



WWF WEST WICKLOW CHAMBER MUSIC FESTIVAL

20th May - 14th June





Welcome to the May / June 2021 West Wicklow Festival!

I am thrilled that the festival is delivering such a superb programme, featuring so many incredibly talented and exciting artists, all for free online, in tip top HD quality. Of course we all desperately miss live audiences, but I hope the quality of the recordings will make everyone feel that the concert hall experience has been welcomed into their own home! It has been a huge challenge to organise this year's festival with many extra obstacles, but I hope that everyone will enjoy the final product, into which, all involved, have poured their hearts and souls.

A huge thank you to all of our public and private patrons for their invaluable support. If you are in a position to make a donation to support our festival charity please consider doing so.

Enjoy the concerts and I look forward to being re-united with you all in Wicklow soon!

Fiachra Garvey

Founder and Artistic Director

Thursday 20th May 2021, 8pm

Notes Ian Fox 2021

Rachel Kelly (mezzo-soprano)
Fiachra Garvey (piano)

Gabriel Fauré (1845-1924)

Après un rêve

Claude Debussy (1862-1918)

C'est L'extase langoureuse

Reynaldo Hahn (1874-1947)

À Chloïs

Hector Berlioz (1803-1869)

L'île inconnue

Rachel and Fiachra begin with four famous chansons or French art songs. Gabriel Fauré wrote *Après un rêve* in the 1870s and it was published in 1878. Later it was incorporated into an edition of three songs and published as Opus 7. The words are taken from an anonymous Tuscan reverie, translated into French by Romain Bussine and express the ecstasy of awakening from an erotic dream with a lover. Claude Debussy wrote his cycle of six songs – *Ariettes oubliées (Forgotten Songs)*, to verses by Verlaine. It begins with *C'est l'extase langoureuse (It is a languorous rapture)*, an impressionistic mood picture written in 1887: “*It is all the tremors of the forest...pebbles swirling in the stream...on this warm evening, soft and low.*”

Reynaldo Hahn was born in Caracas to a German father and a Venezuelan mother. He was three when the family moved to Paris and he remained there for his lifetime, entering the Conservatoire at ten, becoming a star pupil. He rose to being one of the most significant musicians in Paris, holding a special place in the lighter side of music as well as becoming a close friend of the leading creative figures, especially Marcel Proust. His setting of Théophile de Viau's *À Chloïs* is particularly interesting as he uses the bass line of Bach's *Air on a G String* in it.

The fourth French melodist is of an earlier generation: Hector Berlioz, who is better known as a symphonist and operatic composer today. His finest cycle, *Les Nuits d'Été (Summer Nights)*, dates from 1841 and consists of settings of poems by his friend Théophile Gautier. The magnificent *L'île inconnue (The Unknown Island)* is the last in the set; it offers a young lady a voyage to distant, exotic places, including the realm of love.

Herbert Hughes (1892-1937)

Down by the Sally Gardens / The last Rose of Summer

T.C Kelly (1917-1985)

The lake Isle of Innisfree / The Mother

For their Irish selection Rachel and Fiachra have chosen four classics including two arranged by Rachel's grandfather, T C Kelly. First comes *Down by the Sally Gardens* which has a text by W B Yeats, while Herbert Hughes set the words to a traditional tune, *The Maids of Mourne Shore*. *The Last Rose of Summer* is one of Thomas Moore's most beloved melodies. He wrote it while staying in Jenkinstown Castle in Co. Kilkenny in 1805 and it appeared in the fifth book of his Irish Melodies. The tune is an old Irish air *Aislean an Oigfear (The Young Man's Dream)* and is heard here in Herbert Hughes's arrangement. The first of the T C Kelly settings is of the famous poem by W B Yeats, *The Lake Isle of Innisfree*, and was composed in 1967, while *The Mother* employs a poem written by Padraig Pearse to his mother on the eve of his execution (3rd May, 1916).

Richard Rogers (1902-1979) / Oscar Hammerstein (1895-1960)

Hello Young Lovers / If I Loved You

Leonard Bernstein (1918-1990)

Somewhere

Three transatlantic songs follow. Rogers and Hammerstein's *The King and I* opened on Broadway in 1951, becoming one of the all-time hits of the musical stage, initially running for nearly three years. It is a highly fictionalised account of Anna Leonowens's time in 19th century Thailand as Governess to the King's many children. In *Hello Young Lovers*, Anna, a widow, sympathises with the numerous Royal wives. Rogers and Hammerstein had had an earlier success in 1945 with *Carousel* which featured a duet *If I loved You*, more often heard today as a solo. Twelve years later Leonard Bernstein added to the list of great Broadway shows with *West Side Story*, a version of the *Romeo and Juliet* tale set in contemporary New York. The song *Somewhere* is partially based on a phrase from Beethoven's Emperor Piano Concerto. It features in the main ballet sequence in the score and is reprised at the end of the drama.

Gioacchino Rossini (1792-1868)

Non più mesta (La Cenerentola)

Finally, a return to Europe and Rome in 1817 when Rossini's retelling of the fairytale *Cenerentola (Cinderella)* was launched. Not an immediate success it soon became very popular, particularly when a virtuoso coloratura mezzo soprano was available. At the end Cenerentola is united with the Prince and celebrates the happy life which lies ahead. In the spectacular closing aria, *Non più mesta*, she forgives her evil and scheming relations – *I'll no longer be sitting by the fire, my destiny has been changed in a lightning flash*.

Monday 24th May 2021, 8pm

Notes Ian Fox 2021

Rosanne Philippens (violin)

Julien Quentin (piano)

Ludwig van Beethoven (1770-1827)

Sonata for Piano and Violin No. 1 in D, Opus 12 No.1

- i Allegro con brio
- ii Tema con variazioni: Andante con moto
- iii Rondo: Allegro

Born in Bonn in December 1770, Beethoven moved to Vienna in 1792 where he soon established a reputation as an exciting new pianist and composer. He wrote his first set of three Violin Sonatas in 1798 and dedicated them to one of his teachers, Antonio Salieri. At that time the piano was named first, the violin taking second place in the title. Strong piano chords launch the first movement, followed by a finer theme on the violin. He expands on these melodic units in an exciting and well-constructed movement.

A charming, songlike tune begins the second, slow movement and Beethoven provides four imaginative variations on the melody. The Sonata concludes with a typical Rondo. A jaunty melody sets the movement going and Beethoven provides a powerful and unusual sequence of ideas, each idea interspersed with the theme, already indicating the considerable originality he would soon develop.

Siobhán Cleary (b.1970)

The Whitening

DUBLINER Siobhán Cleary studied at Maynooth University and quickly established a reputation as an impressive composer, being appointed to Aosdána in 2008. *The Whitening* dates from 2012 and is written for violin and piano. It lasts about five minutes and was inspired by the W B Yeats poem *The Cap and Bells*. It is a surreal fantasy about a jester who woos a young lady before vanishing. The music is dark and sombre; deep growling chords well up from a distant rumbling which becomes an insistent pulse. A more clearly etched phrase appears on the violin, then fades until everything vanishes. The whitening refers to dawn as the dejected jester sends her his cap and bells and disappears.

Johannes Brahms (1833-1897)

Sonata for violin and piano No. 2 in A major, Opus 100 ("Thun")

- i Allegro amabile
- ii Andante tranquillo - Vivace
- iii Allegretto grazioso (quasi andante)

In the 1880s Brahms chose a charming villa on Lake Thun in Switzerland for his annual holidays. During these sojourns he wrote a number of important works, in particular this Violin Sonata, from his 1886 holiday, exhibiting all the mature grandeur of the composer at his romantic best. It has gained a number of nicknames: best known is *The Prize Song*, because its first three notes are the same as the Prize Song in Wagner's *Meistersingers*, another title is the *Thun* because of its geographical origins. The piano opens with the *Prize Song* motto, the violin at first just adding lazy comments but gradually becoming more involved and then providing a complete version of the *Prize Song* melody. The hallmark of the movement is its "*amabile*" or "loveable" instruction. This gorgeous music breathes contentment and charm.

