances with Haydn’s characteristic verve and humour’. ‘...filled, as it is, with Haydnesque surprises and harmonic elegances, fully formed and satisfying.’

Einav Yarden piano

IN CONVERSATION WITH JUDGE THEODORE MERON **7**

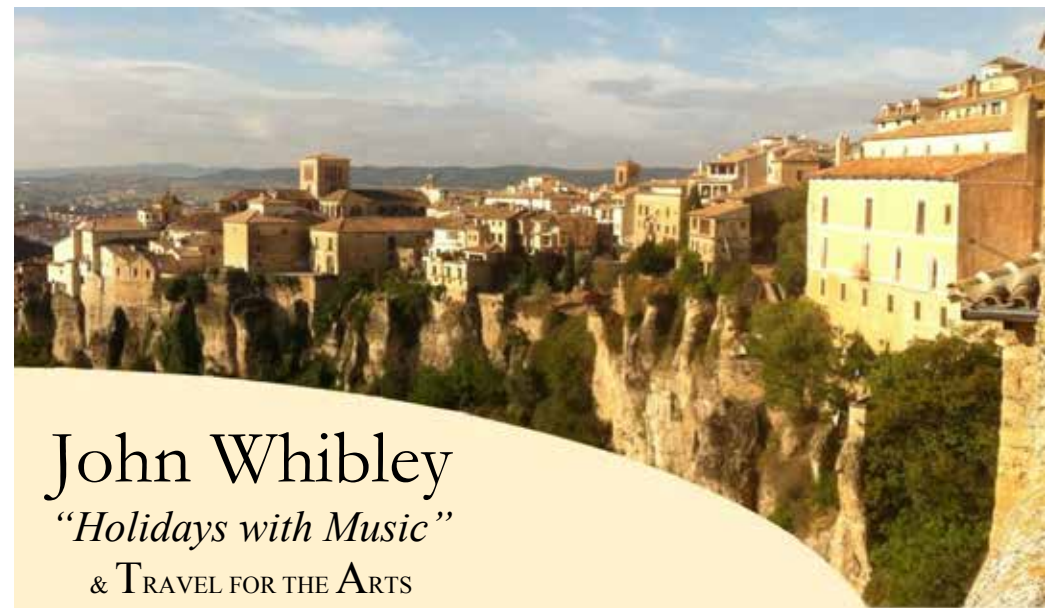
Saturday | 31 August | 6pm

St Mary’s Church, Swanage

Natalie Clein talks with Judge Theodore Meron about his life experience and love of music, especially Schubert

No interval, event will end c.7pm

For more information about our performers please go to page 27



John Whibley

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YOUTH AND EXPERIENCE - JOY AND REFLECTION



Saturday | 31 August | 7.30pm

St Mary's Church, Swanage

YOUTH AND EXPERIENCE - JOY AND REFLECTION

Franz Schubert String Trio in B flat major, D471

Franz Schubert String Trio in B flat major, D581 last movement

Brett Dean "I Starred Last Night, I Shone" World Premiere'

Franz Schubert Auf dem Strom D943 Op. 119

Mendelssohn String Octet in E flat major, Op. 20

Concert ends c.9.30pm

Franz Schubert String Trio in B flat major, D581

Rondo: Allegretto

Here is an early budding of a style positioned between the Classical era and the Romantic one by a relatively young man. Franz Schubert (1797-1828) wrote this trio in 1817 when he was only twenty years old. Youth was on his side and what he lacked in experience he might have offered through a rare talent to take on the experience of previous musicians and marry it with that of his own time. The opening movement, *Allegro moderato*, is written as a brief sonata form. Musicologist Blair Johnston suggests that the various 'chromatic twists', the 'harmonic motion', and the 'rich ornamental figuration' all add up to 'perfectly legible signatures' of the Schubertian style that emerged later on. The following *Andante* is described by him as 'both graceful and humorous' in spite of a brief episode that appears in the minor key in the middle. During the trio section of the *Menuetto Allegretto* the viola is allowed to take centre stage for a while, but as we move into the *Rondo: Allegretto*, the violin once again asserts itself as the real leader.

Nurit Stark violin, **Henning Kraggerud** viola, **Natalie Clein** cello

Brett Dean "I Starred Last Night, I Shone" World Premiere'
(new version for mezzo soprano and string trio)

This world premiere will be introduced by the performers.

Lotte Betts-Dean soprano, **Nurit Stark** violin, **Brett Dean** viola,
Natalie Clein cello

Franz Schubert Auf dem Strom D943 Op. 119

A man is sitting 'by the river' ('Auf Dem Strom') saying farewell, and not only to his lover. He is preparing himself to give up life itself and meet 'her gaze' in the 'sacred distance' of the stars. Franz Schubert (1797-1828) set this poem of five verses to music during March 1828. By the autumn of that year he himself passed away. In the original score Schubert indicated that this piece should be performed by a tenor, a piano and 'a horn or a violincello'. Yet, various versions do exist. The present choice of mezzo soprano, cello and piano is an accepted one. Listening to the song itself, many have noticed the quotation of the funeral march from Beethoven's *Eroica* symphony in the second verse. That reference has led scholars to wonder whether the man singing this painfully longing 'Lied' is actually Beethoven himself. We may not know for sure, but we are very certain of Schubert's admiration for Beethoven. The lyrics were written by Ludwig Rellstab (1799-1860) who might have actually given the original texts to Beethoven. Be that as it may, the harmonies are as Schubertian as can be – dense and dark, resolving towards the end into that 'sacred distance of the stars'.

