

**West Wicklow
Chamber Music
Festival**



18-22 MAY

WWCF

#WestWickFest2022

**arts
council
of
ireland** funding
festivals

NCH

NATIONAL
CONCERT
HALL \ AN
CEOLÁRAS
NÁISIÚNTA



REIMAGINE
REDISCOVER

International Concert Series 2022

National Concert Hall presents

Irish Baroque Orchestra

Rachel Podger violin/director

THURSDAY 23 JUNE, 8PM

Performing a feast of double and triple concerti by **J.S. Bach**

Pre-Concert Talk 6.45pm

nch.ie

Tickets from €17.50

THE IRISH TIMES



An Roinn Turasoireachta, Cultúir,
Ealaíon, Gaeltachta, Spóirt agus Meán
Department of Tourism, Culture,
Arts, Gaeltacht, Sport and Media





Welcome!

For the most part, the May 2022 programme features performers who were due to appear at the festival in 2020, so we've had a long wait to finally get these fantastic artists to Wicklow for 5 days of glorious music!

I've known virtuoso flautist Adam Walker for many years and it's a privilege to welcome him for our opening concert. Having spent the last decade as the principal flute of the London Symphony Orchestra, Adam is truly one of the world's most renowned flautists. I'm particularly excited that Adam and I will be performing the festival's new commission *Blessington* by Gerald Barry, commemorating the considerable sacrifice so many local residents made in the 1930s to create the lakes that exist today.

Trio Gaspard are one of the most exciting piano trios on the concert circuit and how lucky we are to welcome them for their debut trio performance in the Republic of Ireland (if it wasn't for Covid it would be their debut performance on the island of Ireland!) 2022 marks 100 years since the establishment of the modern Irish state and I thought a work to celebrate the diversity of Irishness in 2022 would be a fitting tribute. *Ceiliúradh* (celebration) is a two-part commission and Part 1, composed by Sebastian Adams, will be given its world premiere by the trio. Part 2 of this commission by Amanda Feery will feature in our November "Winter Weekend".

Another Irish debut is in store for former BBC New Generation Artists Quatuor Arod, winners of the prestigious Nielson International Competition in 2015. I met the quartet in person for the first time in London just two weeks ago to rehearse the Franck quintet we will perform together at the festival and it has been a complete joy to work with them.

The festival's Rising Stars for 2022 are local Wicklow clarinettist Cathal Killeen and pianist Órán Halligan, from a little further up the road. Both are currently studying in Scotland. I've known Cathal since he was a youngster and I was his piano teacher when I was in college so I'm so delighted to see him pursuing a career in music and to see them both doing so well.

The Manchester-based Eblana String Trio have been hailed for their commitment to often neglected repertoire. I've known Peggy and Lucy Nolan from the trio since we were wee little rascals going to the Royal Irish Academy of Music together. It's a pleasure to invite them back to Ireland as their very successful trio.

There is yet another Irish debut for star Polish mezzo-soprano Hanna Hipp and Italian pianist Emma Abbate. Hanna has received rave reviews for her leading operatic roles in productions at Covent Garden, Glyndebourne and Seattle Opera to name a few. An established recording duo, Hanna and Emma present a programme celebrating folk songs from Ireland, England, France, Italy, Poland and Spain.

The festival continues our partnership with the National Concert Hall in delivering our education and outreach programme including family concerts, masterclasses, workshops and interactive musical activities for children and families. A big thank you also to Aisling Ennis for curating our magical children's concert setting of *The Magic Flute*.

Without funding from the Arts Council, Wicklow County Council and the Apollo Foundation, staging our festival would not be possible. I would also like to express my sincere gratitude to all of our loyal supporters and donors for their generosity and continued enthusiasm for the festival. All donations the festival receives directly support artists and arts practitioners.

A final thank you to our festival manager Muireann who is a pleasure to work with and does Trojan work in producing the festival.

I'm so pleased that we can all be together again, and look forward to meeting you over a glass of wine during the interval. This year we are donating the proceeds from our interval wine to the Red Cross Ukraine Crisis Appeal.

Fiachra Garvey
Founder & Artistic Director

Wed 18 May 8pm

Programme Notes

Adam Walker / flute
Fiachra Garvey / piano

Mozart Piano Sonata No. 17 in Bb major, K570 (arr. for flute and piano)

Tailleferre Pastorale et Forlane

Poulenc Sonata for Flute and Piano, FP164

INTERVAL

Gerald Barry Blessington (world premiere)

Prokofiev Sonata for Flute and Piano in D major, Op. 94

WOLFGANG AMADEUS *MOZART (1756-1791)*

Piano Sonata No. 17 in Bb major, K570 (arr. for flute and piano)

- i Allegro
- ii Adagio
- iii Allegretto

Mozart's second last Piano Sonata was written in Vienna in February 1789 but not heard in public until 1796, five years after his death. Sometime in the early 19th century an unknown hand added a violin obbligato to Mozart's piano score. This in turn can be played on the flute, as flute and violin

have similar ranges. Adam Walker himself has prepared tonight's transcription for flute, the piano part remains Mozart's original solo piano score.

The opening movement is almost a mono-thematic piece, the two themes being very similar to each other. There is an attractive simplicity to the smoothly flowing lines. The slow movement is more adventurous, suggesting the romantic style of music which would soon follow with Beethoven and the 19th century composers. It comprises a series of short statements, each of which is repeated in turn. The finale is a rondo with a bouncy, perky theme which is interspersed with contrasting episodes in a merry sequence of witty ideas.

GERMAINE *TAILLEFERRE (1892-1983)*

Pavan et Forlane

Tailleferre was born Taillefesse but changed her name when her father forbade her, unsuccessfully, to pursue a career in music. She attended the Paris Conservatory where her tutors included Poulenc, Milhaud and Honegger. She became a close friend of Ravel and was one of "Les Six", the avant garde group of French composers founded in the 1920s (see next page). She was a prolific composer, writing music nearly

until her death at the age of 91. The Pastoral dates from 1942 and is a gently reflective piece as its name suggests. A Forlane is an old Italian dance form, rather similar to the gigue or jig. This piece dates from 1972, when the composer was 80, and is dedicated to flautist Jean-Pierre Bouillon.

FRANCIS POULENC

(1899-1963)

Sonata for Flute and Piano, FP164

- i Allegro malinconico
- ii Cantilena (Assez lent)
- iii Presto giocoso

Born into a wealthy Parisian pharmaceutical family (now the Rhône-Poulenc organisation) Poulenc started learning piano at the age of five. He began composing from an early age but did not undertake formal tuition until in his twenties. He was much influenced by the tuneful, iconoclastic music of Satie and became friendly with a number of young avant-garde 1920s composers, including Auric, Durey, Honegger, Milhaud and Tailleferre, with whom he was grouped as “Les Six”.

Elizabeth Sprague Coolidge (1864-1953) was a wealthy Chicago pianist and patron of the arts who inherited her father's

grocery-business fortune. She supported many leading musicians and commissioned major works from such composers as Bartók (Quartet No. 5), Copland (*Appalachian Spring*) and Stravinsky (*Apollon musagète*). Poulenc composed his Flute Sonata in her memory and Jean-Pierre Rampal gave the first performance at the Strasbourg Festival in 1957, with the composer at the piano. Such was the success of the piece that the second movement had to be encored.

Poulenc did not favour development in the classical sonata-form style, instead he relied on his outstanding ability to create splendid tunes, very French in style and owing much to the innovative world of Debussy. These he treats to extensive melodic and tonal variation, creating a stream of beautiful yet often quite spicy ideas. In the Finale, themes go shooting through different keys, creating colourful and arresting modulations without ever losing the underlying melodic framework.