The second movement is unusual but not unknown in Brahms: alternating a slow melody with bursts of material more suited to a jaunty Scherzo. This faster section appears twice, using similar notes in each case but delivered at a far more rapid pace the second time around. The finale is a rondo, in which the appearances of the main theme are interspersed with contrasting sequences or episodes. It is a thoughtful creation, returning to the *amabile* mood of the opening movement. The rondo theme itself is darkly coloured with graceful, arching phrases. The episodes themselves are in a similar vein in this ruminative and warmly melodic movement.

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27th May 2021, 8pm

Notes Ian Fox 2021

Sean Shibe (guitar)

Robert Ballard (c1575 – c1645)

Branles de Village

Pierre Blondeau (c1500 – c 1550)

Basse Dance 'La Magdalena'

Sean begins with a popular work by Robert Ballard, his *Branles de Village*. The Branles or Bransel was a French rustic dance – the word means to sway, a prominent aspect of the dance. Shakespeare called the dance the Brawl. Ballard was the son of a leading publisher in Paris and became a noted lutenist and composer. In 1612 he was employed by the regent, Marie de' Medici, and also taught the young King, Louis XIII, then 11 years old. He went on to become a leading musician at the Court, publishing two volumes of dances and airs for the lute. Music by Pierre Blondeau follows. He was a singer at the Sainte-Chapelle in Paris and also a copyist at the royal chapel and seems to have worked with the publisher Attaignant. The basse danse was a precursor to the bransel and this one is in honour of the Magdalene.

Pierre Attaignant (c1494 – 1552)

L'espoir / La Roque / Le corps s'en va / Couer angoisseux

Pierre Attaignant was a leading French printer and music publisher who played an important role in the development of printed music. He became publisher to Francis I and produced a huge number of volumes.

Lute music constituted a significant part of Attaignant's output and his two books, published in quick succession in 1529 and 1530, contain more than 100 pieces, most of whose composers are not designated. Sean has selected a number of pieces from these collections to play.

David Fennessy (b.1976)

Rosewood (Movements 2, 3 and 5)

David Fennessy was born in Maynooth in 1976 and studied guitar at the Dublin DIT College of Music before taking his Master's Degree at the Royal Scottish Academy of Music and Drama in Glasgow. In 2005 he was invited to join the staff there, where he still teaches. His music has been performed widely and he has won many prizes. *Rosewood* is for solo guitar and was composed for the 2011 St Magnus Festival on Orkney Island. There are five short pieces in the suite. The fingerboard on a guitar is usually made of rosewood, lending a particular aroma to the instrument.

Erik Satie (1866 – 1925)

Gymnopédie 1, Gnosssienne 1, Gnosssienne

Satie was an eccentric French composer and pianist whose maternal grandparents were Scottish. He used the old Greek term *gymnopaedia* to describe three piano pieces he composed, the first dated 1888. The term came from an ancient Greek festival when young men danced naked. We hear the first *Gymnopédie* followed by two of his seven *Gnosssiennes*, a term Satie invented to describe a collection of short dance-like works with shades of antiquity. The First and Third *Gnosssiennes* were published together in 1893; they share some musical material.

Francis Poulenc (1899-1963)

Sarabande

As well as composing some of France's greatest 20th century works, Francis Poulenc was also a skilful creator of charming miniatures but wrote only one piece for solo guitar: *Sarabande* and dedicated it to the great French guitarist Ida Aldi (1924-1967) who gave the first performance in 1960. The sarabande derives from an old Spanish slow dance. The score is marked *molto calmo e malinconico* – *very calmly with melancholy*.

Antonio José (1902-1936)

Pavana Triste

Ferredrico Mompou (1893-1987)

Cancion y Danza

Antonio José was a brilliant young Spanish composer and conductor whose career was cut short during the Spanish Civil War when he was executed by a Falangist firing squad. He wrote a prodigious volume of music but has been somewhat forgotten in recent decades. The *Pavana Triste* is from his Sonata for Guitar. The pavane was a slow Italian dance and José's beautiful setting reflects its stately character. Finally, a slow lament from the Catalan composer Ferredrico Mompou who spent much of his life in Paris. He studied the musical works of the early 12th century Castilian King Alfonso X, who had a deep interest in culture and music in his day. He created a suite of twelve songs and dances based on the King's works, originally for piano but later transcribing them for guitar. The tenth of these is a deeply moving creation and is to be played *larghetto molto cantabile* - *rather broadly and very songlike*.

Monday 31st May 2021, 8pm
Rising Stars Concert

Notes Ian Fox 2021

Phoebe White (violin)
Peter Regan (piano)

Ludwig van Beethoven (1770-1827)

Sonata for violin and piano no.4 in A minor, Opus 23

- i Presto
- ii Andante scherzoso, piu allegro
- iii Allegro molto

Beethoven's first three Sonatas, Opus 12, were published as a group in 1799. They were followed in 1801 by this quite different and unusual work in a key only rarely used by the composer. The Sonata was composed in 1800, at the same time as the Opus 22 Piano Sonata and the first String Quartets; it was published in 1801 by Mollo along with the Violin Sonata Opus 24, both dedicated to the Count Moritz von Fries, to whom Beethoven later dedicated his Seventh Symphony (1816); the Count regularly held concerts at his home and commissioned a number of works from composers at the time.

The score brims over with excitement and tension, even the slow movement has a "scherzo like" indication. The first movement is a lively 6/8, an exceptional marking which is also used in the famous *Kreutzer* Sonata of 1803. There is an uplifting opening theme with a strongly marked phrase for violin. The second subject employs the dominant minor. The material is worked through with a remarkable vigour, the writing constantly intertwines the musical lines, in quite an advanced fashion for that time. There is a most inventive development section, while the coda ends in a gentler mood. The middle movement is a witty creation, opening with a halting, winsome theme; the piano introduces a fugato or fugue-like passage, an unusual idea, and the violin takes a lively part in the discourse. Other sprightly variations on the theme carry the movement to its imaginative close.

The finale returns to the home key and presents a rondo, employing a theme of almost Schubertian grace. Beethoven is in an engaging humour and builds his material with increasing virtuosity. There is a powerful episode based on whole note chords, for example, while this unusual Sonata ends with a passionate flourish.

Eugène Ysaÿe (1858-1931)

Poème élégiaque in D minor Opus 12

Ysaÿe is one of that small band of Belgian composers and instrumentalists who reached lasting international acclaim. Born in Liège he was a star pupil at the Conservatoire there and was quickly noted as an outstanding pupil. He came to be regarded as one of the greatest violinists of all time, managing to maintain a busy career as a performer as well as that of writer and teacher. His *Poème élégiaque* was the first of nine such works for solo string and orchestra (or piano) and is widely considered as his masterpiece. Written between 1892 and 1903 it is dedicated to his friend Gabriel Fauré and lasts some fifteen minutes. It is a fantasy on the *Romeo and Juliet* story in three parts. It begins with a lamentation on the deaths of the lovers, marked *sustained and calm*. This is a lengthy solo lament for the violin, rising to a powerful climax *fortissimo*. A new section follows, *Funeral Scene*. This is a dramatic march, marked *always slow*, reaching a *fff* climax. The final section, *poco adagio*, is in a calmer mood but blends the two themes in a quieter sequence and the music ends very slowly, in eerie trills on the violin *ppp*.

Garry Wilkinson (b.1958)

Citadel of Light (WWF inaugural Composition Competition winner)

“As with many of my recent compositions, the inspiration for Citadel of Light is taken from places of outstanding natural beauty. The title is an English translation of the original Celtic, Dinas Oleu. In the year 1895, this became the first land to be acquired by the National Trust.