On the River

English translation © Richard Wigmore

- | | |
|---|--|
| <p>1. Take these last farewell kisses,
and the wafted greetings
that I send to the shore,
before your foot turns to leave.
Already the boat is pulled away
by the waves' rapid current;
but longing forever draws back
my gaze, clouded with tears.</p> | <p>2. And so the waves bear me away
with relentless speed.
Ah, already the meadows
where, overjoyed, I found her have disappeared.
Days of bliss, you are gone for ever!
Hopelessly my lament echoes
round the fair homeland
where I found her love.</p> |
|---|--|

3. See how the shore flies past,
and how mysterious ties
draw me across
to a land by yonder cottage,
to linger in yonder arbour.
But the river's waves rush onwards,
without respite,
bearing me on towards the ocean.

5. If my wistful, roaming eyes
can no longer descry the shore,
I shall look up to the stars
there in the sacred distance.
Ah! By their gentle radiance
I first called her mine;
there, perhaps, O consoling fate,
there I shall meet her gaze.

Lotte Betts-Dean mezzo soprano, **Natalie Clein** cello, **Einav Yarden** piano

4. Ah, how I tremble with dread
at that dark wilderness,
far from every cheerful shore,
where no island can be seen!
No song can reach me from the shore
to bring forth tears of gentle sadness;
only the tempest blows cold
across the grey, angry sea.

Mendelssohn String Octet in E flat major, Op. 20

Allegro moderato ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

Ah, youth! Sixteen years old, to be precise. How many teens can create music that would still be performed close to two hundred years later? Indeed, Felix Mendelssohn (1809-1847) was recognised as a child prodigy early on. For some, his melodies always remain a source of wonderment. Yet, there is even more to his music. In 1825, when this octet was written, the most established form of chamber music was the string quartet. Indeed, one can see the overall structure of this four movements composition adhering to the formula of the string quartet: fast, slow, intermediate, very fast. Mendelssohn was one of the first to focus attention on a larger yet still chamber ensemble.

On the other hand, some may hear various echoes of Mendelssohn's larger orchestral overture – the 'Midsummer Night's Dream' in this octet. The sonic effects of very brief rapid musical phrases may come to mind particularly during the first movement – the *Allegro moderato ma con fuoco*. Of course, this octet does not end there. The following *Andante* is turning more inwardly with incessant background rhythms intensifying the deeply melodious lines.

The title of the third movement, *Scherzo: Allegro leggierissimo*, may be almost misleading. The conventional Minuet-Trio-Minuet form is retained, but just wait for the middle Trio section. Right inside this movement is hidden a gem of a dream. As Mendelssohnian as can be – the young composer simply sings. Alas, this movement ends almost incomplete, unresolved. Where do we go from here?

The final movement, the *Presto*, does not lose time over such questions. Surely, we are alive! Musical fragments start flying all over the place – shorter, faster, breathless: the romp towards an exciting big and final hoorah builds up through many chopped up sequences until the very end of a really big bang. The optimism of youth? Perhaps.

However, this last movement also contains a repetition of motifs from the previous *Scherzo: Allegro leggierissimo*. Such a reiteration can be seen as an early precursor for the late 19th century interest in 'cyclical' structures – ones that enhance a sense of musical cohesion. Conrad Wilson summarizes the overall impact of this octet when noting that 'Its youthful verve, brilliance and perfection make it one of the miracles of nineteenth-century music.'

Henning Kraggerud viola, **Alma Kraggerud** violin,
Aoife Ní Bhriain violin, **Priya Mitchell** violin, **Nurit Stark** violin,
Brett Dean viola, **Tatu Kauppinen** cello, **Natalie Clein** cello

FRIENDSHIP THROUGH GENERATIONS

9

Sunday | 1 September | 11.30am

St James' Church, Kingston

FRIENDSHIP THROUGH GENERATIONS
Concert dedicated to Tony Viney

Antonín Dvořák Selection from Four Romantic pieces – Terzetto For 2
Violins and Viola in C, Op. 74 B.148

Robert Schumann Mary Stuart Songs Op. 135 for string quartet
(arranged by Brett Dean)

Felix Mendelssohn String Octet in E flat major, Op. 20

No interval, concert ends c.12.45pm

Antonín Dvořák Selection from Four Romantic pieces –
Terzetto For 2 Violins and Viola in C, Op. 74 (B.148)

Scherzo

The whole Terzetto in C major, Op. 74 (B. 148), is a delightful chamber work composed by the Czech composer Antonín Dvořák (1841–1904), which was published in 1887. Dvořák wrote this piece of four movements for two violins and a viola over a period of only seven days.

In this concert we shall listen only to the third movement, the *Scherzo: Vivace — Trio: Poco meno mosso*. This vivacious movement is said to ‘showcase cross-rhythms commonly found in Dvořák’s music’. As is often the case, the middle section, the peaceful ‘trio’, presents a contrast to the outer more lively sections. The whole Terzetto includes also the Introduzione: *Allegro ma non troppo, Larghetto*, and the Tema con Variazioni.