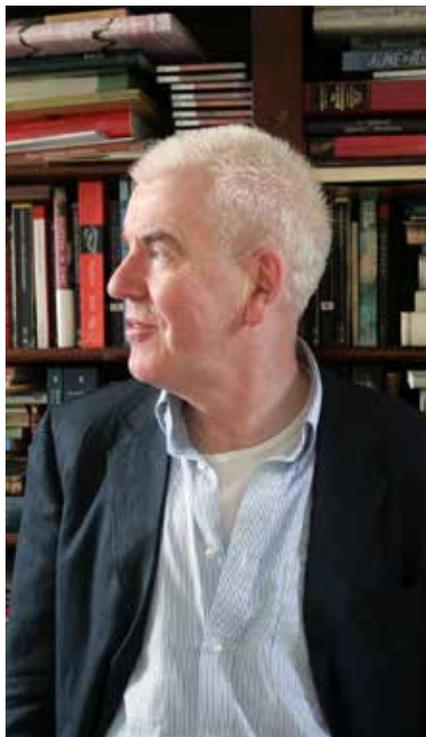
GERALD BARRY (b. 1952)

Blessington (world premiere)

Born in Co. Clare, Gerald Barry studied music at UCD and had further instruction in Amsterdam and Cologne, where he was a pupil of Stockhausen and Kagel. In 1982 he was appointed a lecturer at University College Cork but relinquished his post in 1986 when he was elected to Aosdána and could devote his time fully to composition. Early successes included *Chevaux-de-frise* for the 1988 BBC Proms and the opera *The Intelligence Park* for the Almeida Festival in 1990. He has enjoyed a highly successful career since, with his music being performed in London, Amsterdam, Minami, Los Angeles, Toronto, Munich and many other important centres. His 2016 opera *Alice's Adventures Underground* was revived at the Royal Opera House, Covent Garden, in February.

“Blessington has the ring of a famous hymn tune echoing across a lake with church bells ringing.” - Gerald Barry

We're honoured to bring you a new work from Gerald Barry to mark the 80th anniversary of the sinking of the Blessington Lakes (Poulaphouca Reservoir) in 2020. Whilst the lakes today



Gerald Barry

contribute to the exquisite beauty of West Wicklow, it is important to remember that for those who lost land, homes and livelihoods in the late 1930s, these lakes represent something very different. This work commemorates their considerable sacrifice.

The support of the Thomas Dammann Junior Memorial Trust in assisting the funding of the work is gratefully acknowledged.

SERGEI PROKOFIEV

(1891-1953)

Sonata for Flute and Piano in D Major, Op. 94

- i Andantino
- ii Allegro
- iii Andante
- iv Allegro con brio

In 1941, along with a number of other distinguished artists, Prokofiev was evacuated from Moscow and sent to safer areas of the USSR: to the east, ending up in Perm in the Urals, along with many other important cultural figures. Despite the upheaval this caused and the dangers of the War, he wrote an extraordinary amount of music during this period, including the huge opera *War and Peace*, the ballet *Cinderella*, the Second String Quartet and the famous Seventh Piano Sonata. In 1943 he composed this Flute Sonata, a most cheerful and lyrical work despite the wartime atmosphere of uncertainty and tribulations. He wrote at the time: "This instrument has for a long time attracted me and it seemed to me that it had been made little use of in musical literature. I want this Sonata to have a clear, classical, transparent sonority". Despite its date the work takes a backward glance, with many affinities to the famous Symphony No. 1 (the "Classical") which he had composed in

1917. Even George Bernard Shaw greatly enjoyed the Sonata in the transcription made for violinist David Oistrakh, describing it as a "humorous masterpiece".

There is certainly no shortage of happy ideas and charming melodies in the Sonata. It opens with a particularly whistle-able tune, which dominates the first movement and the following Scherzo is as saucy as anything the composer wrote. There is a calmness and gentility about the slow movement which belies the bellicose era in which it was written. The Finale has a decidedly impudent air about it, providing a very up-beat conclusion.

PROGRAMME NOTES © IAN FOX 2022

Thu 19 May 8pm

Programme Notes

Trio Gaspard

Jonian Ilias Kadesha / violin
Vashti Hunter / cello
Nicholas Rimmer / piano

Haydn Piano Trio in Bb major,
Hob. XV:8

Charlotte Bray That Crazy Smile

Paul Juon Piano Trio No. 4
'Litaniae', Op. 70

INTERVAL

Sebastian Adams Ceiliúradh:
Part 1 (world premiere)

Mendelssohn Piano Trio No. 2
in C minor, Op. 66

FRANZ JOSEF HAYDN (1732-1809)

Piano Trio in Bb major, Hob. XV:8

- i Allegretto moderato
- ii Tempo di Menuetto

This two-movement Trio comes from a group of Trios Haydn composed in his later years, mainly in 1784. Three of them, including No. 8, were dedicated to Prince Esterházy's niece the Countess Marianne von Witzay, who, with her husband, lived on the Esterházy estate and

presumably were friendly with Haydn. The composer had quite a dust-up with his publisher in Vienna, Artaria, over the poor quality of the engraving in the proofs he was sent, and his angry letters are preserved in the archives. The first movement is in sonata form presenting two rather blustery and vigorous themes which are developed together in a lively discourse. The second movement is a more sedate minuet with a charming theme and a well-worked out central or trio section.

CHARLOTTE BRAY (b. 1982)

That Crazy Smile

Commissioned by the Oberon Piano Trio, *That Crazy Smile* by British composer Charlotte Bray is inspired by Shakespeare's *A Midsummer Night's Dream*. It is a fantasy piece in a dream-like world. Set at night under the light of the moon, the piece moves through a dreamy section before reaching a gripping spellbound part, as if the fairies are deviously casting spells onto the lovers in their dreams. Tightly controlled, the music continuously varies small motifs and melodies, spinning around on itself. The foolishness and self-delusion of the lovers can be felt.

PAUL JUON (1872-1940)

Piano Trio No. 4 'Litaniae', Op. 70

Paul Juon was born in Moscow in 1872, to which his German-Swiss parents had emigrated. He called his Third Piano Trio a "tone poem", a popular musical format for symphonic works but rarely heard in chamber music circles. Richard Strauss made particular use of it in the 1890s with *Don Juan, Ein Heldenleben* and other dramatic works. Juon never revealed what "poem" he intended, if any. Though some friends later suggested the work was a response to the tragedy of the First World War, a kind of litany or prayer. It was composed in 1918 with amendments in 1929. Lasting about 18 minutes the score is cast in four main sections, each featuring different tempi and colouration. It begins with a dramatic flourish on the piano, the stringed instruments soon joining in, *Allegro moderato*. This builds to a passionate climax with some highly effective late-romantic passages and then subsides, leading into the *Scherzando* section, featuring a perky little theme which is developed at length. Having chattered away happily it runs out of breath and gives way to the emotional heart of the music, the *Largo*. This presents a dark, weighty theme which is built up into a massive

prayer with some very impressive sequences. If there is a sadness at the core of the work, it is heard most clearly here. After reaching its peak it subsides and leads back to the opening theme and *Allegro moderato*, providing further comments on the opening material. Gradually this powerful music slides into a gentle *Largo* and a short, reflective coda brings the music to its closure.

SEBASTIAN ADAMS

(b. 1991)

Ceiliúradh: Part 1 (world premiere)

Born in Dublin into a highly musical family, Sebastian studied at the Royal Irish Academy of Music and in Vienna. A viola player, he has also studied with Simon Aspell of the Vanbrugh Quartet. His career as a composer has been developing and in 2016/17 he was Composer in Residence with RTÉ lyric fm. As well as extensive performances on the viola, his own music has been heard at many venues across Europe. He was chairman of the Irish Composers Collective for two years and co-directed the group Kirkos and the Fishamble Sinfonia.

"I'm somebody who is wary of patriotism in pretty much any form. I think we also have a tendency to celebrate the



Sebastian Adams

triumphs and gloss over the defects of modern Ireland. So the idea of a decade of centenaries, held at the exact time that nationalism is beginning to eat away at the identity of many previously stable countries – and at a time when Ireland itself is going through many simultaneous crises inflicted by the default neoliberal ideology – seems off-colour and even dangerous.

But despite that, I can't deny that I'm proud to be Irish. Especially now, studying in France, I can't help believing more in our national

myths about the Irish spirit, and feeling a burst of joy when I hear of Irish people sticking their necks out to make the world better.

All of this complicated stuff was supposed to make it into this short piece for piano trio: given the title, given my ambivalence to these centenaries, I knew there was no way I could write an uncomplicated celebration of Ireland's first century, and I looked at how I could articulate ways we can look back not just to celebrate but also to examine the ways we have fallen short.

But when I tried to find a way to get all these thoughts into this piece, I found that I couldn't make it work. So what you're hearing today is a distillation of a bunch of techniques I've developed in my pieces over the past few years – mostly harmony derived from the natural harmonic series – and a kind of dual structure: the lively music that makes up most of the piece, and a static, slow, muted descent which is only heard occasionally but which conceptually lies under the whole piece and even carries on after it finishes. The piece can be enjoyed without the programme note, if you don't find it helpful, but it is an explanation of what I was thinking about when I wrote it."