The music employs extended techniques for both instruments. Listen for the violin’s ethereal whistling tones on artificial harmonics, a metallic timbre when bowing on the bridge, and impassioned double-stopped chords. With pedal effects, the piano is played directly on the interior strings with harp-like glissandi, evoking a mystical mood.” Garry Wilkinson

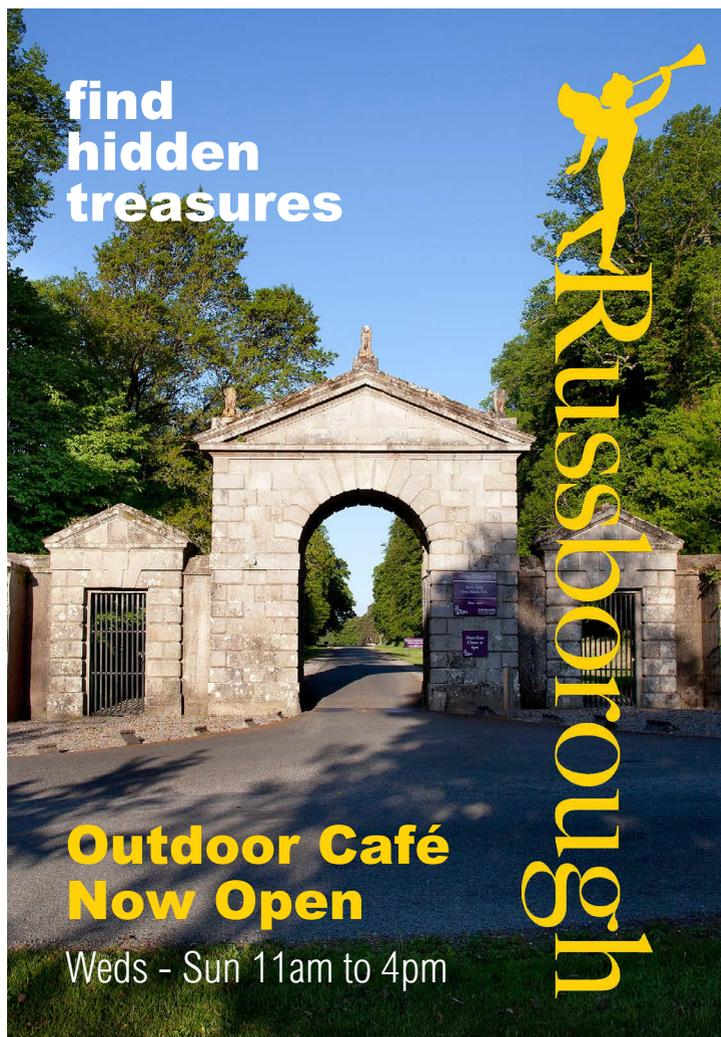
Béla Bartók (1881-1945)

Six Romanian Folk Dances Sz 56

Stick Dance/ Sash Dance/ In One Spot/ Dance from Bucsum/ Romanian Polka/ Fast Dance

The First World War cut off Bartók’s contact with many parts of Eastern Europe and he feared that he would be unable to continue his study of folk music which had occupied him with such passion since his student days. In 1914 he wrote to a parish priest friend in Slovakia “Those good little women, my singers...they are all sure to have become involved in the war. I wonder if I’ll ever be able to collect

there again?”. He was particularly depressed about the Romanian situation and 1915 saw a sudden increase in his use of material collected from that, even in those days, troubled country. In fact he ended up with 3,500 Transylvanian melodies in his vast folk music collection. The Sonatina, the Romanian Christmas Carols, a number of unpublished arrangements of songs and choruses, and the Romanian Folkdances for Piano were all completed that year. In 1926 the Hungarian violinist Zoltan Székely, for whom Bartók had written his Second Rhapsody and Second Violin Concerto, arranged the work for violin and piano; it has been heard in many other arrangements since. There are six attractive short movements.



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3rd June 2021

Van Kuijk Quartet

Felix Mendelssohn (1809 – 1847)

String Quartet No 2 in A minor Opus 13

- i Adagio – Allegro vivace
- ii Adagio, non lento
- iii Intermezzo: Allegretto con moto – Allegro di molto
- iv Presto – Adagio non lento

Felix Mendelssohn was only eighteen in 1827 when he wrote this remarkable quartet, yet it shows a striking maturity and remains one of his finest creations. The young writer was greatly impressed by Beethoven's late Quartets and there are distinct cross references to the older composer. He also becomes one of the first 19th century composers to use cyclic form, in which material from earlier in a work is brought back towards the end, rounding off the music with a special emphasis. In this case Mendelssohn uses the opening phrase from a song "Frage" (Question) he had written a few months earlier. He even places the words he chose: "Ist es wahr" (Is it true), over its opening appearance in the first movement and the motto will return prominently at the slow conclusion to the work.

A deeply moving introduction launches the first movement with the "Ist es wahr" motive presented after a short while. Suddenly the music takes off with a fugal sequence creating a lively battle between the instruments. The exciting development is very much in the style of Beethoven's later years (he died the year this Quartet was written) with its dashing phrases and sparkling counterpoint. The slow moment opens and closes with references to the "Ist es wahr" theme with the viola launches another fugal development. The music gathers pace bursting into a highly passionate musical discourse. A sudden pause stops matters and the slow opening section returns complete with the motive.

The Intermezzo is delightfully airy, presenting a pizzicato accompaniment to the violin's song-like melody. The movement is in three parts with a surging theme in the centre, full of swaying excitement and staccato effects. Finally, a slight pause provides a moment's respite before the finale bursts in, at full throttle. A break in this hurly-burly introduces a ghostly sequence but the excitement is not long gone and the pressure builds once more and is developed dramatically. Finally, the pace slackens and the "Ist es wahr" theme is given prominence again in the ruminative cadenza which brings this highly original quartet to a slow, hymn-like conclusion, as well as completing its cyclic format.

Édith Canat de Chizy (b.1950)

"O God!" String quartet no 5

This quartet was commissioned by the Présences Féminines festival, France.

"Oh, that you would tear open the heavens..."

This exclamation by the prophet Isaiah, as highlighted in this quartet, prompted me to reflect on the idea of vibration: Vibration undertaken through the intervention of a writing style that uses harmonic tremolos, glissandi, playing modes with and without vibrato, the use of unmeasured loops creating a dilution of tempo, repetitive crescendo and decrescendo interpolations, etc.... This vibratile writing progresses from the lowest to the highest, seeking to avoid the constraints of instrumental limitations through a blurring of the upper registers, and thus continuing my search for an almost palpable sonic universe. E. Canat de Chizy

Béla Bartók (1881-1945)

String Quartet No. 4

- i Allegro
- ii Prestissimo, con sordino
- iii Non troppo lento
- iv Allegretto pizzicato
- v Allegro molto

Bartók wrote the Fourth of his six Quartets in 1927. It was dedicated to the Pro Arte Quartet of Brussels who performed the work in Berlin and Vienna that October. The actual structure of the piece is quite simple, in many ways. This is the composer's most clearly architectural work and Bartók provided his own explanation:

"The work is in five movements; their character corresponds to Classical sonata form. The slow movement is the nucleus of the work; the other movements are, as it were, arranged in layers around it." The first movement is quite closely allied to classical sonata form. The opening theme with its prominent falling phrase, is heard straight away on the violins, while the second theme is a strongly marked, dramatic phrase with a secondary part of repeated staccato notes. The Scherzo requires all four instruments to be muted throughout. The first section is also *pianissimo*, creating a world of dark mutterings, like some nocturnal Flight of the Bumble Bee, while the second section introduces a brief, four-note motto, played on the bridge of the instruments, creating a dry, harsh sound. The great slow movement, the kernel of the work, involves an extended, recitative-like theme on the cello. This provides the core of a lengthy discussion on it among the four instruments. The Romanian folk origins of this plaintive, freely-wandering lament

are quite evident. The fourth movement provides the second Scherzo. This time the music is entirely *pizzicato*. The theme is the same as the second movement but has a quite different character in this fiery and dramatic version. The Finale is truly Romanian, a hectic gypsy dance with a scherzo-like central section.

A large, stylized yellow letter 'W' graphic that serves as a background for the text. The 'W' is composed of two overlapping 'V' shapes, with the top curves rounded. It is positioned centrally on the page, with the text overlaid on its left and right vertical strokes.

