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world class music*

# \* CLANDEBOYE FESTIVAL 2024 17–24 AUGUST

*colourful connections*

*Clandeboyne Estate, Co. Down*



RANDOX



## Arts Council Foreword



A warm congratulations to Barry Douglas and the team at Camerata Ireland as they mark their 25<sup>th</sup> anniversary. During this period, Camerata Ireland has been instrumental in bringing the highest quality chamber and orchestral music to audiences across the island of Ireland, creating work for some of our finest young local musicians performing in prestigious venues to diverse audiences and showcasing the best of musical talent from these shores on the international stage. The Arts Council of Northern Ireland is hugely proud to support Camerata Ireland and the 2024 Clondeboy Festival which features an array of internationally renowned musicians for audiences to enjoy in the beautiful surroundings of Clondeboy Estate. This important festival not only brings world-class performers from NI and beyond together, but it also offers a vital teaching and performance platform for young, exceptional musicians, helping to develop the next generation and secure a future for classical music to be celebrated and showcased. The Arts Council is also delighted this year to support a new work by our Major Individual Artist awardee, Greg Caffrey, with game-changing funding from our National Lottery Commissioning Programme, sure to be a festival highlight. I would encourage all music lovers to go along and support this wonderful organisation and celebration of classical music this August.

**Ciaran Scullion**

Head of Music and Opera, Arts Council of Northern Ireland

## Artistic Director Welcome



**We are very excited to be back in Clondeboy and to welcome our wonderful audiences to the 2024 Clondeboy Festival. This is our 23<sup>rd</sup> Clondeboy Festival, and this season we are celebrating the 25<sup>th</sup> anniversary of Camerata**

**Ireland, inspired by the Good Friday Agreement of 1998.**

The theme this year is **Colourful Connections** to reflect the amazing fact that we are all connected, humanly and culturally. In these uncertain times it is important, I believe, to acknowledge the achievements of many people to reach out and find that wonderful synergy, whether it is at home, or internationally.

Our artists hail from all over the world. They come here to make music together and enchant us with their talent and human expression. Our young Clondeboy students are at that beautiful threshold in their artistic journey when they will build a future which will inspire us all for years to come.

Most of the artists this year are well known to our audiences from previous years. They feel that this is their home and we welcome them with open arms. I've seen many of our audiences chatting with them as if they were family. That is what a festival should be about: cultural and colourful connections.

We are privileged this year to welcome a brand new commission of great music from Greg Caffrey. He has been a giant presence in Northern Ireland in the past few years and has so much to say through the language of music.

We are all very excited to welcome back our great artists such as Michel Lethiec (clarinet) Richard Watkins (French horn), Ailish Tynan (soprano) Ed Creedon (viola) and our more recent artists such as Michael McHale (piano) who was one of our very important young musicians in the first festivals. We are also fortunate to welcome Michaela Martin (violin) and Arto Noras (cello), who was with us for the first time to great acclaim, as well as so many other wonderful musicians. What an exciting 2024!!!

Thank you so much for your support and for coming to hear these great artists play incredible music at Clondeboy.

**Barry Douglas**  
Artistic Director

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## Festival Concert Programme

### \* Lady Dufferin Opening Concert

🌙 EVENING CONCERT  
📅 Saturday 17<sup>th</sup> August  
🕒 7.30pm 📍 Banqueting Hall  
💷 £27/£11

Barry Douglas, Michael McHale, Mihaela Martin,  
Michael d'Arcy, Ed Creedon, Arto Noras

**Schubert** Fantasia in F minor for Piano  
(four-hands), D.940

**Schumann** Märchenbilder, Op.113

**Schumann** Piano Quintet in E flat major, Op.44

### Moving Melodies

🌞 AFTERNOON CONCERT  
📅 Sunday 18<sup>th</sup> August  
🕒 3.00pm 📍 Banqueting Hall  
💷 £27/£11

Ailish Tynan, Michael McHale, Barry Douglas,  
Richard Watkins, Michel Lethiec, Ed Creedon

**Parry** My heart is like a singing bird

**Gounod** Six Mélodies, Nos. 1, 5 & 6

**Mozart** Trio in E flat major, K.498 "Kegelstatt"

**Schumann** Adagio and Allegro for Horn and  
Piano, Op.70

*"Great, intimate music making  
in a wonderfully informal  
environment - enthralling, thrilling  
and relaxed, all at the same  
time - a potent combination"*