- Sebastian Adams

FELIX MENDELSSOHN- BARTHOLDY (1809-1847)

Piano Trio No. 2 in C minor, Op. 66

- i Allegro energico e con fuoco
- ii Andante espressivo
- iii Scherzo: molto allegro quasi presto
- iv Finale: allegro appassionato

Mendelssohn's Second Piano Trio is one of the composer's last works, his early death at 38 cutting short a magnificent career. It dates from 1846 and is dedicated to his friend and fellow composer Louis Spohr. Mendelssohn employs sonata form in the opening movement with two major themes dominating proceedings. They are both strong and vivacious, giving the whole movement a remarkable driving force, which charges along vigorously to its dramatic conclusion. The piano launches the second, slow movement. Here Mendelssohn reflects on his Venetian boat songs from his *Songs without Words* and the mood is calm and reflective, floating along easily and building to a gentle climax.

The third movement Scherzo is fascinating. It is very much in the style of the famous Scherzo in his music for *A Midsummer Night's Dream*, another version of the same material in many ways. It is fast and furious and

even the composer noted it is "a trifle nasty to play". There are overtones of the Octet as well in its busy progress, though a quieter ending is provided. The Finale begins in a standard "finale" format, introducing three themes, and then suddenly slows down, as Mendelssohn turns to a famous hymn tune: the Old 100th as it is known, usually set to words by a 17th century English bishop "Praise God from whom all blessings flow". Mendelssohn works this stately anthem into an impressive climax, giving this delightful Trio an unusual but highly satisfying conclusion.

PROGRAMME NOTES © IAN FOX 2022

Fri 20 May 8pm

Programme Notes

Quatuor Arod & *Fiachra Garvey*

Jordan Victoria / violin
Alexandre Vu / violin
Tanguy Parisot / viola
Jérémy Garbarg / cello

Fiachra Garvey / piano

Mozart Divertimento in F major,
K138

Bartók String Quartet No. 1 in A
minor Sz. 40 (Op. 7)

INTERVAL

Franck Piano Quintet in F minor
Op. 34

WOLFGANG AMADEUS *MOZART (1756-1791)*

Divertimento in F major, K138

- i Allegro
- ii Andante
- iii Rondo (Presto)

The autograph of the manuscript containing this and two other divertimenti (K136 and K137) is inscribed "Salzburg 1772 di W.A. Mozart". Musicologists have long puzzled over the purpose for which these works

were intended: they might have been for string quartets or they could be string symphonies which he wished to take with him on his trip to Italy. The first has become a popular piece but the F major is less often heard and there is some suggestion that its more formal style could make it an earlier work which Mozart had just copied into the manuscript at that time to complete the set.

It opens with a cheerful motto of three rising chords, as if to call attention to itself, and then proceeds with a lively discourse, the second subject having more than a hint of *Eine Kleine Nachtmusik* about it, although that masterpiece was written 17 years later. Certainly, it is a cheerful little movement. The Andante is in the key of C, Mozart favoured this kind of subdominant jump, and presents a charming, flowing theme. The Finale is quite unusual in form, being a rondo with an attractive and memorable theme, separated by four neatlytailored episodes.

BÉLA BARTÓK (1881-1945)

String Quartet No. 1 in A minor Sz. 40 (Op. 7)

- i Lento (attaca)
- ii Allegretto
- iii (Introduzione) Allegro - Allegro Vivace

The classical string quartet was usually published in sets of six and it is significant that Bartók's output in this most strict of musical forms, should comprise six quartets. For many they represent the most important quartet writing since Beethoven and though they may seem intractable in places, as time passes, they reveal their secrets with increasing ease. Broadly they fall into three sets of two – early, middle and late periods – and they are highly related to the composer and his life around the time of composition.

Born in Hungary, Bartók's precocious talent soon emerged and by the age of ten he had appeared in public as a piano virtuoso. He studied in Pressburg (Bratislava) and at the Royal Hungarian Academy, being appointed a piano teacher there in 1907. A shy, retiring person he devoted his time to teaching, piano playing, composing and collecting folk music; though in the 1920s he did tour America to great acclaim as a pianist. In 1940 he settled in New York expecting to find an easier life, but his genius was largely unrecognised in the States and he suffered increasingly from a debilitating disease, polycythemia, a blood disorder, which led to his death at the age of 64, just when America was waking up to the genius in its midst.

In 1907-8 he was in love with a young violin student Stefi Geyer and wrote his First Violin Concerto for her. Distressed by her rejection of him he turned to the intimate structure of the string quartet to alleviate his sorrows and wrote his first composition in this style. Begun in the summer of 1907, it was not finished until January 1909. The first movement, he wrote to her, was taken from the Concerto and "is my funeral dirge".

The whole Quartet is a procession from the opening depths of despair to a life-affirming wild gypsy dance, the music accelerating from movement to movement. The dirge-like first movement opens with mournful, intertwining lines as the emotion gathers intensity with the four instruments building on their complex interweaving. Suddenly the cello launches into repeated, stabbing chords, like a bell tolling, as the other instruments add increasingly agitated comments. The pressure is relieved and the cello gives out a slow, falling lamentation. The mood becomes calmer and then grows in pace, releasing superb energy and employing a remarkable harmonic richness. The slow, winding lines of the opening return leading straight into the second movement.

Here the music gathers tempo and reaches the first theme of this sonata-form construction; this is a lively motif that quickly reaches a climax. It is based on four notes cross-linked to the other themes of the Quartet. The second theme is restless but lyrical. Bartók elaborates on these ideas in a series of fascinating passages, sometimes dramatic, often gently pensive. The music makes liberal use of a whole-tone scale and the conventional need for a basic key is largely ignored. The ostinato figures from the first movement are again heard here and remain a linking feature in Bartók's music.

The third movement starts with a rapid fanfare set against a slow Introduction by the cello in recitative style, with Bartók quoting from a well-known song of his youth: 'Just a fair girl'. Suddenly, rapidly repeated notes lead to the movement proper. A kind of sonata structure can be detected again, with the opening material developed in lively fugal passages, reminiscent of a somewhat manic gypsy band. The mood switches are violent and sudden, from gentle phrases to garrulous outbursts. The tempo quickens and the wild gypsy band takes increasing control as the music ends in a headlong burst of frenzied dancing.

CÉSAR FRANCK

(1822-1890)

Piano Quintet in F minor Op. 34

- i Molto moderato quasi lento - Allegro
- ii Lento, con molto sentimento
- iii Allegro non troppo, ma con fuoco

Much of Franck's working life was devoted to the organ; he was organist at St. Clothilde in Paris for thirty-seven years and became Professor of Organ at the Paris Conservatory. It was only in his final years that he really turned his attention to other musical forms and the Quintet, his first chamber-music score for 35 years, is one of the glories of the repertory. It was first performed in Paris on January 17th, 1880, by the Marsick Quartet with Saint-Saëns at the piano who, along with others, thought it rather erotic; indeed Franck may have been inspired by one of his pupils at the time, the beautiful young composer, Augusta Holmes, of part-Irish descent. Its erotic overtones may not seem too apparent to modern ears but it is a work of enormous passion and richly romantic inspiration. After the premiere, Franck handed his score to Saint-Saëns in gratitude, but he just made a face and walked off, leaving it behind on the piano; it was discovered among wastepaper the next day by one of the staff. Despite this snub, the

ever-humble Franck dedicated the work to his younger colleague.

This is probably the first work to employ the “cyclic” process in which a theme is built up from short elements only emerging in full at the end of a movement. It became a popular form among French composers, in particular, in the late 19th century. The first movement opens with powerful chords on the strings alternating with gentle ruminations on the piano. After a number of these, the pace increases to Allegro and the first theme is announced by the four strings in unison. This is expanded vigorously until the music dies away and then rises again to launch the second theme, a three-note rising phrase. It is this motto which will provide the main cyclic link across the whole Quintet. It plays an important part throughout the powerful first movement and re-emerges in the middle of the second movement. It then returns at the end of the finale, concluding in the tonic key, like some kind of final pronouncement on the entire work.

After the thunderous climaxes of the first movement, the ensuing Largo offers tranquillity, opening with repeated piano chords and a lazily falling violin theme, gently elaborated on by the quartet. Eventually the piano quietly reintroduces the cyclic theme and it is given a fresh development in place of the

usual central or “trio” section. The opening material returns briefly to bring the movement to a serene close. The finale is marked “with fire” and is launched by the second violin followed by the first, while the main theme is hinted at by the piano in detached chords. Unable to contain itself anymore it appears in full on the strings with a whirling piano accompaniment. The piano introduces the second main theme, again a simple staccato motif, close in style to the first idea. These themes are treated to a whirlwind development until the cyclic theme returns in vigorous chords, too, and receives further treatment. The music sinks to quiet mutterings, with the first violin recapitulating the cyclic theme. A gathering crescendo flings the music into its wonderfully stormy conclusion, one of the most exciting of all codas in chamber music.