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7th June 2021, 8pm

Notes Ian Fox 2021

Jamal Alivev (cello)
Sam Armstrong (piano)

Robert Schumann (1810 – 1856)

Fantasiestücke Opus 73

- i Zart und mit Ausdruck
- ii Lebhaft, leicht
- iii Rasch und mit Feuer

When Schumann wrote these pieces in just two days in February 1849, he called them Soirée Pieces. However when it came to publication he changed the name to Fantasiestücke (Fantasy pieces), a title taken from the writings of E T A Hoffman, he would use it for four of his compositions. He wrote the work for the clarinet but added it could be played on viola or cello as well. This time it will be the cello. The music is delightful and happy, beginning with a dreamy tune on the cello over busy piano phrases. It leads straight into the second piece, which is more energetic with lively material for both instruments. A contrasting central section maintains the playful mood in a chattering dialogue. To end Schumann asks his players to become more and more peaceful. The finale explodes with energy and rushes into a passionate discourse. Twice Schumann marks the music “faster” and ends in a joyful frenzy.

Cesar Franck (1822-1890)

Sonata in A for violin and piano
(Transcribed for cello and piano)

- i Allegretto ben moderato;
- ii Allegro;
- iii Recitativo - Fantasia (Ben moderato);
- iv Allegretto poco mosso

This Sonata is widely regarded as not just as one of Franck’s finest works but also among the best compositions in the French 19th century repertory. It is dedicated to his fellow Belgian, the violinist Eugene Ysaÿe, who gave the first performance in Brussels on the last day of 1877. The work is inextricably linked to Proust who is reputed to have used the opening chords as the little “bird song” motto which the narrator cannot get out of his head in “Swann’s Way”.

Franck intended that the first movement should be played slowly but when he heard Ysaÿe's chosen tempo he revised his opinion to an *Allegretto* with a "very moderate" warning. The rising and falling arpeggios are typical of the composer and reappear later in the work with haunting effect. The second movement begins with a flurry of piano passagework over which a driving theme is announced by the soloist. The thematic material is closely linked to the first movement; there is a slower "quasi lento" section before the pace quickens once more in a brilliant concluding sequence again using the opening material.

The third movement is considered a homage to Bach; it is an unusual combination, a look-back to the Baroque era in the middle of a late-Romantic sonata. The piano provides a brooding opening until the soloist enters with a recitative-like flourish. The first-movement theme is woven through the texture. The canon which launches the final movement has been described as the finest outside Bach. A canon is the musical term for a melody which starts on one instrument and is then repeated some bars later by another, with the two instruments maintaining their different timings, as in a Round Dance. The tune itself is quite delightful, a soaring melody which serves as a rondo theme for the movement. The music surges to passionate climaxes as the instruments share the rich embroidery of Franck's fertile imagination. He provides a suitably virtuosic coda to bring this glorious composition to an exhilarating close.

Pyotr Ilich Tchaikovsky (1840 – 1893)

Nocturne Opus 19 No. 4

Tchaikovsky wrote his Six Pieces for piano in the Autumn of 1873. They were quickly taken up by the publisher Jurgenson, much to the composer's relief as his funds were running low at the time. Later, in 1879, the cellist Wilhelm Fitzenhagen arranged the fourth piece, a Nocturne, for cello and piano. Then on a visit to Paris in February 1888, Tchaikovsky orchestrated it for cello and small orchestra for a sumptuous private concert at a wealthy patron's musical evening. Apparently very popular, it was heard again at two concerts in the Châtelet Theatre in March. Marked *Andante sentimentale* it is in three-part or ternary form. The cello launches a richly melancholic tune and elaborates on it lyrically. The central section is something of a contract but maintains the overall sentimental and nocturnal mood. It fades away, allowing the music to return to the opening theme for further wistful elaborations.

David Popper (1843 – 1913)

Hungarian Rhapsody Opus 68

Born in Prague, Popper was an outstanding cello student at the Conservatory and went on to a busy performing career, becoming principal cellist at the State Opera in Vienna and a frequent recitalist and soloist. In 1886 Liszt recommended him for a leading post in the new string department at the Budapest Conservatory where he also became a leading teacher. He wrote a large amount of cello music including four Concertos and many short pieces demonstrating his amazing technique. Quite a few are still played today, including his instructional pieces for advanced students. The Hungarian Rhapsody Opus 68 is a fine example in the style of Liszt, dating from 1894. The piano launches a stately, vigorous Hungarian-style melody, soon copied by the cello. A further well-known folk tune is added and the music takes off in a whirlwind of virtuosic extravagance. A slower pace emerges for another more passionate tune but it soon accelerates, bringing this delightful piece to a spectacular closure.

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10th June 2021

Notes Ian Fox 2021

Sitkovetsky Trio

Robert Schumann (1810-1856)

Fantasiestücke for piano trio Opus 88

- i Romanze: Nicht schnell, mit innigen Ausdruck
- ii Humoreske: Lebhaft
- iii Duett: Langsam und mit Ausdruck
- iv Finale: Im Marsch - Tempo

Schumann would often concentrate on one type of music at a time. The Autumn of 1842 saw him turn his attention to string quartets and piano trios and a range of excellent music emerged. He named his Opus 88 piano trio *Fantasiestücke* (*Fantasy pieces*) perhaps feeling that it was not serious enough to qualify as a full-blown Trio. The music as a whole is of a light and airy nature with the piano taking the lead and the violin and cello adding their comments. The first movement certainly is very slight, a mere two and a half minutes. It presents a gently swaying tune with a long languorous line. Marked *not fast, with a heartfelt expression* the mood is contemplative and songlike, weaving its way to an early closure. Its melody appears again in the second movement, the *Humoreske* (*Lebhaft – lively*). This is really a scherzo with an A-B-A or ternary construction. The reappearance of the first movement tune creates a pair of interlocked movements, a favourite trick of Schumann. The opening theme is march like, not reappearing until the end.

As if conscious of the dominance of the piano, Schumann's slow movement is in the form of a duet for the violin and cello with the piano taking a subservient position as accompanist (*Slow and with feeling*). There is a dreamy melody for the strings which is gracefully extended into a charming nocturne. A vigorous march launches the finale (*In march time*). A staccato theme is provided by the strings with a swirling piano accompaniment. The music is developed enthusiastically until a further march replaces it in a light-hearted mood. The opening march returns eventually for further expansion, then matters cool down and the music ends calmly, with a sudden full stop of two *ff* chords.

Sam Perkin (b.1985)

Freakshow, for piano trio

One of Ireland's leading young composers, Sam Perkin studied at the CIT Cork School of Music and later in Lyon where he was awarded the prestigious Prix Salabert for Composition. In 2017 the Arts Council of Ireland granted him their New Generation Bursary. He is composer-in-residence to the Crash Ensemble and has created a wide range of music in diverse styles.

In 2016 the leading Welsh music festival Gwyl Gregynog commissioned a work to mark the centenary of the Dublin Easter Rising of 1916. Some 1800 activists from the Rising were rounded up and imprisoned in a Welsh camp, Fron-Goch, from June to December that year, including Michael Collins. One of the prisoners created a Circus of Rats, for which he would catch the animals and created a show involving them.

Using this bizarre event as a springboard Perkin devised Freakshow, a suite of seven short pieces for piano trio, each depicting a famous freak from the past. First there is *The Rat Circus*, a show put on by a prisoner involving rats. Then comes *The Two Headed Nightingale*, a famous 19th century pair of conjoined twins who became music hall stars. The third recalls *The Living Skeleton* while the fourth is a tribute to the tallest man in the world, Robert Wadlow, *The Gentle Giant*. The fifth freak depicts the Nazi experimental doctor, Joseph Mengele, *The Angel of Death*. *Pandora's Basket* reflects on the Basket Lady, an armless and legless sideshow freak, while the final exhibit is Carl Unthan, *The Armless Fiddler*, who had no arms but taught himself to play the violin very well with his toes and earned a fortune, dying at 80.

Freakshow had its première at the Gwyl Gregynog Festival in 2016.