Audience member  
Clandeboyne Festival 2023

### Sérénades Musicales

🌙 EVENING CONCERT  
📅 Monday 19<sup>th</sup> August  
🕒 7.30pm 📍 Banqueting Hall  
💷 £27/£11

Barry Douglas, Michael McHale, Tianxu An, Ailish  
Tynan, Mihaela Martin, Ed Creedon, Arto Noras

**Fauré** Élégie, Op.24

**Dohnányi** Serenade in C for String Trio, Op.10

**Poulenc** Fiançailles pour rire

**Mahler** Piano Quartet in A minor

**Schubert** Sonata in A minor, D.784

### Young Musicians' Showcase

🌙 EVENING CONCERT  
📅 Tuesday 20<sup>th</sup> August  
🕒 6.30pm 📍 Banqueting Hall  
💷 £15/£5

Featuring this year's Camerata Ireland Academy  
young musicians, Dearbhla Brosnan (piano) and  
Tristan Russcher (piano)

### Sextet & Sonatas

🌙 EVENING CONCERT  
📅 Wednesday 21<sup>st</sup> August  
🕒 7.30pm 📍 Banqueting Hall  
💷 £27/£11

Michaela Martin, Michael d'Arcy, Ed Creedon,  
David Kenny, Arto Noras, Killian White,  
Michel Lethiec, Barry Douglas

**Brahms** Viola Sonata in F minor, Op.120 No.1

**Poulenc** Clarinet Sonata

**Brahms** String Sextet No.1 in B flat major, Op.18

### Barry Douglas Piano Recital

🌙 EVENING CONCERT  
📅 Thursday 22<sup>nd</sup> August  
🕒 7.30pm 📍 Banqueting Hall  
💷 £37/£11

**Schubert** Piano Sonata in G, D.894

**Schubert** Impromptus Op.90, D.899, Nos. 1, 3 & 4

**Prokofiev** Piano Sonata No.7 in B flat, Op.83

### Camerata Ireland: New Environments

🌙 EVENING CONCERT  
📅 Friday 23<sup>rd</sup> August  
🕒 7.30pm 📍 Banqueting Hall  
💷 £37/£11

Barry Douglas (director and piano) &  
Aisling Agnew (flute)

**Mozart** Serenade No.13 in G, K.525  
Eine Kleine Nachtmusik

**Sibelius** Romance in C, Op.42

**Caffrey** Environments IV (world premiere)

**Mozart** Piano Concerto No.14 in E flat, K.449

**Mendelssohn** Sinfonia No.10 in B minor

### \* Camerata Ireland Gala Concert

🌙 EVENING CONCERT  
📅 Saturday 24<sup>th</sup> August  
🕒 7.00pm 📍 Banqueting Hall  
💷 £37/£11

Barry Douglas (director and piano)

**Mozart** Piano Concerto No.12 in A major, K.414

**Tchaikovsky** Serenade for Strings in C major,  
Op.48

## Lunchtime Concerts

### Family Concert

📅 Monday 19<sup>th</sup> August  
🕒 1.00pm 📍 Banqueting Hall  
💷 £8/£4

Michel Lethiec (clarinet), Richard Watkins  
(French horn), Ailish Tynan (soprano),  
Michael McHale (piano)

### Piano & Song Recital

📅 Tuesday 20<sup>th</sup> August  
🕒 1.00pm 📍 Banqueting Hall  
💷 £8/£4

Ailish Tynan (soprano) & Tianxu An (piano)

### Quartets & Duos

📅 Wednesday 21<sup>st</sup> August  
🕒 1.00pm 📍 Chapel  
💷 £8/£4

Mihaela Martin (violin), Ed Creedon (viola),  
Arto Noras (cello) and Michel Lethiec (clarinet)

### Irish Flute & Guitar

📅 Thursday 22<sup>nd</sup> August  
🕒 1.00pm 📍 Chapel  
💷 £8/£4

Eimear McGeown (Irish flute) & Tim Edey (guitar)

### Music & Poetry

📅 Friday 23<sup>rd</sup> August  
🕒 1.00pm 📍 Chapel  
💷 £8/£4

Richard Allen (harp) & Jake Douglas (poetry reading)

Light lunch is available to purchase in Dendron Lodge,  
Clandeboyne Courtyard from 12-1pm, Monday-Friday.