PROGRAMME NOTES © IAN FOX 2022

Sat 21 May 1pm

Programme Notes

Rising Stars Concert:

Cathal Killeen / clarinet
Órán Haligan / piano

Schumann Fantasiestücke, Op. 73

James Macmillan From Galloway

Ivette Herryman-

Rodriguez Black Montuno

Barber Canzone

Michael Cummins A New Species
(West Wicklow Chamber Music
Festival Composition Competition
Winner)

Debussy Première Rhapsodie

Béla Kovács Sholem Alekhem,
Rov Feidman!

ROBERT SCHUMANN

(1810-1856)

Fantasiestücke, Op. 73

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

The year 1849 started well for Schumann. After a period of nervous complaints and worries his health improved and his spirits rose, creating a huge increase in his compositional works with many new attractive creations. He wrote these three brief pieces for clarinet and piano in just two

days that February. Originally, he called them *Soirée Pieces* but later changed the title to *Fantasy Pieces*, a term he used for a number of his works. They are short creations and their mood is light and dreamy; Schumann indicated that the clarinet part could also be played on violin or cello.

The clarinet launches the first piece: Tender and with expression, and is quickly joined by a flowing piano accompaniment. The mood is more upbeat in the second piece: Lively, light, while its central section adds some colourful chromatic touches. The final piece: Quick and with fire, opens with a dramatic fanfare and Schumann emphasises his passionate writing, adding the instruction *Quicker* to the second and third sections of this attractive virtuoso display.

JAMES MACMILLAN

(b. 1959)

From Galloway

Born in Scotland James Macmillan is the leading Scottish composer today. He was awarded the CBE in 2004 and was knighted in 2015. He studied composition at the University of Edinburgh and at Durham University. He was a prolific composer from an early age with his first major

success *The Confession of Isobel Goudie* at the London Proms in 1990. He has produced a long list of highly successful works, including five Symphonies, a Mass for Westminster Cathedral and an opera *The Sacrifice*. Written for solo clarinet, *From Galloway* is dedicated to John Cushing who gave the première in Glasgow in 2000. It is a short reflection on a dreamy landscape with a folksy colouration to its simple lines. Galloway is a rugged southwestern region of Scotland where the port of Stranraer is located.

IVETTE HERRYMAN RODRIGUEZ (b. 1952)

Black Montuno

Born in Cuba Ivette studied composition in Havana and Texas and has become a widely recognised writer in Caribbean, Mexican and American music circles. Her music has been described as “absolutely exquisite” favouring a strong Cuban background. She has won a number of awards in the USA and she is currently an Associate Professor of Music at Potsdam University in New York.

She has provided the following note on *Black Montuno*: “Around the time I graduated from Baylor University (Texas) with my Master’s in Music Composition, I

decided to write a work that would serve as my graduation gift for my composition professor Scott McAllister. McAllister’s *Black Dog* inspired the title of the piece, as well as my Cuban roots. In *Black Montuno*, Black comes from *Black Dog* and montuno, which translates as riff, refers to a musical entity characteristic of Cuban musical genres son and salsa. For the realization of this work, I composed a montuno and a tune derived from the montuno’s contour, which is deeply influenced by the songs of the Cuban Nueva trova movement. The entire piece grows out of these materials.”

SAMUEL BARBER (1910-81)

Canzone, Op. 38a (arr. for Clarinet and piano)

This charming piece began life as the slow movement of Samuel Barber’s 1961 Piano Concerto, Op. 38. It led to Barber winning his second Pulitzer Prize (the first had been for his opera *Vanessa* in 1958). The tune was taken from an earlier work, *Elegy*. It became very popular and Barber transcribed the movement as a piece for flute and piano. Since then, other transcriptions have followed including this afternoon’s version for clarinet and piano. It is typical of the composer’s lyrical and romantic style, harping back to some degree to the famous *Adagio for Strings* of 1938.

MICHAEL CUMMINS

(b. 1978)

A New Species (West Wicklow Chamber Music Festival Composition Competition Winner)

Michael Cummins is from Cork. He is a BMus graduate of MTU Cork School of Music. He graduated from NUI Maynooth with an MA in Music Technology and Computer Music in 2005. More recently, Michael completed an MA in violin performance in 2019 from MTU Cork School of Music under the guidance of Gregory Ellis of the Vanbrugh String Quartet. He is a staff member of the Cork ETB School of Music since 2006 as a violin teacher, ensemble coach and orchestral conductor. Michael also works as a freelance multi-instrumentalist session musician in various genres from Classical, Jazz, Pop to Irish Traditional music. He currently plays in the Cork Haydn Symphony Series Orchestra and occasionally plays with Cork Concert Orchestra.

Composition has been a sporadic activity for Michael over the years. He won the County Cork Fleadh Ceol in 2010 for a Jig in the Newly Composed Tunes Category. From time to time he composes music for his students to support his string teaching. He also performed two of his own compositions in one of his MA concerts in a programme



Michael Cummins

including music by contemporary Irish Composers: Seoirse Bodley, Declan Townsend and Ian Wilson. The past couple of years have given him time to refocus his energies on the creative process in composition. He plans to further his credentials in composition and increase his output in the coming years to establish himself more firmly amongst contemporary Irish composers.

“Having researched the performers, Órán and Cathal, after reading the brief for the competition, I sought to compose something that would be both technically challenging, yet fun and exciting to play. As an active musician myself, in my compositional approach I try to

let my training, experience as a musician and exposure to the multitude of genres I have played inform my creative process. It was important to me from the outset that the piece showcased the technical prowess, experience and musicality of the performers.

The piece was borne from the idea of putting a more contemporary twist on the compositional technique of Species Counterpoint. Immediately after the opening rhythmic motif, there is a Cantus Firmus in the left hand of the piano set to an offbeat inspired by “Jungle Boogie” by Kool and the Gang, over which the right hand and Clarinet move in a contrapuntal manner loosely following some of the rules of three-part species counterpoint. From here the piece launches forward driven by a rhythmic piano groove over which the Clarinet melody soars. The piece is based on a modified sonata like three-part form A - B - Development - A Coda. The tempo mark for the piece reads Precise with Groove. In addition to species counterpoint, there are elements of Jazz, Modal Harmony, Pop and Blues in the sound world of the piece, all drawn from my experience as a musician.

I composed the piece on the week beginning the 16th of February 2022, which was the first anniversary of moving into a new house. It was also the day I was

diagnosed with Covid-19, a new virus species. And considering I had been trying to incorporate elements of Species Counterpoint into the creation of the piece, I thought *A New Species* would be a fitting title for the piece. I am most grateful to the West Wicklow Chamber Music Festival for choosing my piece as the winner of this years' composition competition. It is a privilege to have it premiered by musicians of such high calibre. I hope you enjoy listening to the piece as much as I enjoyed creating it.”

- Michael Cummins

CLAUDE DEBUSSY *(1862-1918)*

Première Rhapsodie

Debussy had been appointed to the Board of the Paris Conservatory by its Director, Gabriel Fauré, and one of his duties was to supply music for use in examinations. He wrote this B flat study for clarinet and piano as a competition piece for the senior students in 1910, as part of the rigorous tests for the Prix de Rome, which he himself had won in 1884. Eleven competitors gave performances before a jury including Debussy that July 14th. For some reason he called it his First Rhapsody though no further works under

the same title ever appeared. It is not an obviously virtuosic piece, though it is extremely difficult to play, relying largely on its subtle expressiveness and finesse to make its effect. And it includes long lines testing the player's breath control. Following its academic debut, it was given its first public performance in Paris on January 16th 1911, by the virtuoso clarinetist and Conservatory professor, Prosper Mimart. Debussy believed it to be "one of the most pleasing pieces I have written" and many clarinetists have concurred with the composer's opinion. Later that year he went on a tour of Russia and scored it for Clarinet and Orchestra, first heard in St Petersburg in December 1911 with the composer conducting, a version which remains popular to this day.

The mood is close to that which Debussy had created for his *Prélude à l'Après-midi d'un Faune*, sixteen years earlier. It is marked "dreamily slow" as the piano launches the music pianissimo soon followed by the clarinet in a languorous line: "sweet and expressive". As befits a rhapsody the music does not follow any formal pattern but shifts from mood to mood as the composer's whims take him: sometimes faster, then slower, with brilliant passages set against long lines testing the player's breath control. The pace gradually picks up with

scherzando passages and this engaging music ends with a lively virtuosic finale as befits a top-level test piece.