Peter Illich Tchaikovsky (1840-1893)

Piano Trio in A minor Opus 50

- i Pezzo elegiaco: Moderato assai – Allegro giusto
- ii (a) Tema con variazioni: Andante con moto
- (b) Variazione finale e coda: Allegro risolto e con fuoco – Andante con moto

Nikolay Rubenstein (1835-1881) founded the Moscow Conservatory in 1866 and was its first director. Tchaikovsky was on the staff for a number of years and they became close friends. His unexpected death in 1881 shocked the composer and he decided to write a work commemorating his friend and colleague. He settled on a piano trio having dismissed it as a musical combination not long before: "Is it not unnatural to combine three such individual instruments...the qualities of each of them is lost" he wrote in 1880. However the following year saw a change of view and by January 1882 he had a finished sketch of a massive trio dedicated to Rubenstein. He completed the score before departing for Paris so missing the first performance, which took place on the anniversary of Rubenstein's death, in Moscow in March 1882. He would hear it on his return in April. Over the score Tchaikovsky wrote "*À la mémoire d'un grand artiste (In memory of a great artist)*."

It is an unusually constructed work in two movements, the second of which is in

two parts, the whole score lasting some 40-45 minutes. The opening movement is among Tchaikovsky's largest in sonata form. It starts in sombre mood with the cello presenting an expressive melody, soon copied by the violin with the piano bringing up the rear in strong, staccato chords. The main theme follows *Allegro giusto* and provides a lengthy sequence of passionate energy. Two further secondary themes are added including a mournful idea with pizzicato dark phrases. The themes are skillfully blended into a great emotional outpouring until they are recapitulated and this impressive 20-minute movement slows to a calm conclusion.

The eleven variations on an original theme in the second movement are among Tchaikovsky's most impressive sets of variations. He creates a simple basic tune which the piano introduces solo in a song-like opening. Some observers have said the variations which follow are meant to reflect aspect of Rubenstein's character, but there is no evidence to support this notion. The moods change rapidly among the very short variations, some less than a minute long: there is a very Tchaikovsky-style miniature waltz, a brilliant Mazurka and a cleverly worked-out fugue among the many delights. Then to complete this grandiose work, Tchaikovsky adds another, rather longer variant, *con fuoco (with fire)* led by powerful comments from the piano. Finally matters cool down and this impressive work ends with a coda, as the piano suggests a funeral march and the music drifts calmly to its gentle conclusion *ppp*.

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Monday 14th June, 8pm

Notes Ian Fox 2021

Rachel Kelly (mezzo-soprano)

Fiachra Garvey (piano)

Linda Buckley b. 1979

“The Finite Air” (commissioned by the West Wicklow Festival, supported by the Arts Council of Ireland)

Linda Buckley is an Irish composer who has written extensively for orchestra (BBC Symphony Orchestra, Dresdner Sinfoniker Orchestra, RTE National Symphony Orchestra), and has a particular interest in merging her classical training with the worlds of post punk, folk and ambient electronica. She is “one of the leading figures in the thriving Irish new music scene” (Christopher Fox, Tempo) with her work being described as “sublime and brilliant” (Tom Service, BBC Radio 3) “strange and beautiful” (Richard Dyer, Boston Globe), “fantastically brutal, reminiscent of the glitch music of acts such as Autechre” (Liam Cagney, Composing the Island) and “engaging with an area of experience that new music is generally shy of, which, simplified and reduced to a single word, I’d call ecstasy” (Bob Gilmore, Journal of Music).

The Finite Air was commissioned by the West Wicklow Chamber Music Festival with funds from the Arts Council of Ireland. Linda Buckley used the poem “Chronic” by D.A Powell as inspiration for the music. Linda herself says:

“I first encountered the poet Doug Powell while on residency at a castle in Umbria, Italy – Civitella Ranieri. We connected on a personal and artistic level, talking late into the night and watching fireflies in the garden. It is a great honour to have the opportunity to work with him in setting this haunting and powerful text that resonated strongly with me. Chronic has an added resonance in the world that we find ourselves in today, dealing with themes of illness and loss, yet ultimately hope, with a deep rooted connection to nature and what it feels to be alive.

I wish to thank Doug for his support of the project and to Fiachra Garvey and Rachel Kelly for bringing this work to life.”

Key excerpts of the poem *Chronic* that resonated and informed the songs:

One:

were lifted over the valley, its steeping dustdevils
 the redwinged blackbirds convened
 vibrant arc their swift, their dive against the filmy, the finite air

and so the delicate, unfixed condition of love, the treacherous body
 the unsettling state of creation and how we have damaged—
 isn't one a suitable lens through which to see another:

filter the body, filter the mind, filter the resilient land

and by *resilient* I mean *which holds*

which tolerates the inconstant lover, the pitiful treatment
 the experiment, the untried & untrue, the last stab at wellness

Two:

choose your own adventure: drug failure or organ failure
 cataclysmic climate change
 or something akin to what's killing the bees—colony collapse

and delight I took in the sex of every season, the tumble on moss
 the loud company of musicians, the shy young bookseller
 anonymous voices that beckoned to ramble
 to be picked from the crepuscule at the forest's edge

until the nocturnal animals crept forth
 their eyes like the lamps in store windows
 forgotten, vaguely firing a desire for home

hence, the body's burden, its resolute campaign: trudge on

and if the war does not shake us from our quietude, nothing will

Three:

I carry the same baffled heart I have always carried
 a bit more battered than before, a bit less joy
 for I see the difficult charge of living in this declining sphere

by the open air, I swore out my list of pleasures:
 sprig of lilac, scent of pine
 the sparrows bathing in the drainage ditch, their song

daily, I mistake—there was a medication I forgot to take
 there was a man who gave himself, decently, to me & I refused him

in a protracted stillness, I saw that heron I didn't wish to disturb
 was clearly a white sack caught in the redbud's limbs

I did not comprehend desire as a deadly force until—
 daylight, don't leave me now, I haven't done with you—
 nor that, in this late hour, we still cannot make peace

if I, inconsequential being that I am, forsake all others
 how many others correspondingly forsake this world

light, light: do not go
 I sing you this song and I will sing another as well

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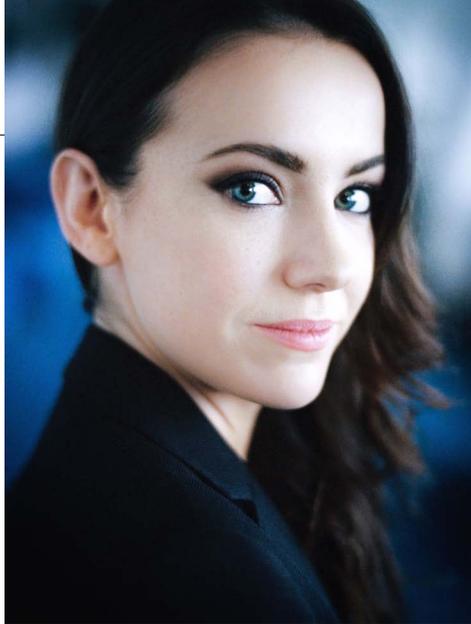
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Rachel Kelly

Mezzo-soprano

<http://www.rachelkellymezzo.com/>



Irish mezzo-soprano Rachel Kelly continues to delight audiences with “sheerly lustrous singing” (*Arts Desk*) and her “credible, touching” portrayals (*Guardian*) in an impressive range of repertoire. Notable international debuts in recent seasons have taken her to both Opéra de Rennes and Opéra de Rouen Normandie as Isolier (*Le comte Ory*), Maggio Musicale Firenze as both Idamante (*Idomeneo*) and Nancy (*Albert Herring*), Staatstheater Karlsruhe as Annio (*La clemenza di Tito*), and most recently to Teatro Real Madrid where she returns this season in Christof Loy’s new staging of *Rusalka*, conducted by Ivor Bolton.

Closer to home, Rachel made her Wexford Festival debut last season in the title role of Rossini’s *Adina* under Michele Spotti, and has otherwise appeared as Hansel (*Hansel and Gretel*) with English National Opera, Donna Elvira (*Don Giovanni*) with Northern Ireland Opera, *Dorabella* (*Così fan tutte*) with Glyndebourne on Tour, and Annio at Glyndebourne Festival Opera.

Further roles include Nerone (*Agrippina*), Sesto (*Giulio Cesare*) and Marguerite (*La damnation de Faust*) – all performed in concert under Jonathan Cohen, Christian Curnyn and Sir Mark Elder respectively – and Anagilda in Rossini’s lesser-known *Sigismondo*, for which Rachel joined Keri-Lynn Wilson and Münchner Rundfunkorchester and was recorded live for release on BR Klassik. A keen recitalist, Rachel appears at Wigmore Hall and West Wicklow Festival this season alongside pianist Fiachra Garvey.