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**[HTTPS://AMILINEVSKY.BANDCAMP.COM/](https://amilinevsky.bandcamp.com/)**

Photo: North Down Rotary Club Concert, Blackwood, 24 June, 2024



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## Family Concert

Monday 19<sup>th</sup> August  
1.00pm  
Banqueting Hall  
£8/£4

**La Courte Paille**  
Francis Poulenc (1899-1963)

Quelle aventure  
La Reine de cœur  
Ba, be, bi, bo, bu

**The Spanish Lady**  
Arr. Herbert Hughes (1882-1937)

Soprano **Ailish Tynan**  
Piano **Michael McHale**

**Rondo**  
Leopold Mozart (1719-1787)

**Concert No.4, K.495, Rondo**  
Wolfgang A. Mozart (1756-1791)

French horn **Richard Watkins**  
Piano **Michale McHale**

**3 Préludes for Clarinet and Piano**  
George Gershwin (1898-1937), arr. Cohn

I. Allegro ben ritmato e deciso  
II. Andante con moto e poco rubato  
III. Allegro ben ritmato e deciso

**Sholem-alakhem, rov Feidman!**  
Béla Kovács (1937-2021)

Clarinet **Michel Lethiec**  
Piano **Michael McHale**

## Piano & Song Recital

Tuesday 20<sup>th</sup> August  
1.00pm  
Banqueting Hall  
£8/£4

**Sonata No.24 in F sharp, Op.78**  
Ludwig van Beethoven (1770-1827)

Adagio cantabile — Allegro ma non troppo  
Allegro vivace

Piano **Tianxu An**

**A Dream  
Greeting  
Infant Joy  
Shy One**  
Rebecca Clarke (1886-1989)

Soprano **Ailish Tynan**  
Piano **Tianxu An**

**Piano Sonata No.1 in F# minor, Op.11**  
Robert Schumann (1810-1856)

I. Un poco adagio - Allegro vivace  
II. Aria  
III. Scherzo: Allegrissimo – Intermezzo: Lento  
IV. Finale: Allegro un poco maestoso

Piano **Tianxu An**

## Quartets & Duos

Wednesday 21<sup>st</sup> August  
1.00pm  
Chapel  
£8/£4

**Duo No.1 in C major**  
Ludwig van Beethoven (1770-1827)

Clarinet **Michel Lethiec**  
Cello **Arto Noras**

**String Duo No.1 in G major, K.423**  
Wolfgang A. Mozart (1756-1791)

I. Allegro  
II. Adagio  
III. Rondeau

Violin **Mihaela Martin**  
Viola **Ed Creedon**

**Quartettino for Clarinet and String Trio**  
Rezső Kókai (1906-1962)

I. Sonatina  
II. Scherzino  
III. Canzonetta  
IV. Finaletto

Clarinet **Michel Lethiec**  
Violin **Mihaela Martin**  
Viola **Ed Creedon**  
Cello **Arto Noras**

## Irish Flute & Guitar

Thursday 22<sup>nd</sup> August  
1.00pm  
Chapel  
£8/£4

A lively selection of traditional music for  
Irish flute and guitar

Irish Flute **Eimear McGeown**  
Guitar **Tim Edey**

## Music & Poetry

Friday 23<sup>rd</sup> August  
1.00pm  
Chapel  
£8/£4

A programme of impressionist, Romantic, and  
modern pieces inspired by poetry and literature,  
including works by Fauré (on the centenary  
of his death), Tchaikovsky, and Hosokawa,  
interspersed with poetry reading.

Harp **Richard Allen**  
Poetry reading **Jake Douglas**

## Lady Dufferin Opening Concert

📅 Saturday 17<sup>th</sup> August

🕒 7.30pm

📍 Banqueting Hall

🎫 £27/£11



### **Fantasia in F minor for Piano (four-hands), D.940**

Franz Schubert (1797-1828)

Allegro molto moderato – Largo - Scherzo  
(Allegro vivace) - Finale (Allegro molto moderato)

Piano **Michael McHale**  
**Barry Douglas**

### **Märchenbilder, Op.113**

Robert Schumann (1810-1856)

- I. Nicht schnell
- II. Lebhaft
- III. Rasch
- IV. Langsam, mit melancholischem Ausdruck

Viola **Ed Creedon**  
Piano **Michael McHale**

### INTERVAL

### **Piano Quintet in E flat major, Op.44**

Robert Schumann (1810-1856)

- I. Allegro brillante
- II. In modo d'una marcia  
(Un poco largamente - Agitato)
- III. Scherzo (Molto vivace)
- IV. Allegro, ma non troppo

Violin **Mihaela Martin**  
**Michael d'Arcy**  
Viola **Ed Creedon**  
Cello **Arto Noras**  
Piano **Barry Douglas**

### **Franz Schubert**

#### **Fantasia in F minor for Piano (four-hands), D.940**

Schubert started work on this Fantasia in January 1828. It was completed by March, received its first performance on 9 May, 1828, and is probably one of Schubert's most important piano works.