Henning Kraggerud violin, **Alma Kraggerud** violin, **Nurit Stark** viola

Robert Schumann Mary Stuart Songs Op. 135 for string quartet
(arranged by Brett Dean)

Not everyone remembers that Mary, Queen of Scots was also a poet. Yet, Robert Schuman (1810–1856) was well aware of the artistic abilities of that tragic figure. Graham Johnson explains that ‘her poetry enabled her to speak in her own words. For her supporters she was a martyr, to her enemies an adulteress and murderer. Even after a quarter of a century these camps tended to divide along Catholic and Protestant lines....’

‘The span of the cycle is twenty-six years in a woman’s life – many more than that of his cycle named ‘Frauenliebe und leben’, (‘A Woman’s Love and Life’, performed in this festival on Friday evening, OM). There is no reference here to love between man and woman, nor to any of the Queen’s three husbands, the source of controversy surrounding her life, as well as of the accusations against her. Instead, we see a young girl devoted to her adopted land of France, a young mother concerned for the legacy of her son, a proud imprisoned queen forced to write a pleading letter, the same prisoner some years later renouncing hope in life and, finally, praying before a fearful death. This is certainly an extraordinary Frauenliebe expunged of the Liebe that was at the heart of Mary Stuart’s tragedy’.

Lotte Betts-Dean mezzo soprano, **Priya Mitchell** violin,
Aoife Ní Bhriain violin, **Brett Dean** viola, **Tatu Kauppinen** cello

Felix Mendelssohn String Octet in E flat major, Op. 20

Allegro moderato ma con fuoco

Andante

Scherzo: Allegro leggierissimo

Presto

Ah, youth! Sixteen years old, to be precise. How many teens can create music that would still be performed close to two hundred years later? Indeed, Felix Mendelssohn (1809–1847) was recognised as a child prodigy early on. For some, his melodies always remain a source of wonderment. Yet, there is even more to his music. In 1825, when this octet was written, the most established form of chamber music was the string quartet. Indeed, one can see the overall structure of this four movements composition adhering to the formula of the string quartet: fast, slow, intermediate, very fast. Mendelssohn was one of the first to focus attention on a larger yet still chamber ensemble.

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Henning Kraggerud viola, **Alma Kraggerud** violin, **Aoife Ní Bhriain** violin,
Priya Mitchell violin, **Nurit Stark** violin, **Brett Dean** viola,
Tatu Kauppinen cello, **Natalie Clein** cello

YOUTH AND EXPERIENCE

THE PERFORMERS

NATALIE CLEIN OBE CELLO & ARTISTIC DIRECTOR



Neda Navvaei

Described by the Times as ‘mesmerising’ and ‘soaringly passionate’, British cellist Natalie Clein has built a distinguished career, regularly performing at major venues and with orchestras worldwide. In 2021, Natalie was awarded an OBE for her services to music.

She records regularly for Hyperion and has received a Diapason d’Or, Gramophone disc of the month and a Brit award for past recordings. In 2024 she will feature on a disc of Brian Elias’s works for strings, playing L’Innominata which was written for her and commissioned by PICMF.

She is regularly invited to work with major orchestras worldwide including Philharmonia, Hallé, Orchestre National de Lyon, and has performed with conductors including Sir Mark Elder, Sir Roger Norrington, Heinrich Schiff and Daniel Harding.

Major engagements in recent seasons have included recital tours of Australia, North and South America and Ireland. In January 2024 she premiered a new concerto written for her by Deidre Gribbin with the Ulster Orchestra and David Brophy, and later in that season performed Tavener’s Svyati with the BBC singers.

In recital she appears frequently with artists including Marianna Shirinyan, Cedric Pescia, Christian Ihle Hadland, Einav Yarden, Nurit Stark and Anthony Marwood. She has also worked with

Martha Argerich, Ian Bostridge, Simon Keenlyside, Imogen Cooper, Isabelle Faust and leif Ove Andsnes. She has a regular partnership with the singer Ruby Hughes and Julius Drake; ‘Tre Voce’ and will appear with them in the 24/25 Southbank chamber music series at the QEH. Other upcoming highlights is a recital in the chamber music series at the Wigmore Hall, the complete Bach Suites in the newly formed Wigmore series in Dublin, further recitals and concertos in Denmark, Switzerland, Italy, Germany and the UK.

She has also been involved in cross-disciplinary projects with the dancer Carlos Acosta, writer Jeanette Winterson and director Deborah Warner amongst others.

She has curated series for BBC Radio 3 and King’s Place’s. Since 2019 has been Professor of Cello at the Rostock Academy of Music in Germany. She is also a visiting Professor of Cello at the Royal College of Music and appears in masterclasses and juries worldwide.

Born in the United Kingdom, Natalie came to widespread attention when she won both the BBC Young Musician of the Year and the Eurovision Competition for Young Musicians in Warsaw – the only ever British winner.

She studied with Heinrich Schiff in Vienna and plays the ‘Simpson’ Guadagnini cello of 1777.