Whilst a member of the Royal Opera House, Covent Garden’s Jette Parker Young Artists Programme, Rachel appeared in a wide variety of roles such as Zaida (*Il turco in Italia*), Javotte (*Manon*), Mercédès (*Carmen*), and Pisana (*I due Foscari*), and received particular attention for her performances as Mirinda (*L’Ormino*) under Christian Curnyn at the Sam Wanamaker Playhouse and Proserpina (*Orfeo*) under Christopher Moulds at London’s Roundhouse.

Fiachra Garvey

Piano

<https://fiachragarvey.com/>



1st prizewinner at the 2012 Jaques Samuel Competition, London, Fiachra Garvey, ARAM, has performed in venues from the Fazioli Auditorium in Italy to London's Wigmore Hall. He has also been a prizewinner at AXA Dublin International Piano Competition (Brennan Prize and McCullough Bursary), EU Piano Competition Prague (concerto finalist), and 3rd Soirees-Concours Internationales de Piano a Collioure, France (Audience award). The National Concert Hall Dublin awarded Fiachra the "Rising Star" prize in 2011, which subsequently led to a series of concerto and solo debuts.

Concerto appearances include Rachmaninoff's Rhapsody on a theme of Paganini with the Janáček Philharmonic, Tchaikovsky and Poulenc with the RTE National Symphony Orchestra and Cambridge SO, Gershwin's Rhapsody in Blue and Grieg with the RTE Concert Orchestra, Prokofiev no 3 with the RIAM and Grieg with the Hibernian Orchestra working with eminent conductors including John Wilson, Duncan Ward, Theodore Kuchar, Stephen Bell and Mihhail Gerts. Recent highlights include the first classical recital at Google Dublin, a series of solo and two piano recitals in Japan, a tour of China including giving masterclasses at the Beijing Conservatory of Music, as well as appearances at Spoleto Festival Italy, Wexford Opera, Brighton Festival, West Cork Chamber Music Festival, Bridgewater Hall Manchester and The Geneva Festival, Switzerland.

Fiachra's debut CD "For the Piano", under the Lyric FM label *"brings a deep and infectious enthusiasm, combined with insight and technical comfort."* (Sunday times). His second CD is a live performance from Wigmore Hall.

Fiachra is the Founder and Artistic Director of the West Wicklow Festival, Co-Founder and Artistic Director of Classical Vauxhall and sits on the board of the Dublin International Piano Competition. He is hugely grateful for the support he has received from the Arts Council (Professional Development Award 2020) and the Wicklow Arts Office (Artist Award Scheme 2020).

When not performing, Fiachra loves nothing more than returning home to help on the family farm with the yearly lambing, dipping, shearing, harvesting and all the other elegant and refined activities on the farm! Fiachra feels this makes him a more inspired and fulfilled musician.

Rosanne Philippens

Violin

<https://www.rosannephilippens.com/>



Rosanne Philippens is an extraordinary communicator, with an innate musicality and an infectious yet sincere approach to music-making. She is in high demand across the Netherlands where she performs regularly in the major halls and series both as soloist and chamber musician. She is also a keen play/director and recently made her debut with the Orchestre National de Lyon leading the orchestra in a hugely successful performance of *The Seasons* by Vivaldi and Piazzolla in Lyon's Auditorium receiving the highest praise from players and management. Philippens's playing is refined, exuberant and profound, and was described by the Dutch daily paper *De Telegraaf* as "energetic, sensitive and flawless."

Highlights of her 20/21 season include returns to the Orchestre National de Lyon to play/direct and to the St Gallen Symphony. Recent highlights include performances with the Rotterdam Philharmonic at De Doelen, Netherlands Radio Philharmonic in the prestigious Zaterdag Matinee series and the Residentie Orkest both in The Hague and at the Concertgebouw Hall, Amsterdam.

In recital and chamber music, Philippens plays regularly with artists such as István Vardai, Vilde Frang, Julien Quentin, Vikingur Olafsson, Amihai Grosz, Camille Thomas and Zoltán Fejérvári in festivals and halls across Europe. A strong believer in breaking down barriers in classical music, she runs her own concert series 'The Amsterdam Salon Pop-Up', presenting high-quality concerts in carefully sought-out and unusual locations in an intimate salon atmosphere.

Philippens records exclusively for Channel Classics and all her recordings have received glowing praise.

Rosanne Philippens was taught from an early age by Anneke Schilt at the Amstelveen music school. She continued her studies at the Royal Conservatory of The Hague and the Hanns Eisler Academy in Berlin with Coosje Wijzenbeek, Vera Beths, Anner Bylsma and Ulf Wallin, receiving the highest distinction from both institutes. Philippens won first prize at the Dutch National Violin Competition in 2009 and the Freiburg International Violin Competition in 2014.

Philippens plays on the 1727 Barrere Stradivarius, thanks to the generous support of the Elise Mathilde Foundation.

Julien Quentin

Piano

www.julienquentin.com



French pianist Julien Quentin has established himself as a versatile and sensitive musician, exhibiting great maturity and poise. His remarkable depth of musicianship and distinct clarity of sound coupled with flawless technique, make him an artist in demand as both soloist and chamber musician.

Touring internationally in America, Australia, Japan, the Middle East and throughout Europe, he has appeared at the Concertgebouw in Amsterdam, the Wigmore Hall in London, the Louvre in Paris, the Baden-Baden Festspielhaus, the Berlin Philharmonie, the Gewandhaus in Leipzig, the Konzerthaus in Vienna, the Mariinsky Theatre in Saint Petersburg, in Avery Fisher, Alice Tully and Carnegie Halls in New York. He has recorded for EMI, Channel Classics, Sony RCA, Hungaroton, Decca & Deutsche Grammophon.

Julien Quentin is a keen chamber musician and has collaborated with artists such as Nicolas Altstaedt, Emanuel Ax, Lisa Batiashvili, Gautier Capuçon, Corey Cerovsek, Martin Fröst, Sol Gabetta, David Garrett, Nelson Goerner, Ilya Gringolts, Gary Hoffman, Lawrence Power, Dmitry Sitkovetsky, Sayaka Shoji, Kirill Troussov, and István Várdai.

Born in Paris, Julien Quentin started his studies at the Geneva Conservatory with Alexis Golovine. He completed his Artist Diploma under the tutelage of Emile Naoumoff at Indiana University, where he held a one-year teaching position as Assistant Instructor. He then received his Graduate Diploma from the Juilliard School, where he studied with György Sándor. He has also worked with Paul Badura-Skoda, Nikita Magaloff, György Sebök and Earl Wild.

Julien Quentin now lives in Berlin. With 'Musica Litoralis' at Piano Salon Christophori, he has managed to create an increasingly successful concert series reminiscent of the salons of the Roaring Twenties. With visual artists, he explores new artistic visions bringing various art forms together. He also pursues his interest in other genres of music through his collaboration with pianists Kelvin Sholar, Kaan Bulak and Francesco Tristano, or producers Adrien de Maublanc and Cesar Merveille in projects ranging from improvisation to producing electronic music, most notably within their new projects Midiminuit & Les Coeurs Brisés.

Sean Shibe

Lute / Guitar

<https://seanshibe.com/>



One of the most versatile guitarists on the concert platform today, Sean Shibe brings a fresh and innovative approach to the traditional classical guitar by experimenting with instruments and repertoire.

The first guitarist to be selected for the BBC Radio 3 New Generation Artists scheme, and to be awarded a Borletti-Buitoni Trust Fellowship, he was selected for representation by the Young Classical Artists Trust artist between 2015-2017. In 2018, Shibe became the first guitarist to receive the Royal Philharmonic Society Award for Young Artists; and in 2019, he won a Gramophone Award in the newly-created 'Concept Album' category for his critically acclaimed recording softLOUD. Further awards include the Royal Over-Seas League First Prize and Gold Medal (2011); Ivor Mairants Guitar Award (2009); and a Dewar Arts and D'Addario endorsement.