BÉLA KOVÁCS (1937-2021)

Sholem-alekhem, rov Feidman!

Kovács was born in Taatabánya, Hungary and studied at the Franz Liszt Academy in Budapest. He became the leading Hungarian clarinetist of his time. He was principal clarinet in the Hungarian State Opera Orchestra for many decades and was a co-founder of the Budapest Chamber Ensemble in 1961. He made a number of outstanding recordings, particularly of the Mozart clarinet works and was also a successful composer.

The title of this delightful work is Hebrew for "Peace be with you", a traditional blessing. It is a witty 5-minute tribute to Klezmer music, a central European Jewish music style, and one of its most famous proponents Giora Feldman (who was born in Buenos Aires in 1936 and is known as the King of Klezmer). The music opens with a dramatic flourish followed by a slow sequence. The pace gathers and a fiery climax is reached, complete with stamping and festive sounds.

PROGRAMME NOTES © IAN FOX 2022

Sat 21 May 8pm

Programme Notes

Eblana String Trio

Jonathan Martindale / violin
Lucy Nolan / viola
Peggy Nolan / cello

Boccherini String Trio in D major,
Op. 14 No. 4, G. 98

Hugh Wood Ithaka
Moeran String Trio in G

INTERVAL

Mozart Divertimento in E flat
major, K563

LUIGI BOCCHERINI *(1743-1805)*

String Trio in D major, Op. 14 No. 4, G. 98

- i Allegro giusto
- ii Andantino
- iii Allegro assai

Born into a musical family in the northern Italian town of Lucca, also the location for the Puccini family, Luigi received an early musical education becoming a virtuoso cellist by his teens. His father was a professional cellist and he took his 14-year-old boy with him to Vienna in 1757 where they were employed as court

musicians. Four years later Luigi took up a post in Madrid and then became musician to the King's brother, the Infante, in whose service he wrote many of his best-known works. Later patrons included Wilhelm II of Prussia, a keen cellist, but he fell on hard times after the Infanta's death in 1785. He was buried in Madrid but in 1927 he was reinterred in his native Lucca.

He wrote more than seventy String Trios, as well as a large amount of other music, often with Spanish influences. The D major trio is one of a set of six published in 1772 as his Opus 14. With his skill as a cellist his instrument gets a leading role in these compositions and is not just used as an accompaniment. A swaying theme launches the first movement which is fairly sedate at first, but becomes more giusto or playful as the movement progresses. The short second movement is marked sempre piano (always quiet) and features a cheerful, chattering theme which is expanded charmingly. The finale opens with an explosive phrase known in those days as a "Mannheim rocket" and bounds along vigorously to a happy conclusion.

HUGH WOOD (1932-2021)

Ithaka

Born near Wigan in Lancashire, Hugh Wood grew up in a musical family but studied history at Oxford. Later his musical interests took over and he undertook studies in London with a number of leading composition teachers including Mattyas Seiber, becoming interested in Twelve Tone music, though not exclusively.

Ithaca is written for violin, viola and cello, and was commissioned by the Britten-Pears Foundation, among others. It was first performed at the Swaledale Festival in 2016. The composer wrote the following introduction:

“Cavafy’s poem, *Ithaka*, is a meditation on Ulysses’ homeward voyage. It promises him adventures and discoveries, but also dangers; the Laistrygonians, the Cyclops, and the sea-god Poseidon himself. These can be overcome by keeping his spirits high – for perhaps they only exist in his own soul. Sensual delights and intellectual feasts also wait for him on the way. But the journey must not be hurried: better to be old and full of experience when it is concluded.

I’ve always loved and learnt from this poem; and once

read it at a friend’s funeral. I suppose this piece is a sort of mini Symphonic Poem – it is at least programme music. The invocation of Ithaka itself (and of its differently accented name in Greek – Itháki) occurs early on, and returns at intervals as the island draws nearer. The long journey there is represented by two fugal expositions. The first one grows towards an aggressive confrontation with the Laistrygonians. Ithaka is heard, still far off. The second fugal passage then gives way to two lyrical sections, the later one featuring a viola solo. Rhetorical fanfares now show Ithaka to be in full view, and we reach the climax of the piece. After arrival the music is at last calmly lyrical, with solos for the violin and eventually the cello. But the aftermath, with its last invocation of Ithaka (Itháki) is tragic in tone. Cavafy’s conclusion – and the whole point of the poem – is best expressed in his own words:

*“Ithaka gave you the
marvellous journey.
Without her you wouldn’t
have set out.
She has nothing left to give
you now.”*

E.J. MOERAN (1894-1950)

String Trio in G

- i Allegro giovale
- ii Adagio
- iii Molto vivace – Lento sostenuto
- iv Andante grazioso – Presto

Ernest John Moeran was of Anglo-Irish origins. His father had been born in Dublin but was taken to England as a baby. He later followed the family tradition by becoming an Anglican priest and Moeran was born in London where his father was an Anglican rector. His father moved to a Norfolk parish when the boy was young, so the future composer spent much of his childhood in the country. Fortunately, his main school had a strong musical tradition and the young Moeran developed into a fine pianist and a competent violist. He enrolled in the Royal College of Music in 1913. The First World War interrupted his studies and he became a motor-cycle despatch rider. He was severely wounded in the head in 1917 when a piece of shrapnel lodged in his skull and could not be removed, leading to his having a plate fitted in his head. This caused problems in later life, probably contributing to his problems with alcoholism. This may well have contributed to his death, as he fell off the pier in Kenmare during a strong December storm, and drowned.

He maintained a close relationship with Ireland throughout his life with frequent visits and this can be heard in the timbre of much of his music with its strong Celtic connections.

The String Trio was written in 1930-31 and is considered the firmest of his early works, establishing his own particular style. The movements are quite short and the longest, the first, is in the unusual beat of 7/8 and presents a folksy theme, aided by the unusual rhythms. A passage marked misterioso leads to the second theme which is developed extensively. The second, slow movement has a wistful arc as the instruments wind their way through complimentary lines. Again, the folk mood persists as the music flows gently to its conclusion. A brief scherzo follows with a jaunty theme suggesting a distinctly Irish folk melody which is treated to a boisterous set of variations. At the end it decelerates and provides a dreamy bridge to the finale, again suggesting a pensive folk-tune idea. Suddenly there is an accelerando as a jig-like tune comes bouncing out of the undergrowth, providing the Trio with an exhilarating, if brief, conclusion.

WOLFGANG AMADEUS MOZART (1756-1791)

Divertimento in E flat major, K563

i Adagio / ii Adagio / iii Menuetto:
Allegretto / iv Andante /
v Menuetto: Allegretto / vi Allegro

Mozart wrote this delightful work for his friend Michael Puchberg in the summer of 1788. It was probably commissioned for a party or other festivity at Puchberg's home. He had helped Mozart out a number of times when he got into financial problems so this may well be a thank-you from a grateful spendthrift. It is Mozart's only String Trio and is probably the first work to employ a trio of strings in the classical repertory. It is an exceptionally fine work, with Mozart's famous biographer Alfred Einstein, hailing it as "the finest, most perfect trio ever heard". Unlike his Quartets, the Trio has six movements leading to its being called a Divertimento, and to think this lovely work was probably intended as background music as the guest chatted away. Perhaps they may have danced to the Minuets!

The opening movement is in sonata form with two main themes with a lively rising and falling and setting the mood. A more graceful idea follows in contrast with a

strong suggestion of a dance and is developed extensively with staccato effects. The pace slows for a time with witty observations on the dance melody. An Adagio follows, providing a slow, yearning tune which is repeated. Mozart elaborates on his ideas with a rising motif contributing to the rich tapestry of sounds. The first of the two Trios follows; it is unusual to have two central or "trio" contrasting themes instead of the usual one. First comes the opening material, a vigorous dance theme, followed by a contrasting central section or "trio". The material is extensively repeated before reaching a lively conclusion. An Andante follows, presenting a charming and sweet melody which is expended upon imaginatively. At its centre the mood changes to the minor key and a mysterious idea emerges, the pace is slow and the mood almost ghostly. Then the music snaps back into the major and the movement returns to its opening idea and a gentle conclusion.

The fifth movement is a second Minuet, this time enhanced by two Trios. The main tune is introduced and developed before the first Trio melody emerges, a gently swaying dance. Then the opening theme returns before the second Trio is launched, a more vigorous affair. The Minuet itself comes back once more, leading to a lively coda. For his finale Mozart invented a truly delightful

and hummable tune, one of his happiest melodies. It bounces along joyfully and each of the three instruments is given an opportunity to present it, thereby creating a rondo format, and bringing this remarkable work to a merry conclusion.