LOTTE BETTS-DEAN

MEZZO SOPRANO



Lotte Betts-Dean is an Australian mezzo soprano based in the UK with a wide ranging repertoire and a passion for curation and programming. Praised by The Guardian for her “irrepressible sense of drama and unmissable, urgent musicality”, Lotte is equally at home in chamber music, art song, early music, opera and narration, with a particular focus on new music, having premiered over 30 works. Lotte was elected as Associate (ARAM) of the Royal Academy of Music in 2022, after completing an MA with Distinction in 2016. She previously completed a BMus at Melbourne University Conservatorium.

Recent operatic engagements include Shlomowitz Electric Dreams (Grand Théâtre de Genève/ Ensemble Contrechamps) Handel Theodora (Muziekgebouw Amsterdam) and Dean Hamlet (State Opera of South Australia/Adelaide Festival), and upcoming engagements include Weinberg Die Passagierin (Bayerische Staatsoper) and recitals at Wigmore Hall, Oxford Song, Kühlhaus Berlin and CentroCentro Madrid.

Lotte has appeared at festivals across the UK, Europe and Australia, including Aldeburgh, St Magnus, Cheltenham, Buxton, Leeds Lieder, West Cork Chamber Music Festival, Musica Sacra Maastricht, Festspiele Mecklenburg-Vorpommern, Festival Musique en Ecrins, International Bach Festival Las Palmas, Australian Festival of Chamber Music and Dark Mofo.

Lotte was Associate Artist with Southbank Sinfonia and Ensemble x.y, and is a Young Artist alumnus of Britten Pears Arts (2022), City Music Foundation (2017) Musicians Company (2018) and Oxford

Lieder (2019). She is a regular collaborator with various chamber groups, including EXAUDI Vocal Ensemble, Explore Ensemble, Ligeti Quartet and Marsyas Trio. She is also a regular guest with the Choir of His Majesty's Chapel Royal and has recorded several film and television soundtracks with London Voices. Awards include the 2020 ROSL Competition Overseas Prize, 2019 Oxford Lieder Young Artist Platform, the inaugural Musicians Company New Elizabethan Award (2018) and the 2017 Peter Hulsen Orchestral Song Prize.

Lotte's most recent album, a collaboration with Scottish composer Stuart MacRae, was released on Delphian Records this July. She has also recorded for Naxos, BIS, Tall Poppies and Ensemble Q Live.

Lotte is an Ambassador for Donne, a collective of artists supporting women in music.

BRETT DEAN

COMPOSER CONDUCTOR VIOLA



Bettina_Sroess

Brett Dean was born and studied in Australia before moving to Germany. He was a member of the Berlin Philharmonic for fourteen years, during which time he began composing. His music is championed by many of the leading conductors and orchestras worldwide, including Sir Simon Rattle, Daniel Harding, Andris Nelsons, and Marin Alsop. Much of Dean's work draws from literary, political, environmental or visual stimuli, including a number of compositions inspired by artwork by his wife Heather Betts.

Dean began composing in 1988, gaining international recognition through works such as his clarinet concerto Ariel's Music (1995), which won a UNESCO Composers award, and Carlo (1997), inspired by the music of Carlo Gesualdo. In 2009 Dean won the Grawemeyer Award for his violin concerto The Lost Art of Letter Writing, and in June 2017 his second opera Hamlet was premiered at Glyndebourne Festival Opera to great acclaim, winning awards at the South Bank Sky Arts Awards and International Opera Awards. In 2022 Dean was awarded the Ivor Novello Award for Chamber Ensemble Composition for Madame ma bonne soeur, and in 2023 he won the Ivor Novello Award for Orchestral Composition for his Cello Concerto. Dean also appears with many of the world's leading orchestras, ensembles and festivals as a conductor and as violist, performing his Viola Concerto and chamber music.

In the 2024/25 season, Dean conducts the Australian National Academy of Music Symphony Orchestra and performs at the Australian Festival of Chamber Music, Hatfield House and the Purbeck International Chamber Music Festival, where Dean's I Starred Last Night, I Shone receives its world premiere in a new version for voice and string trio. Elsewhere, Dean conducts the Swedish Chamber Orchestra, Lapland Chamber Orchestra, and the Riot Ensemble. 2025 sees the Spanish premiere of Dean's In spe contra spem by the Orquesta Nacional de España.

Dean was Composer in Residence of the London Philharmonic Orchestra from 2019-2023, and at the Wigmore Hall for the 2023/24 season.

TATU KAUPPINEN

CELLO



Tatu Kauppinen, born in 2000, stands as one of the most prominent Finnish cellists of his generation. His musical journey has brought him into the prestigious Karajan Academy of the Berlin Philharmonic, where he started his studies in February 2023. Tatu Kauppinen won the first prize in Finland's nationally renowned Turku Cello Competition in 2022. He was also awarded the audience prize and a special prize for the best performance of the competition's commissioned piece.

Known as a dedicated and passionate chamber musician, he has performed at various festivals across Finland and the Europe, including the Kuhmo Chamber Music Festival, Festival de Pâques Aix-en-Provence, and Naantali Music Festival.

Tatu grew up in a family of musicians and started his cello studies at the age of 7 at the Central Helsinki Music Institute. From there he continued to the Sibelius Junior Academy, and finally the Sibelius Academy's Bachelor programme. In addition to being a scholarship holder at the Karajan Academy and being mentored there by Martin Löhr, he is studying at the Hochschule für

Musik und Theater Rostock under the guidance of Prof. Natalie Klein. His previous teachers include Helli Seppä, Tuomas Lehto, Hannu Kiiski, and Marko Ylönen.