The Fantasia has four distinct sections which are interconnected and played without a break. A lyrical melody opens the work, and this is followed by a more sombre second theme. The *Largo* is a much more turbulent affair, opening *fortissimo*. The central section is quieter and more lyrical, before the turbulence returns. This leads into a bright *Scherzo* with a delicate trio section. The *Finale* begins with a restatement of the work's opening theme, and this leads to a fugue based on the sombre second theme. After a climax, the first theme returns, and the work ends quietly.

### **Robert Schumann**

#### **Märchenbilder, Op.113**

Schumann composed this work for piano and viola (his preferred choice) or violin in March 1851. Its inspiration was Wilhelm Joseph von Wasielewski, recruited by Schumann as the leader of the Düsseldorf orchestra. The four 'Fairy-tale Pictures' reflect the two fictional personas of Schumann's youth, Eusebius and Florestan, one wistful, the other impetuous. The first movement presents Eusebius in the delicate interplay between the two instruments, whilst Florestan appears in the rhythmically driven second movement. Both characters appear in the third movement, with the central romantic interlude surrounded by brilliant opening and closing sections. The closing lullaby, directed to be played slowly, with melancholy expression, gives Eusebius the final word.

### **Robert Schumann**

#### **Piano Quintet in E flat, Op.44**





For Schumann, there were periods of intense activity when he focused on a particular form of composition and in 1842 he turned his attentions to chamber music. It was in the autumn of this so-called Year of Chamber Music that he began work on this Piano Quintet. Dedicated to his wife Clara, it received its first performance at a private concert on 6 December that year, with Mendelssohn as the pianist. Clara was the pianist for the first public performance on 8 January the next year.

Somewhat surprisingly, Schumann was the first Romantic composer to write for the combination of piano and string quartet and this exuberant and unique work has established itself as one of the finest in the repertoire.

The Quintet opens boldly, with a powerful, striding theme, and it's from this that Schumann derives the movement's other material. A rather menacing minor-key march forms the second movement, while a simple scale provides the germ of the brilliant *Scherzo*. In this there are two trios, the second of which is a lively country dance. The vigorous and dramatic finale closes with a fugal coda in which the opening theme from the first movement returns.



# Moving Melodies

 Sunday 18<sup>th</sup> August  
 3.00pm  
 Banqueting Hall  
 £27/£11



*This concert will be performed without an interval*

**My heart is like a singing bird**  
**Good night**  
**Crabbed age and youth**  
**Bright star**  
 Hubert Parry (1848-1918)

Soprano **Ailish Tynan**  
 Piano **Michael McHale**

**Six Mélodies, Nos. 1, 5 & 6**  
 Charles Gounod (1818-1893)

1. Larghetto
5. Andante cantabile
6. Andante sostenuto

French horn **Richard Watkins**  
 Piano **Barry Douglas**

**Trio in E flat major, K.498 Kegelstatt**  
 Wolfgang A. Mozart (1756-1791)

- I. Andante
- II. Menuetto
- III. Rondo (Allegretto)

Clarinet **Michel Lethiec**  
 Viola **Ed Creedon**  
 Piano **Michael McHale**

**Adagio and Allegro for Horn and Piano, Op.70**  
 Robert Schumann (1810-1856)

French horn **Richard Watkins**  
 Piano **Michael McHale**

## Moving Melodies / Programme Notes

### Hubert Parry Songs

An eminent teacher, Parry was also a composer of some repute and these four songs come from the twelve sets of *English Lyrics* which Parry composed between 1874 and the year of his death.

*My heart is like a singing bird* dates from 1909 and is an impassioned love-song, setting Christina Rossetti's poem *A Birthday*. Written in the 1880s, *Good night* is a flowing setting of Shelley's poem of the same name, whilst *Crabbed age and youth* sets a text attributed to Shakespeare. The final song in this sequence was written in 1885 and uses Keats's final sonnet as its text.

### Charles Gounod Six Mélodies, Nos. 1, 5 & 6

Gounod's Six Mélodies date from 1839. They were written for the relatively new cor à pistons and revel in the instrument's beauty of tone. The first piece, in G minor, opens dramatically with the piano, but the horn then enters with a somewhat winsome melody. No.5 is in F major and has the feel of a barcarolle, whilst No.6, in B flat major, is almost hymn-like.