PROGRAMME NOTES © IAN FOX 2022

West Wicklow Chamber Music Festival 'Winter Weekend' Returns!

Join us again at Russborough from 11 - 13 November 2022.

We'll be announcing the programme for our 'Winter Weekend' very soon.

Sign-up to our email news at westwicklowfestival.com or keep an eye on our social media accounts to find out first!



SAVOUR
THE TASTE OF THE
ATLANTIC
COAST

EVERY DROP DISTILLED
IN CAHERSIVEEN, CO. KERRY
AT OUR DISTILLERY &
VISITOR EXPERIENCE

AVAILABLE
NATIONWIDE & ONLINE
#AskForUs

SKELLIGSIX18DISTILLERY.IE
●●●●●
#SKELLIGCOAST

Get the facts. Be DRINKAWARE.
Visit drinkaware.ie

Sun 22 May 3pm

Programme Notes

Hanna Hipp / mezzo-soprano
Emma Abbate / piano

Poulenc Huit chansons
polonaises, FP69

Ravel Chants Populaires

Pizzetti Sera d'inverno |
L'annuncio | Il Clefta prigione

INTERVAL

Britten Early one morning | The
last rose of summer | The Salley
Gardens | The brisk young widow |
O Waly, Waly

de Falla Siete Canciones
Populares Españolas

FRANCIS POULENC

(1899-1963)

Huit chansons polonaises, FP69

i Wianek – Wreath / ii Odjazd –
Departure / iii Płoska młodzież
– Polish Youth / iv Ostatni mazur
– The Last Mazurka /
v Pożegnanie – The Farewell /
vi Biała chorągiewka – The White
Flag / vii Wisła – The Vistula /
viii Jezioro – Lake.

As well as being one of the
leading French composers of the
20th century, Francis Poulenc
was also an outstanding pianist

and frequently performed in
public, often accompanying
singers in his and other writers'
works. The Polish soprano Maria
Modrakowska (1896-1965) toured
Morocco with him in 1935 and
he provided her with these eight
Polish songs. She chose the
texts, some of which were Polish
folksongs, others were by leading
Polish poets, with the theme of
the November Uprising of 1830,
when the Poles attempted to
rid themselves of their Russian
oppressors but failed. Chopin
had just left Warsaw for Paris
at the time and was deeply
upset by the event, Poulenc
pays homage to the great Polish
composer in his music. He also
dedicated each song to a leading
female Polish expatriate living
in Paris in the 1930s, including
Ida Godebska, Misia Sert and
the great harpsichordist, Wanda
Landowska. While Modrakowska
did not create an actual cycle
of songs, each one presents an
aspect of a young man leaving
home and going to fight for Poland
with tragic results.

MAURICE RAVEL

(1875-1937)

Chants Populaires

- i Chanson espagnole
- ii Chanson française
- iii Chanson italienne
- iv Chanson hébraïque

In 1910 Ravel, rather surprisingly, entered a competition to write accompaniments to folk songs from various countries. It was organised biannually by the Maison du Lied in Moscow, with the organisers providing the melodies and the words; the entrant had to create new piano accompaniments for them. Ravel entered seven categories and took first place in four of them: Spain, France, Italy and Hebrew. They were published later in the year. In the first folksong Ravel creates a strongly Spanish mood as a girl wishes her lover good luck when he leaves for war. The second song came from the Limousin region of France with a saucy text about taking care of a flock as well as other matters, the music catches the pastoral mood sweetly. The brief verse for the Italian song finds a girl searching unsuccessfully for her lover. The most impressive song is the last, in Yiddish, as a father questions his son about his ambitions in life. In all four folksongs Ravel catches the style of each country with pinpoint accuracy and musical originality, little surprise they were winners.

ILDEBRANDO PIZZETTI (1880-1968)

Three songs: *Sera d'inverno* / *L'annuncio* / *Il Clefta prigione*

Born in Parma into a musical family, Pizzetti began his career as a playwright before switching to music and attending the Conservatory in Parma. He became a successful music teacher, being chosen as director first of the Conservatory in Florence and then Milan, and later was appointed Respighi's successor as head of the famous St Cecilia Academy in Rome. He wrote over 20 operas with his version of *Murder in the Cathedral* (1958) achieving international acclaim. He also completed many symphonic works, a number of concertos, chamber music works and over 40 songs, still highly regarded in Italy. *Sera d'inverno* (Winter Evening) was written in Parma in 1907 and published the following year. The text is by a local poet Mario Silvani, who died when only 28. It is a highly effective picture of winter snows.

The second song *L'Annuncio* dates from 1908 to words by Teresa Corinna Libertis Gray (1877-1974) but was not published until 1912 in a Florentine magazine. Gray was a popular author of children's books and there is an inscription on the title page: Saint Benedict, Saint Benedict, The first swallow is on the roof. The song describes the bird's arrival as a mark of Spring. The final song, *The Imprisoned Thief*, is from a set of five Greek texts and dates from 1917. The text is a dialogue between a prisoner and his inquisitor as they reflect on better times.

BENJAMIN BRITTEN (1913-1976)

Five Folk Songs

Early One Morning / The last rose of summer / Down by the Salley Garden / A Brisk Young Widow / Waly Waly

One of the most important vocal composers of the mid 20th century, Britten did not limit himself to creating song cycles from words by distinguished poets but also wrote delightful and unique accompaniments for a stream of folk songs. It might have annoyed purists but audiences loved them, as he and his partner tenor Peter Pears frequently included them in their recital programmes. Britten completed over 60 folksong arrangements in many genres.

Early One Moring probably dates from the 1780s and was published by William Chappell around 1859. Percy Grainger was another writer to provide it with an accompaniment. *The Last Rose of Summer* is one of Moore's Melodies published in 1834. It quickly became popular to the extent that Friedrich von Flotow included it in his opera *Marta* in Vienna in 1847, without acknowledging its origins. *Down By the Sally Gardens* is an early poem by Yeats, written when he was 21 in 1889. He almost left it out

of his next collection but luckily was persuaded to include it in by a friend; Herbert Hughes wrote the original musical version using the folksong *The Maids of Mourné Shore* for his melody. *A Brisk Young Widow* was discovered by the English folksong collector Cecil Sharp and included in a volume in 1905. He also found the song *Waly Waly* in Somerset the following year, though it is thought to be of Scottish origin and may even refer to the flight of Bonnie Prince Charlie.

MANUEL DE FALLA (1876-1946)

Siete canciones populares españolas

i El paño moruno / ii Seguidilla murciana / iii Asturias / iv Jota / v Nana / vi Canción / vii Polo

Born in Cadiz, Falla studied at Madrid Conservatory, taking the top piano award. His opera *La Vida Breve* won first prize in Madrid in 1905, securing his fame and he went to Paris in 1907, ostensibly for a few weeks but stayed for seven years, absorbing the latest musical developments and becoming a friend of Debussy, Ravel and many others. He returned to Spain at the outbreak of World War I and commenced upon a busy period of composing,

including the Seven Popular Spanish Songs, arrangements of folk songs from around Spain; Falla treats them to his highly individual “impressionistic” style while maintaining the integrity of the folk melodies. They were first performed in Madrid in 1915 by Luisa Vela with the composer at the piano.

The first two songs hail from Murcia, in Southeast Spain. *El paño moruno* tells of a Moorish cloth that has been stained and now will sell for less, while in the second song *Seguidilla murciana* the singer complains of someone’s promiscuity – “like a coin that passes from hand to hand”. The third song *Asturiana* is from Asturias in northern Spain and is a lament: “I stood under a pine tree and, when it saw me weeping, it wept too”. The *Jota* is a lively dance often featuring castanets, in this example the singer admits to his love for a girl. The fifth song *Nana* is a lullaby, said to have been sung to Falla as a baby: Sleep little star of the morning. This is followed by a *Song*, employing a melody popular throughout Spain: “They say you don’t love me but once you did”. Finally, an Andalusian folk tune *Polo*: “I have a pain in my heart...a curse on love!”, providing an upbeat finish to this remarkable group of folk-song settings.

PROGRAMME NOTES © IAN FOX 2022

Support the Festival!

West Wicklow Festival is a registered charity which aims to enhance the cultural landscape of West Wicklow through high-quality, accessible events. We rely heavily on the support of the local community, our supporters, patrons and of course, our audience. All donations are gratefully received and can be made through westwicklowfestival.com or by contacting us directly.