Shibe is committed to the music of the great masters of the past and has made his own transcriptions of Bach lute suites and seventeenth century Scottish lute manuscripts. He is also continuing to expand the repertoire for his instrument by conceiving imaginative programmes featuring new music and commissions. Recent and future performances include music by Daniel Kidane, David Fennessy, Sofia Gubaidulina, Thomas Ades, Shiva Feshareki, David Lang, Julia Wolfe and the premiere of a reworked version of Georges Lentz's *Ingwe*, in collaboration with the composer himself. New commissions include David Fennessy, Daniel Kidane, Sir James Macmillan, Mark Simpson, Sylvia Villa and Freya Waley-Cohen.

Shibe has performed at internationally renowned venues and festivals including Alte Oper Frankfurt, Heidelberger-Frühling, Festspiele Mecklenburg-Vorpommern, Mosel Musik Festival, Musashino Hall in Tokyo, and the Bath, Lammermuir, East Neuk and Aldeburgh Festivals. He returned to the Marlboro Summer Music Festival on the invitation of Mitsuko Uchida, and has toured China extensively.

Born in Edinburgh in 1992 of English and Japanese heritage, Shibe studied at the Royal Conservatoire of Scotland and with Paolo Pegoraro in Italy. He is a D'Addario Endorsee and performs on these strings exclusively.

Phoebe White

Violin

<https://www.instagram.com/phoeeebbbeee/>



Born in Dublin in 1997, Phoebe White has been playing violin since the age of three. In her teens she studied with Fionnuala Hunt at the Royal Irish Academy of Music. She went on to study with Prof. Mauricio Fuks at the Jacobs School of Music, Indiana University, and graduated in 2019. In 2020, she moved to Berlin, where she now studies at the Berlin University of Arts with Prof. Latica Honda-Rosenberg.

Phoebe is the winner of the 2021 RDS Music Bursary. Previous awards include the Aileen Gore Cup at the 2021 Feis Ceoil, the National Concert Hall Young Musicians' Award, the Dublin Philharmonic Award, the Maura Dowdall Award, and the Flax Trust Bursary.

As a soloist, Phoebe has performed with the RTÉ Concert Orchestra, Tallinn Chamber Orchestra, National Youth Orchestra of Ireland, and the Midlands Youth Orchestra. Phoebe has a flair for chamber music, and she has been invited to perform at such festivals as the West Cork Chamber Music Festivals, the Clondeboye Festival, the National Concert Hall Chamber Music Gathering, and Ortús Chamber Music Festival. She was the concertmaster of the National Youth Orchestra of Ireland from 2013-2015. In 2019 she toured Ireland with the Ophelia Quartet as part of the National String Quartet Foundation autumn season. She has participated in masterclasses with Noah Bendix Balgley, Elina Vähälä, Olivier Charlier, Guillaume Sutre, RTÉ Vanbrugh Quartet, Quatuor Danel, Chiaroscuro Quartet, and the Pavel Haas Quartet, to name a few.

Upcoming performances include a solo recital for the Dublin Philharmonic Society, a piano trio recital with Peter Regan and her brother Killian for the Derravaragh Music Association, and solo engagements with the RTÉ National Symphony Orchestra and the RTÉ Concert Orchestra as part of the RDS Music Bursary Prize.

Peter Regan

Piano

<http://peterreganpiano.com/>



Peter Regan is a London based Irish pianist. His playing has taken him from New York's Carnegie Hall to Dublin's National Concert Hall and the Four Seasons Centre for the Performing Arts in Toronto, and he has performed live on RTÉ Radio One. Described as "a major talent" and as "the most individual and developed young Irish pianist I've heard in years" in the Irish Times, Peter studied with John O'Connor in the Glenn Gould School of Music, Toronto and with Gordon Fergus-Thompson in the Royal College of Music, London.

Peter has performed concertos with Camerata Ireland and the Hibernian Orchestra under Barry Douglas CBE and John Finucane, and solo recitals at the Clondeboy Festival, the Pallant House Proms in Chichester, the Boyle Arts Festival, Winterval Festival and the Westport Festival of Chamber Music, as well as in venues in Spain, Switzerland, the U.S. and Canada.

Peter has won several national prizes and bursaries including the Huban, Heneghan, Harty, Benson, Nordell and Esposito Cups, the Morris Grant Cup and Bursary and the Mabel Swainson Pianoforte Award at Electric Ireland Feis Ceoil. At the Royal Irish Academy of Music he was a recipient of the Lucien and Maura Teissier Scholarship for Piano.

Peter looks forward to performing Tchaikovsky's Piano Concerto No. 1 with the Dublin Orchestral Players, Mozart's Piano Concerto No. 23 with Camerata Ireland in November, returning to the Clondeboy Festival and a piano trio recital for Derravaragh Music Association with Phoebe White and Killian White.

Van Kuijk Quartet

<https://www.quatuorvankuijk.com/>



“Style, energy and a sense of risk. These four young Frenchman made the music smile” The Guardian

Currently BBC New Generation Artists, the Van Kuijk Quartet's international accolades boast First, Best Beethoven and Best Haydn Prizes at the 2015 Wigmore Hall International String Quartet competition, First Prize and an Audience Award at the Trondheim International Chamber Music Competition, as well as becoming laureates of the Aix-en-Provence Festival Academy. Further to this, they join the ECHO Rising Stars roster for the 2017/2018 season.

Since their formation in 2012, the ensemble is already an established presence in major international venues, performing at the Wigmore Hall in London, Auditorium du Louvre and Salle Gaveau in Paris, Tonhalle in Zurich, Musikverein in Vienna, Berliner Philharmonie, Tivoli Concert Series in Denmark, Sage Gateshead, and at festivals in Cheltenham, Heidelberg, Lockenhaus, Davos, Verbier, Aix-en-Provence, Montpellier/Radio France, Evian, Auvers-sur-Oise, Stavanger (Norway), Concentus Moraviae (Czech Republic), Haydn/Esterházy in Fertod (Hungary), Eilat (Israel) and Canberra (Australia). This season saw the quartet make their debut in Hong Kong, Australia & Taiwan. They are also due to return to North America this autumn for appearances at The Frick Collection in New York, The Phillips Collection in Washington DC, and Salle Bourgie in Montreal.

The Quartet records exclusively for Alpha Classics. Their debut recording, Mozart, was released to outstanding critical acclaim in Autumn 2016, and is followed by a disc of French music in late 2017.

The Van Kuijk Quartet is in residence at Proquartet, Paris, where they study with members of the Alban Berg, Artemis and Hagen quartets. Having taken their first steps as students of the Ysaye Quartet, the young musicians have worked with Günter Pichler at the Escuela Superior de Música Reina Sofía in Madrid; supported generously by the International Institute of Chamber Music of Madrid.

The quartet also participates in international academies; at the McGill International String Quartet Academy in Montreal, with Michael Tree of the Guarneri Quartet and André Roy; at the Weikersheim International Chamber Music Course with the Vogler Quartet and Heime Müller, formerly of the Artemis Quartet, as well as the renowned academies in both Verbier and Aix-en-Provence.

Mécénat Musical Société Générale is the Van Kuijk's main sponsor.

Jamal Aliyev

Cello

<https://jamalaliyev.com/>



In 2019 Jamal won a Concert Artists Guild Prize in New York.

Highlights over the last year include his debut with the Royal Philharmonic Orchestra, the Tomsk Philharmonia at the Trans-Siberian Festival, and with the BBC Scottish SO at the St. Magnus Festival broadcast by Radio 3.

He returned to Wigmore Hall, gave recitals at major venues in Turkey with renowned pianist Fazil Say, and appeared as soloist with the Presidential Symphony, Istanbul Symphony, Çukurova Symphony and Izmir State Symphony Orchestras.

This season Jamal makes his debut in the USA including recitals at Merkin Concert Hall (NY) and The Weiss Center in Pennsylvania. He performs the Dvořák Concerto with the Azerbaijan Symphony Orchestra, and gives recitals at the West Wicklow Festival, and across the UK.

In 2017 Jamal made his BBC Proms debut, won the Arts Club – Sir Karl Jenkins Music Award and was a prize winner at the YCAT International Auditions in London. His debut CD Russian Masters was released by Champs Hill Records to critical acclaim.