He has been deeply influenced by masterclasses with artists such as Arto Noras, Ola Karlsson, Nils Mönkemeyer, and the Meta4 Quartet. As a soloist, he has appeared with orchestras such as the Turku Philharmonic Orchestra, Norddeutsche Philharmonie Rostock, Ostrobothnian Chamber Orchestra and Joensuu City Orchestra. In the fall of 2024, he will perform as soloist with the Karajan Academy orchestra in Berlin. In addition to regularly playing in the cello group of the Berlin Philharmonic, Tatu has played with the Helsinki Philharmonic Orchestra and the Finnish Radio Orchestra, substituting for the position of principal cellist in both.

He plays a Pierre & Hippolyte Silvestre cello from 1838, generously loaned to him by a private donor.

ALMA KRAGGERUD

VIOLIN

HECTOR KRAGGERUD

PIANO

FRANZ KRAGGERUD

CELLO

Alma Serafin Kraggerud born October 2006, started violin at age 5. She received first prize at Virtuoso competition in Norway 2022 and was awarded The Norwegian soloist prize and audience prize. In Montpellier 2022 she received third prize in the international "Eurovision Young Musician" competition.

She has been soloist with the Norwegian Broadcasting Orchestra, Stavanger Symphony, Arctic Philharmonic, Wrocław Philharmonic and Trondheim Symphony Orchestra, and is now invited to Helsingborg Orchestra and Deutsche Kammerakademie Neuss.

She regularly performs in chamber music festival like, Oslo Chamber Music Festival, Bergen International Festival and Stavanger Chamber Music Festival with Andreas Brantelid, Marianna Shirinyan, Torleif Thedéen, Christian Hadland, Natallia Papova and others. Her current teachers are Dr. Robin Wilson and Bård Monsen.

Hector Serafin Kraggerud born July 2009, started piano at age 6. In 2019 he won first prize in Midgards Competition and the year after received first prize at UMM Norway's most important competition for youth. He is also winner in multiple international competitions like De Bach Au Jazz 2021 and Sardeal Talent Award in Portugal.

He has been soloist with orchestra in Saint-Saens piano concerto as well as in his fathers



Nikolaj Lund

triple concerto. Now for the third year he is in Klavertiltaket a program for the most talented pianists in Norway with teachers like, Helge Kjekshus, Håvard Gimse, Christian Hadland, Christopher Park.

His teacher is Marina Pliassova and he has played for Marianna Shirinyan, Peter Mate and Niklas Pokki.

Franz Serafin Kraggerud born February 2013, started cello age 5. he has been soloist with Oslo Philharmonic, Stavanger Symphony, The Norwegian Broadcasting Orchestra and was special invited to perform with David Geringas conducting his chamber orchestra in Berlin.

In the autumn of 2021 he received third prize in the "Nutcracker Competition" performing with the Moscow Philharmonic he was also awarded the international EMCY prize.

His teachers has been Kari Ravnan but he also receives lessons with Bjørg Lewis, Thorleif Thøeden and Louisa Tuck.

As a trio they are often invited to festivals with and without their father, Henning Kraggerud. This summer they are performing at Oslo Chamber Music Festival, and Virtuoso Belcanto Festival in Lucca.

HENNING KRAGGERUD

**VIOLIN
COMPOSER**

Norwegian violinist Henning Kraggerud is Artistic Director of the Arctic Philharmonic Chamber Orchestra. His extraordinary reach as an artist is a result of his versatility and passion for music, as well as the genuine quality to his playing and the beauty of his performances.

Kraggerud's eminence as a soloist and play/director have led to invitations to many of the world's orchestras, most recently the Royal Danish Opera Orchestra, Deutsche Kammerakademie Neuss, Vancouver Symphony, Toronto Symphony, Baltimore Symphony, Danish National Symphony, Tonkünstler Vienna, BBC Scottish Symphony, Tasmanian Symphony, and Macao orchestras. Highlights of past seasons include appearances at the BBC Proms, with the Los Angeles Philharmonic at the Hollywood Bowl, and the Orpheus Chamber Orchestra at Carnegie Hall.

Kraggerud regularly performs at major festivals and venues with recent appearances at Wigmore Hall, King's Place, Bruges Concertgebouw, Berlin Konzerthaus, and Budapest's kamara.hu festival, with artists such as Steven Isserlis, Joshua Bell, Lawrence Power, Leif Ove Andsnes, Håvard Gimse, Kathryn Stott, Natalie Clein, Christian Ihle Hadland, Christian Poltéra, and Jeremy Menuhin.

A prolific composer, Kraggerud's largest-scale work to date, Equinox: 24 Postludes in All Keys for Violin and String Orchestra, was commissioned, premiered, and recorded by the



Robert Romik

Arctic Philharmonic Chamber Orchestra with the composer as soloist. The work forms a musical counterpart to a story specially written by world-famous author Jostein Gaarder. Kraggerud's most recent composition, Romantartica, co-commissioned by the Arctic Philharmonic and the Tasmanian Symphony Orchestra – the world's most northern and most southernmost professional symphony orchestras – received its world premiere in Tromsø in February 2021 and its southern hemisphere premiere in Tasmania in May 2023.