Adam Walker *flute*

At the forefront of a new generation of wind soloists, Adam Walker is a leading ambassador for the flute with a ferocious appetite for repertoire and a curious and creative approach to programming. His interests range from lesser-known French Baroque repertoire through to newly commissioned works. He has given world premieres of concertos by composers including Brett Dean, Kevin Puts, and Huw Watkins as well as championing works by Kaija Saariaho, John Corigliano and Weinberg.



As a soloist Walker regularly performs with the major UK orchestras and further afield he has performed with orchestras include the Baltimore Symphony, Seattle Symphony, Grant Park Festival, Orquesta Sinfónica Nacional de Mexico and Seoul Philharmonic.

A committed chamber musician with an open and collaborative style, recent seasons have seen Adam make appearances at the BBC Chamber Proms, Wigmore Hall, LSO St Luke's, De Singel Antwerp, Musée du Louvre, Hamburg Elbphilharmonie, Frankfurt Alte Oper and the Utrecht, West Cork, Delft and Moritzburg Chamber Music Festivals. Recent collaborators include Tabea Zimmermann, Cédric Tiberghien, Angela Hewitt, Mahan Esfahani, Ailish Tynan and Sean Shibe.

Adam's first recital disc for the Chandos label was released in spring 2021; *French Works for Flute* saw him praised in *Gramophone* for his "clear, cool, bright tone, effortless technique and finely nuanced expressiveness". He was appointed principal flute of the London Symphony Orchestra at the age of just 21, a position he held until 2020.

Fiachra Garvey *piano*



Wicklow born pianist Fiachra Garvey is possessed of a maturity and profound understanding of his art, which when combined with his infectious enthusiasm for music-making, has already captivated audiences in concert halls across Europe and beyond.

First prize-winner at the 2012 Jaques Samuel Competition, London, Fiachra has performed in venues from the Fazioli Auditorium in Italy to London's Wigmore Hall. He has also been a prize-winner at AXA Dublin International Piano Competition, EU Prague and the

Soirees-Concours Internationales de Piano a Collioure, France. The NCH awarded Fiachra the "Rising Star" prize in 2011, which subsequently led to a series of concerto and solo debuts.

Concerto appearances include the Janáček Philharmonic, National Symphony Orchestra of Ireland, RTÉ Concert Orchestra, Irish Chamber Orchestra, Cambridge Symphony Orchestra, UCD Symphony Orchestra, RIAM Symphony Orchestra and the Hibernian Orchestra working with eminent conductors including John Wilson, Theodore Kuchar, Stephen Bell, Mihhail Gerts and Duncan Ward to name a few.

Fiachra has recorded and broadcast for BBC and RTÉ television and radio and has released two solo albums, "For the Piano" (RTÉ lyric fm label) and a Live from Wigmore Hall disc.

As a keen entrepreneur Fiachra is the Founder and Artistic Director of both the West Wicklow Chamber Music Festival and Classical Vauxhall. 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.

Trio Gaspard

Trio Gaspard won first prizes and special prizes at the International Joseph Joachim Chamber Music Competition in Weimar, the 5th International Haydn Chamber Music Competition in Vienna and the 17th International Chamber Music Competition in Illzach, France.

As well as exploring and championing the traditional piano trio repertoire, Trio Gaspard works regularly with contemporary composers and is keen to discover seldom-played masterpieces.

In 2021 Trio Gaspard signed with Chandos Records. Their debut project with the label is to record all 46 Haydn trios over the next 5 years, the first album of which will be released later in 2022.

Trio Gaspard, whose members hail from Germany, Greece and the UK, has worked regularly with the co-founding member of the Alban Berg Quartet, Hatto Beyerle. They also studied at the European Chamber Music Academy, where they worked with Johannes Meissl (Artis Quartet), Ferenc Rados, Avedis Kouyoumdjian, Jérôme Pernoo and Peter Cropper (Lindsay Quartet). Trio Gaspard held a fellowship of chamber music at the Royal Northern College of music in Manchester from 2017-2019, where they taught, gave masterclasses and performed regularly.

All three members are successful soloists in their own right and continue to pursue their solo careers, giving recitals and performing concertos in prestigious venues including the Tonhalle Zürich, Megaron Music Hall Athens, Teatro Verdi di Firenze, Konzerthaus Vienna, Berlin Philharmonie, Rudolfinium Hall Prague and Royal Festival Hall London.



Quatuor Arod



Music critics have hailed the rare energy of Le Quatuor Arod in concert as well as the quality of their recordings.

So, what is this “Arod”? A forgotten composer, a mythical city? In fact, Le Quatuor Arod chose their name after a horse imagined by Tolkien in *The Lord of the Rings*. A symbol of strength and ardour (his name means “agile, swift”), he also embodied a spirit of freedom and companionship given that the elf Legolas provided him with a bareback horse, without reins.

This community of the bow was born in 2013 at the Conservatoire de Paris. All the members of the quartet studied there, benefiting in particular from the teaching of Jean Sulem. Starting out as a group of students, burning to get their fingers on the finest pages of the repertoire, the ensemble chose as their first outing the FNAPEC competition, which has crowned such great string quartets as the Modigliani and Ysaÿe. Quatuor Arod won the first prize there in 2014, which for them opened the doors of the ProQuartet residency at the European Centre for Chamber Music. When the quartet decided to take on the Everest of competitions, the ARD in Munich, they won the First Prize, a supreme accolade which has been awarded only seven times since 1959 and their victory in 2016.

Pushed into the limelight by this exploit, the Quatuor Arod was made the BBC New Generation Artist from 2017 to 2019 and the ECHO Rising Star for the 2018-2019 season, before continuing their glittering career. They are now in demand across the five continents and in the most prestigious concert halls: the Philharmonie de Paris, Wigmore Hall in London, the Berliner Philharmonie, the NDR Elbphilharmonie of Hamburg, the Concertgebouw, Amsterdam, Bozar in Brussels, the Oji Hall in Tokyo and Carnegie Hall in New York.

Cathal Killeen *clarinet*

Cathal began his clarinet journey as a scholarship student of the Royal Irish Academy of Music. Continuing his studies with John Finucane, Cathal was awarded his Bachelors in Music Education, and then pursued a Masters of Music with John Cushing at the Royal Conservatoire of Scotland, where he won all competitive orchestral internships. He was subsequently invited to play with all of the major Scottish Orchestras, and also won the Associate Principal/Bass Clarinet position for the Academy Orchestra at Chipping Campden Festival 2019.



Cathal is a recipient of the Dunbar Gerber award for chamber music and Jury prize at the Irish Freemason's Young Musician of the Year.

During the pandemic, Cathal was invited to study with international soloist Emil Jonason in Sweden, where he additionally took lessons with former Concertgebouw principal clarinet Andreas Sundén and Martin Fröst.

From a young age Cathal has been interested in the community spirit of orchestral and chamber ensemble playing. Cathal now enjoys a varied orchestral freelance career in Ireland and the UK, along with exciting new collaborations with Performance Artists, Organ, Iranian Santoor and Electronic Artists.

He is currently on trial with both the Royal Liverpool Philharmonic Orchestra and the Royal Scottish National Orchestra for their principal Eb clarinet vacancies. As a soloist and recitalist Cathal has enjoyed bringing his music to new locations. Berlin, Wigmore hall in London, Stockholm, Madrid, Prague, Budapest and Miami hold happy performance memories for him.

Órán Halligan *piano*



Órán Halligan is a pianist from Dublin, born in 1995. He began taking piano lessons at the age of 8, and became a part-time student of the Royal Irish Academy of Music in 2011, studying under Professor Anthony Byrne.

In 2014 Órán was awarded the “John O’Conor Cup for Outstanding Musicianship” and in 2018 Órán performed Gershwin’s *Rhapsody in Blue* with the Dublin Concert Band at the National Concert Hall as part of their 60th Anniversary Concert.

Órán then went on to receive a First-Class Honours Bachelors in Music Performance Degree from the RIAM, performing Poulenc’s Piano Concerto in C# Minor with the National Symphony Orchestra as part of his Final Year exams. He is a recent graduate from the Royal Conservatoire of Scotland, where he studied under Jonathan Plowright, Sinae Lee and Aaron Shorr. In the midst of the Covid-19 Pandemic, Órán was joined by fellow pianist Luke Lally Maguire to give a 14-hour long live-streamed performance of Erik Satie’s *Vexations* to raise funds for the Beaumont Hospital Foundation.