As a soloist he has appeared with the Philharmonia Orchestra at the Royal Festival Hall, the City of Birmingham Symphony Orchestra at the Royal Albert Hall (broadcast live on Classic FM), the BBC Concert Orchestra, Kennemer Jeugd Orkest in Holland, Bilkent Symphony, Royal Northern Sinfonia, CBSO Youth Orchestra and the Symphony Orchestra Simón Bolívar of Venezuela, among many others.

He has performed widely in Europe and further afield including the Menuhin, Istanbul, Kronberg and Enescu Festivals, the Atheneum (Bucharest), Forbidden City Concert Hall (Beijing), Rachmaninov Hall (Moscow) and the Arts Parliament House (Singapore).

Born in Baku, Azerbaijan, Jamal studied at the Yehudi Menuhin School and at the Royal College of Music with Thomas Carroll, where he completed his Masters.

Jamal plays a Giovanni Battista Gabrielli cello (1756) on generous loan from a private individual through the Beare's International Violin Society. Jamal is grateful for support from the Albert Cooper Trust and Cagdas Egitim Vakfi (CEV Sanat) sponsored by Finansbank.

Sam Armstrong

Piano

<https://www.samarmstrongpianist.com/>



Hailed as 'a major new talent' International Piano and a 'pianist of splendid individuality' Arts Desk English pianist Sam Armstrong made solo recital debuts at the Concertgebouw Amsterdam, Carnegie Hall's Weill Recital Hall in New York as well as at the Wigmore Hall in London, and as concerto soloist with the National Symphony of Ecuador.

Passionate about chamber music, he has performed with musicians including cellists Alban Gerhardt, Raphael Wallfisch, Hannah Roberts and Ralph Kirshbaum, clarinetists Sarah Beaty, Pablo Barragan and Lars Wouters van den Oudenweijer, and with singers Katharine Dain, Helen Sherman and Randall Scarlata. He has appeared in chamber music performances at festivals such as Aldeburgh, Cheltenham, Krzyzowa Music, Mecklenburg-Vorpommern, Prussia Cove Open Chamber Music, Ravinia and in venues such as Seoul Arts Centre, Esplanade Singapore, Kumho Art Hall Seoul, King's Place London and Manchester's Bridgewater Hall. He has been broadcast on BBC Radio 3, Radio Suisse-Romande/Espace 2, WQXR New York, WFMT Chicago and Radio New Zealand.

He was a prize winner in the Porto International Piano Competition, the Brant Piano Competition, Beethoven Society of Europe Competition, and was also laureate of the Epinal International Piano Competition in France. He has received awards from the Philharmonia Orchestra/MMSF, MBF/Help Musicians Fund, Wingate Foundation, Kirckman Concert Society and the Solti Foundation.

He studied with Helen Krizos in Manchester at the Royal Northern College of Music and later in New York with Richard Goode at Mannes College of Music. He also worked in with John O'Connor in Dublin and in masterclasses with Leon Fleisher, Pierre-Laurent Aimard, Mitsuko Uchida and Roger Vignoles.

Also a dedicated teacher, Sam serves on the piano faculty (since 2019) at TU Dublin Conservatory of Music and Drama.

Sitkovetsky Trio

<http://sitkovetskytrio.com/>



The Sitkovetsky Trio has established itself as an exceptional piano trio of today, with sensational performances in the foremost concert halls around the world. Alexander Sitkovetsky (violin) and Wu Qian (piano) were joined recently by German-Korean cellist Isang Enders to continue their journey of successful appearances. Their thoughtful and committed approach has brought the ensemble critical acclaim and invitations to renowned concert halls around the world, such as the Amsterdam Concertgebouw, Frankfurt Alte Oper, Palais des Beaux Arts, Musée du Louvre, l'Auditori Barcelona, Wigmore Hall and Lincoln Center New York.

The disrupted season 2020/21 season will still see the trio return to the Alte Oper Frankfurt, Rheingau Festival and Frederiksvaerk Festival in Denmark, as well as making its debuts at the chamber music series in Bern and Basel and the Mikkeli, Perth, Bellerive and West Wicklow music festivals. The musicians will also tour Spain.

Highlights of the past seasons have been a residency at Hong Kong City Hall to include performances of Beethoven's triple concerto with the Hong Kong Sinfonietta, as well as chamber music. They also toured Asia performing concerts throughout South Korea, Singapore and Japan. In May 2019 they performed the world premiere of a new triple concerto by Charlotte Bray with the Philharmonia Orchestra, with further performances planned. Other appearances included the Bath Mozartfestival, St. George's Bristol, Beethovenhaus Bonn, Frederiksvaerk and Hindsgavl Festival in Denmark as well as re-invitations to the Concertgebouw Amsterdam, Rheingau Musik Festival and the Chamber Music Society of Lincoln Center.

The trio released its first recording for BIS Records in 2014 including works by Smetana, Suk and Dvořák to much critical acclaim. This led to further releases of works by Brahms and Schubert on the Wigmore Live Label and another recording for BIS of Mendelssohn Trios in 2015. Recently, they have recorded their third disc for BIS; Beethoven's Trios Op.1 and Op.70, and Allegretto in B-flat major for Piano Trio WoO 39 as part of their complete Beethoven cycle, which was released to great critical acclaim in time for the composer's birthday celebrations in spring 2020. BIS Records will release a further disc in July 2021: Ravel Trio and Saint-Saens Trio no 2.

Linda Buckley

Composer

<http://www.lindabuckley.org>



Linda Buckley is an Irish composer/performer based in Glasgow who has written extensively for orchestra (RTE National Symphony Orchestra, BBC Symphony Orchestra), and has a particular interest in merging her classical training with the worlds of post punk, folk and ambient electronica. Her work has been described as “fantastically brutal, reminiscent of the glitch music of acts such as Autechre” (Liam Cagney, *Composing the Island*) and “engaging with an area of experience that new music is generally shy of, which, simplified and reduced to a single word, I’d call ecstasy” (Bob Gilmore, *Journal of Music*). Music for theatre includes work by Enda Walsh (*Bedbound*) and film by Pat Collins (*Living in a Coded Land*) and Tadhg O’Sullivan (*Solas Céad Bliain*). Awards include a Fulbright scholarship to New York University and the Frankfurt Visual Music Award 2011 (*Silk Chroma*). Recent and upcoming collaborations include work with Mmoths, arrangements from *This Mortal Coil*, remixes for Augustus and John, new music with Laura Sheeran (*Kuvn*), as well as performances by Icebreaker, Iarla O’Lionaird, Joby Burgess, Ensemble Mise-En and Crash Ensemble. Linda also lectures in Composition at the Royal Conservatoire of Scotland.

Garry Wilkinson

Composer

<https://garrywilkinson.com/>



Garry Wilkinson – Composer was educated as a founding member of Margo Fagan’s Young Music Makers. Further music studies continued at the Centre for Young Musicians, the London Schools’ Symphony Orchestra and Trinity College of Music, London. He studied composition at the University of London under Felicity Young and John Hall, and the Trombone with George Maxted, where he was awarded Fellowship (FTCL) in composition. He continued studies in music composition at the Royal Academy of Music and the Royal College of Music in London.

The Busan Maru (South Korea) International Music Festival Composition Competition for Orchestral Music awarded his Orchestral Scenario, ‘Spirits’ first prize in 2017. He was also first-prize winner of the Six Counties (UK) Composition Competition for Orchestral Music in 1986, his work ‘Bon Voyage’ has been performed by the Bournemouth Symphony Orchestra and the orchestra of Cambridge University. Karen Evans premiered his Flute Concerto in 1997, a work commissioned by the Sherborne Community Orchestra. The ‘Kokoro’ ensemble, the Bournemouth Symphony Orchestra’s Chamber Ensemble, performed his work ‘Cloudplay’ in 2013. He is first-prize winner of the 2021 Inaugural West Wicklow Festival Composition Competition in Ireland.

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WWF WEST WICKLOW CHAMBER MUSIC FESTIVAL

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All donations made to the Festival are gratefully received and can be made through our website or by contacting us directly.

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