Among Henning's eclectic discography is a Naxos recording of Mozart Concertos Nos. 3, 4, and 5 with the Norwegian Chamber orchestra. The disc included his own cadenzas and was awarded an ECHO Klassik Award. It was also Classic FM's Album of the Week, NDR Kultur's CD of the Week, Editor's Choice in Classical Music Magazine, and featured on BBC Radio 3's Record Review.

Passionate about musical education, Kraggerud is a Professor at the Norwegian Academy of Music and in 2015 became International Chair in Violin at the Royal Northern College of Music from where he received a Fellowship in 2017. His teaching and educational writings provide fascinating insights into his multi-faceted approach to music-making.

Kraggerud plays on a 1744 Guarneri del Gesù, provided by Dextra Musica AS, a subsidiary of Sparebankstiftelsen DNB.

PRIYA MITCHELL

VIOLIN



Stefan Brenner

'Priya Mitchell is one of the foremost violinists of her generation. This is not so much because of her impressive array of technical skills, or even her unfailing ability to find the appropriate style for each work. Rather, it's the intense high-profile characterisation she gives to each phrase she plays, combined with qualities of colour and vividness, excitement and passion which makes her playing so memorable.'

Priya Mitchell grew up in Oxford and studied with David Takeno at the Yehudi Menuhin School and with Zachar Bron in Germany. She was then chosen as the British representative of the European Concert Halls Organisation 'Rising Stars' Series, this success led to highly acclaimed tours and performances with, amongst others, the Royal Philharmonic Orchestra, BBC Symphony Orchestra, BBC Philharmonic Orchestra, Bournemouth Symphony Orchestra, English Chamber Orchestra, London Mozart Players, the Scottish Chamber Orchestra, the Royal Liverpool Philharmonic and the Philharmonia.

She has worked with many eminent conductors including Sir Andrew Davis, Yuri Temirkanov, Richard Hickcox, Emmanuel Krivine, Heinrich Schiff and Yan Pascal Tortelier. Abroad, Priya has worked with many orchestras including the

Belgian Radio and Television Philharmonic, Sinfonia Varsovia, the Polish Chamber Orchestra, Polish Radio Symphony Orchestra, the Australian Chamber Orchestra, the Moscow Philharmonic Orchestra, and the Deutsche Sinfonie-Orchester. As a recitalist and chamber musician she has performed extensively at international music festivals including Schleswig-Holstein, Schubertiade Schwarzenberg, Kuhmo, Lockenhaus, Risør, Heimbach, Ravinia, Lugano, Cheltenham, Bath, Stavanger and Trondheim.

This year sees the 17th anniversary of Priya's highly acclaimed Oxford Chamber Music Festival with the Latvian composer Peteris Vasks in residence. Her artistic directorship of this unusual and much acclaimed festival inspired The Daily Telegraph to call it 'a musical miracle.'

In the current season Priya performs Mendelssohn Violin Concerto D minor in Stockholm, Philip Glass violin concerto also in Stockholm, Schumann Concerto in Düsseldorf, Mozart Concertos in Munich and Piazzolla's Four seasons in Mecklenburg Vorpommern festival. She will also return to the Kuhmo Chamber Music Festival and many others.

JUDGE THEODORE MERON



ICTY photographer

Judge Meron has been a Judge and, between March 2012 and January 2019, was the President of the International Residual Mechanism for Criminal Tribunals (Mechanism). He was also a Judge and Presiding Judge of the Appeals Chambers of the International Criminal Tribunal for the former Yugoslavia (ICTY) and the International Criminal Tribunal for Rwanda (ICTR). He served a total of four terms as President of the ICTY and three terms as President of the Mechanism.

A leading scholar of international humanitarian law, human rights, and international criminal law, and of Shakespeare and the war, Judge Meron is the author of a dozen books and more than a hundred articles, including some of the books and articles that helped build the legal foundations for international criminal tribunals. His latest book, "Standing up for Justice: Challenges of Trying Atrocity Crimes" was published by the OUP in 2021.

He is a member of the Institute of International Law, member of the Council on Foreign Relations, a fellow of the American Academy of Art Sciences, and the recipient of numerous awards, honours, and medals, such as the Hudson Medal (ASIL) and the Haskins Prize (ACLS) as well as Officer of the French Legion of Honour, Grand Officer of the French National Order of Merit as well as Officer

of the Order of Merit of Poland. A past honorary President of the American Society of International Law and past Editor-in-Chief of the American Journal of International Law, he is Charles L. Denison Professor of Law Emeritus at NYU Law School and, since 2014, a Visiting Professor of Law at Oxford University, he is a Visiting Fellow at Mansfield College and Academic Associate of Bonavero Human Rights Institute and Honorary Fellow in Trinity College. In 2019, HM Queen Elizabeth II appointed him a Companion of the Most Distinguished Order of St. Michael and St. George (CMG) for service to criminal justice and international humanitarian law. He is a special adviser on International Humanitarian Law to the Prosecutor of the International Criminal Court. He has been a co-organiser of the ICRC-NYU since their foundation forty one years ago.