Órán has collaborated with both the Irish National Youth Ballet Company as well as students of Modern Ballet in the Royal Conservatoire of Scotland, performing works by BA Composition students of the RIAM and Saint-Saens *Carnival of the Animals* respectively. He has performed in music festivals including Boyne Music Festival, PLUG Contemporary Music Festival and the RIAM’s “Debussy Day”. Órán has taken part in many competitions, including the Feis Ceoil, RIAM PianoFest, Arte Piano Competition, and most notably was 1st-Prize winner of the 10th Annual “Irish Freemason’s Young Musician of the Year Award”.

Eblana String Trio

Since its formation in 2006, the Eblana String Trio has been performing regularly throughout the UK and beyond, winning praise from audiences and critics alike for the depth and insight of their performances of this often neglected repertoire.

Recent seasons have seen the trio giving acclaimed performances at both the Wigmore Hall for the Park Lane Group and at the Bridgewater Hall for the Manchester Midday Concerts Society, as well as performing live on Radio 3's 'In Tune' programme.



The trio are City Music Foundation artists giving them access to both high-level performance opportunities as well as world-class professional and artistic mentoring. They have also performed under the auspices of the Park Lane Group and gave a critically acclaimed concert of works by Robin Holloway, Joel Rust (world premiere), and Schoenberg at St John's Smith Square in London.

Other notable appearances over the past decade have included Keele Concerts Society, Derby Chamber Music Society, Bollington Chamber Concerts, Holmes Chapel Music Society, MusikFest Goslar (Germany) and the North Norfolk, King's Lynn, Stratford-upon-Avon and Salisbury International Festivals.

During their time at the Royal Northern College of Music the trio won all the major chamber music prizes, notably winning the 2010 RNCM chamber music award and audience prize for their performance of Britten's Phantasy Quartet for Oboe and Strings. From 2013 until 2015 The Eblana String Trio were Junior Fellows in chamber music at Birmingham Conservatoire, a post which encompassed performing, studying and teaching whilst acting as ambassadors for the Conservatoire. The members of the trio are now visiting tutors in Chamber Music at Birmingham Conservatoire.

Hanna Hipp *mezzo-soprano*



With key role debuts in recent seasons including Dorabella (*Così fan tutte*) for Seattle Opera, Der Komponist (*Ariadne auf Naxos*) for Glyndebourne Festival Opera and wide acclaim for her first performances as Octavian (*Der Rosenkavalier*) for Garsington Opera, Hanna Hipp's ardent and impassioned singing make her a favourite for the leading lyric mezzo repertoire.

This season, Hanna Hipp makes a welcome return to the Royal Opera House, Covent Garden as Cherubino (*Le nozze di Figaro*)

under Sir Antonio Pappano, and to English National Opera as Dorabella under Kerem Hasan, following her “striking characterisation” of Cherubino (*The Sunday Times*) for her debut there in Joe Hill-Gibbins' new production.

In concert, Hanna is especially sought out for Berlioz's *Les nuits d'été* which she has sung with BBC Symphony Orchestra, Orchestre de Chambre de Paris, City of Birmingham Symphony Orchestra and Oulu Symphony Orchestra. And following recent debuts with both the Oslo Philharmonic and Hamburger Symphoniker in Beethoven's Symphony No. 9, under Klaus Mäkelä and Eivind Gullberg Jensen respectively, she joins Jakub Hruša in the work this season marking her debut with Philharmonia Orchestra.

On disc, Hanna has appeared as Anna in Berlioz's *Les troyens* with Orchestre Philharmonique de Strasbourg under John Nelson on Warner Classics, Flora in Verdi's *La traviata* at the Glyndebourne Festival under Sir Mark Elder on Opus Arte DVD, and released her debut recital album featuring the songs of Ildebrando Pizzetti with pianist Emma Abbate on Resonus Classics, garnering praise for her “gleaming sound and declamatory fire” (*Gramophone*).

Emma Abbate *piano*

The Neapolitan pianist Emma Abbate enjoys a demanding career as a piano accompanist and chamber musician and has been described as “an amazingly talented pianist” by the leading Italian magazine *Musica*.

She has performed in duo recitals for international festivals and concert societies and at many prestigious UK venues such as the Wigmore Hall, Southbank Centre, Royal Opera House, St John's Smith Square, St George's, Bristol and at the Aldeburgh Festival, in addition to broadcasts on BBC Radio 3.



Emma's varied discography includes a series of acclaimed recordings devoted to Italian vocal chamber music with the mezzo-soprano Hanna Hipp (*Sera d'inverno: Songs by Ildebrando Pizzetti*) and baritone Ashley Riches (*Mario Castelnuovo-Tedesco: Shakespeare Sonnets*). A keen advocate of contemporary music, Emma has released two discs devoted to works by Stephen Dodgson that include his piano quintets with the Tippett Quartet. Other world-première recordings include works for cello and piano by Algernon Ashton and Krzysztof Meyer with Evva Mizerska. Emma also cultivates an active interest in historical keyboards, and has recently released Weber's complete keyboard duets with Julian Perkins on an original Viennese fortepiano, with whom she has also recorded Mozart's complete keyboard duet sonatas.

Based in London, Emma is a professor at the Guildhall School of Music & Drama and a staff coach at the Royal Opera House, Covent Garden. Following her graduation from the S. Pietro a Majella Conservatoire in Naples and an Advanced Diploma from the S. Cecilia Conservatoire in Rome, Emma studied in London with Yonty Solomon. She has been elected an Associate of the Royal Academy of Music in recognition of her 'significant contribution' thus far to the music profession.

Acknowledgements

Founder and Artistic Director

Fiachra Garvey

Festival Manager

Muireann Sheahan

Board of Directors

Piers Hedley - Chair

Joan Griffith

Niamh Ní Ghairbhia

Charlotte Richardson

Simon Taylor

Judith Woodworth

Gavan Woods

Advisory Board

Marcus de la Poer Beresford

Stephen Lowry

Mairéad Mason

John Neeson

Cllr. Jim Ruttle

Michael Sargent

Fred Verdier

Thank you to all our funders, supporters and donors

The Festival wishes to acknowledge the significant support received from the Arts Council, Wicklow Arts Office, The Apollo Foundation, The Alfred Beit Foundation, RTÉ Supporting the Arts, Contemporary Music Centre, Ireland and to all of our Festival Volunteers.



The Apollo Foundation

Private charity established by
Sir Alfred and Lady Beit



The Festival would also like to acknowledge the significant contribution made by the following, whose donations to the festival charity are vital in supporting our work as a platform for the arts:

Ambassadors

Margaret Downes
Howard Gatiss
Piers Hedley
Niamh Ní Ghairbhia
Mairéad & Maurice Mason
Charles John O Byrne
Liam Tuite & Simon Healy
Anonymous

Patrons

Mary Buckley
Mary & Vincent Garvey
Barry Hamilton
Fred Jackson
Brian Kingham
Stephen Lowry
Bernie O Callaghan
& Patrick Plunkett
Michael Sargent
Eileen O'Sullivan

Friends

Angela Anderson
Marcus & Edel Beresford
Louise C Callaghan
Úna Chaomhánach
Elma Carey & Paul Cusack
John Fahy
Maureen de Forge
Seán Doherty
Mary Fulton
Charles Gannon
Joan & Clive Griffith
Ian Fox & Jim Harkin
David Horkan
Dennis Jennings
Jane Lawlor
David & Holly Lowry
Pat and Eva Lowry
Michael J McCann
Robert Myerscough
Leo Powell
Mary Rafferty
Margaret West
JRH Whiteman
Judith Woodworth

A further thank you to everyone who has donated any amount to the festival over the past year. Donations of all sizes are hugely appreciated.

West Wicklow Festival is a registered charity no. 20155179, CHY21955



ALL OUR SERVICES IN ONE PLACE.

Q | www.mcgreals.ie



A hand holding a large cup of coffee with latte art. The cup is wrapped in a cork sleeve. The background is a soft, out-of-focus purple and blue gradient.

21

BREW TWENTY ONE

speciality coffee co.

SERVING 3FE SPECIALITY COFFEE, TOASTIES AND
TREATS

OPEN MONDAY - FRIDAY - 7.00AM - 4.00PM

SATURDAY & SUNDAY - 8.30AM - 4.00PM

FIND US AT 21 MAIN STREET, BLESSINGTON, CO. WICKLOW, W91 Y6YN

**Explore
Ireland's
most
beautiful
Georgian
house**




Russborough

russborough.ie

World-class Art & Furnishings
Gorgeous Café & Gallery Shop
Maze, Garden & Walks

f @russborough