AOIFE NÍ BHRIAIN VIOLIN



Born in Dublin to a family of musicians, Aoife Ní Bhriain has established herself as a richly versatile musician, expert in both classical and folk music. Thanks to her musical heritage combined with her classical studies she has collaborated and performed with musicians such as pianist Eliso Virsaladze, fiddle player Martin Hayes, jazz guitarist Wolfgang Muthspiel and Oscar winning actor Tim Robbins. She is a member of the Goodman Trio with whom she has explored the manuscripts of the music collected around Ireland in the 1800's by Canon James Goodman. In 2021 Aoife joined forces with Welsh harpist Catrin Finch and the duo will release their debut album in October 2023.

Winner of the Bonn Óir Sean Uí Riada in 2010, Aoife has also won seven All Ireland titles as well as prizes in international violin and chamber music competitions. More recently Aoife qualified for the semi finals of the 2022 International Bach Competition in Leipzig and was awarded the Next Generation Award from the Arts Council of Ireland.

Aoife has a particular interest in solo violin works and curated a performance on the solo violin works of J.S. Bach and the improvisations of acclaimed Dublin fiddle player and soloist Tommie

Potts. She graduated with first class honours from the Hochschule fur Musik und Theater Leipzig in 2018 and plays on a violin by J.B. Vuillaume on generous loan as well as a Jurgen Manthey violin purchased through the Music Network Music Capital Scheme.

As well as performance, Aoife has recently branched out into media, and presents the Irish-language show Cúlúir ('Culture') on Irish TV channel TG4.

ROBERT RINDER KIKI SKINNER



Ollie Rosser

Rob Rinder is a barrister turned broadcaster and Sunday Times No.1 bestselling author.

His broadcast career began with Judge Rinder. His episode of Who Do You Think You Are won a BAFTA and, following on from this, his documentary series 'My Family, The Holocaust, and Me' and 'Holy Land our untold stories,' aired to wide critical acclaim. In 2020 Rob was awarded an MBE for his services to the Holocaust education and an honorary doctorate for his legal work. This year he received a Doctor of Literature from University College London for writing, teaching and advocacy in social equality.

Rob is a regular host on Good Morning Britain, co-hosts BBC Two's Amazing Hotels: Life Beyond the Lobby and most recently appeared in BBC Two's Rob and Rylan's Grand Tour, where he made his conducting debut in Venice. His new series Britain Behind Bars: A Secret History aired on Channel 4 this summer.

Rob's novels The Trial and The Suspect are inspired by his experiences as a barrister. He also writes on music, culture and history in the Evening Standard and the Jewish Chronicle and Rob is president of Orion Orchestra, a role which combines his passion for music with nurturing the next generation of the UK's best young musicians. He is also an Ambassador for Shelter and lectures on mediation, peace and coexistence.



Kiki is a 14 year-old cellist from Cambridge, UK. She attended the Royal Academy of Music Junior Department before joining The Yehudi Menuhin School (YMS) in September 2023. She studies with Una Cho on the cello and receives chamber music coaching from David Dolan. She performs regularly in the School's Showcase concerts, which are transmitted live online.

In the past two years, Kiki has appeared as soloist in Bruch's Kol Nidri and Haydn's Cello Concerto no. 1 (last movement) with LYSO (London Youth String Orchestra) under the direction of professional conductors. She is a regular masterclass participant at the Rutesheim Cello Akademie, Germany, and at Allegro Vivo Music Festival, Austria, where she studies with Natalie Klein. In the UK, she has appeared in Masterclasses given by Alexander Baillie, Jo Knight, Christoph Richter, Maxim Rysanov and Marc Coppey.

Kiki is also a keen chamber musician. She has played with senior conservatoire students in a variety of works, including Schoenberg's Verklärte Nacht, Mendelssohn's String Octet and Piano Trio. She is a regular participant at MusicWorks, a week-long intensive chamber music course that meets annually. Kiki is much in demand as a chamber musician at the YMS. Recently she performed Schumann Piano Quartet with her YMS colleagues at the Solti Hall of the Liszt Academy, Budapest and in the Barnes Festival.

Kiki is grateful to the Benslow Musical Instrument Scheme for lending her their recently purchased Harry Strong cello, modeled after Stradivari 1710 Gore-Booth (2024) and a Hills & Sons bow.

NURIT STARK

VIOLIN

Born in Israel, violinist and violist Nurit Stark received her musical education in Tel Aviv, Berlin and Cologne with Ilan Gronich, Haim Taub and Alban Berg Quartet.

Since her first soloist appearance at 16 of Paganini's first violin Concerto with the Israeli philharmonic Orchestra she went on performing worldwide with orchestras masterpieces of composers such as Bach, Beethoven, Berg, Britten and Bloch. As a chamber musician, she was formed by intensive corporations particularly with pianist Cédric Pescia, soprano Caroline Melzer with whom she appeared in festivals as Lockenhaus Kammermusikfest, Schleswig Holstein, Rheingau, Wien Modern, Donaueschinger Musiktage.

Nurit's conviction of contemporary ideas led her to perform world premieres and to collaborate with composers such as Sofia Gubaidulina, György Kurtág, Viktor Suslin, Peter Eötvös, Carola Bauckholt, Jennifer Walshe, Younghi Pagh-Paan, Isabel Mundry and Georg Nussbaumer. Moreover, she participated in avant-garde stage projects combining music & theater (Burgtheater Vienna, Schaubühne & Volksbühne Berlin, Bobigny Paris)



and created together with visual artists Isabel Robson & Susanne Vincenz „Roundhouse Reverb“, a video installation to the music of G.Kurtág.

She was supported by the following foundations; Ernst von Siemens, Forberg-Schneider and Otto&Regine Heim and is a prizewinner in international competitions George Enescu, Leopold Mozart and Ibolka Gyarfás. Nurit has recorded works by Ferruccio Busoni, George Enescu, Clara & Robert Schumann for violin/viola and piano with Cédric Pescia, chamber works by Olivier Messiaen, Viktor Suslin and Sofia Gubaidulina and "Kafka Fragments" by György Kurtág with soprano Caroline Melzer which received the German Critic award.

Her debut solo recording came out in Spring 2022 and consists of solo works for violin/viola by Béla Bartók, György Ligeti, Sándor Veress and a world premiere performance of the "adventures of the dominant seventh chord" dedicated to Nurit by Peter Eötvös.

In 2019 she was appointed professor for violin in the Stuttgart State university for music and performing arts. She plays a P.Guarnieri di Mantova Violin, 1710.

**EINAV
YARDEN**
PIANO



Georg Thum

Pianist Einav Yarden is praised for her “imagination and exceptionally vivid playing... sense of immense majesty, tempered by gentleness and quiet grace” (The Washington Post, USA), and “glistening rapture... ingenious humor” (Tagesspiegel, Germany). She has appeared as a soloist with orchestras including the Israel Philharmonic Orchestra, Rundfunk-Sinfonieorchester Berlin, Minnesota Orchestra, Calgary Philharmonic, Beethoven Orchester Bonn, Brandenburgisches Staatsorchester Frankfurt, under conductors such as Sir Neville Marriner, Leon Botstein, Frédéric Chaslin, Mendi Rodan, Simon Halsey, among others.

The recent release of Einav Yarden's fourth solo CD for Challenge Classics, titled 'Father and Son', received numerous hailing reviews from important magazines, was selected as 'Album of the Week' on Radio Berlin Brandenburg (RBB) and was nominated for the prestigious Yearly-Prize of the German Record Critics' Award. Her previous albums all received highly enthusiastic acclaim on leading international magazines as Gramophone, Fono Forum, Diapason, Piano News Magazine, Fanfare Magazine, International Piano Magazine and others. Her Haydn Sonatas CD was awarded the prestigious German Records Critics' Prize (Preis der deutschen Schallplattenkritik – Bestenliste).

Important stages on which she has performed include the Berlin Philharmonie and the Philharmonie Chamber Music Hall, Konzerthaus Berlin, 92nd Street Y and Merkin Hall in NYC, Muziekgebouw in Amsterdam, Beethoven-Haus

Bonn, Philadelphia Chamber Music Society, Salle Cortot in Paris, Nikolaisaal, the Margravier Opera House in Bayreuth, and others.

From October 2024, Einav Yarden will hold a substitute professor for piano at the Hochschule für Musik Franz Liszt Weimar. In addition, she is currently teaching piano majors at the Trossingen University of Music in Germany, and has taught in the past in other institutions.

A passionate chamber musician, she devotes herself regularly to collaborations with other musicians and enthusiastically incorporates unique repertoire into her programs. Major festival appearances include the Ruhr Piano Festival, La Roque d'Anthéron International Piano Festival, Festival International Piano aux Jacobins, Ravinia Festival, Verbier Festival, Menton Festival, the Jerusalem International Chamber Music Festival, Flâneries Musicales de Reims and others.

She was a student of the legendary pianist Leon Fleisher at the Peabody Conservatory in Baltimore, earning a Master of Music with high honors and a Graduate Performance Diploma. Her Bachelor of Music with high honors she received from the Buchmann-Mehta School of Music at Tel Aviv University under the instruction of Emanuel Krasovsky. She has also received piano guidance from Richard Goode, Elisso Virsaladze, and Prof. Zvi Meniker (on historical fortepianos). She is based in Berlin, Germany.

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YOUTH AND EXPERIENCE

29 August-1 September 2024

THURSDAY 29 AUGUST

- 1 **"Tales from the enchanted forest"**
7pm St Mary's Church, Swanage
- 2 **Cell'Ode to Joy**
11am St Nicholas' Church, Studland

FRIDAY 30 AUGUST

- 3 **In Conversation with Rob Rinder**
5.30pm St Mary's Church, Swanage
- 4 **Beginnings**
7pm St Mary's Church, Swanage

SATURDAY 31 AUGUST

- 5 **Violin Extravaganza**
11am St Peter's Church, Church Knowle
- 6 **Fathers and their children**
4pm St Mary's Church, Swanage
- 7 **In Conversation with Judge Theodore Meron**
6pm St Mary's Church, Swanage
- 8 **Youth and experience - joy and reflection**
7.30pm St Mary's Church, Swanage

SUNDAY 1 SEPTEMBER

- 9 **Friendship through generations**
Concert dedicated to Tony Viney
11.30am Coffee Concert, St James' Church, Kingston