### Wolfgang Amadeus Mozart Piano Trio No.2 in E flat major, K.498 Kegelstatt

This Trio was completed on 5 August, 1786, and was written for the family of one of Mozart's piano pupils. The unusual combination of instruments results from the fact that Anton Stadler, whom Mozart knew as the clarinetist of the Viennese Court orchestra and for whom he wrote the Clarinet Quintet and Clarinet Concerto, was a friend of the pupil's family. When the Trio was published in 1788, it was advertised as being for violin, viola and piano, though it was noted that the violin part could be played on the clarinet, if preferred! As to *Kegelstatt*, it's been suggested that the nickname comes from the notion that Mozart thought up the themes during a game of skittles or *kegels*, a popular game in Vienna at the time. It's impossible to verify this idea, intriguing though it is.

The Trio opens with the piano and viola announcing the theme. Both are then joined by the clarinet, which assumes the second subject for itself. This contemplative movement is followed by the brighter, livelier *Menuetto*, with a contrasting *Trio* section in which the viola assumes prominence. The closing Rondo is announced by the clarinet playing the principal theme and throughout this movement all three instruments are given moments of virtuosity in music of great subtlety, poignancy and beauty.

### Robert Schumann Adagio and Allegro for Horn and Piano, Op.70

In February 1849, Schumann produced his *Fantaisiestücke*, Op.73, for clarinet and piano. He also provided versions for violin and for cello to maximise the income they might generate. Barely a week later the Adagio and Allegro, Op.70 appeared, again with alternative parts for violin or cello. Written with the new valve-horn in mind, it exploits the instrument's capabilities, not to mention the player's! The opening *Adagio* is a gentle conversation between the two instruments, leading into a rollicking *Allegro*, in which the horn's agility is given free rein.

# Sérénades Musicales

Monday 19<sup>th</sup> August  
7.30pm  
Banqueting Hall  
£27/£11



## Élégie, Op.24 Gabriel Fauré (1845-1924)

Cello **Arto Noras**  
Piano **Barry Douglas**

## Serenade in C for String Trio, Op.10 Ernö Dohnányi (1877-1960)

- I. Marcia (Allegro)
- II. Romanza (Adagio non troppo)
- III. Scherzo (Vivace)
- IV. Tema con variazioni (Andante con moto)
- V. Finale (Rondo)

Violin **Mihaela Martin**  
Viola **Ed Creedon**  
Cello **Arto Noras**

## Fiançailles pour rire Francis Poulenc (1899-1963)

La Dame d'André  
Dans l'herbe  
Il vole  
Mon cadavre est doux comme un gant  
Violon  
Fleurs

Soprano **Ailish Tynan**  
Piano **Michael McHale**

## INTERVAL

## Piano Quartet in A minor Gustav Mahler (1860-1911)

Violin **Mihaela Martin**  
Viola **Ed Creedon**  
Cello **Arto Noras**  
Piano **Barry Douglas**

## Sonata in A minor, D.784 Franz Schubert (1797-1828)

- I. Allegro giusto
- II. Andante
- III. Allegro vivace

Piano **Tianxu An**

## Gabriel Fauré Élégie

In 1880, Fauré was starting to become recognised as the composer of some well-regarded songs and a little chamber music. The *Élégie*, originally intended as the slow movement of a planned cello sonata, was premiered at Saint-Saëns's house on 21 June, 1880. However, it was three years before it was published – Fauré appears to have realised that the planned sonata wouldn't work – but when it appeared, it was an immediate success.

## Ernö Dohnányi

### Serenade in C for String Trio, Op.10

Dohnányi's *Serenade*, Op.10 was written in 1902. It's one of the first works in which he was happy with the balance of German Romanticism and his Hungarian spirit. The Magyar character is evident in the opening *Marcia*, and the *Romanza* has an evocative folk-inflected melody. The work's heart is its vigorous *Scherzo* which overflows with rapid figuration and irregular rhythms. The theme for the fourth movement is a variant of the Magyar melody from the opening movement, from which Dohnányi crafts five variations. The spirit of Brahms is evident in the *Finale*, but towards the end the Magyar theme from the opening of the piece makes an unexpected return.

## Francis Poulenc

### Fiançailles pour rire

This song cycle is based on the collection of poetry by Louise Lévêque de Vilmorin. Poulenc had first met her in 1934 and set three of her poems in 1937. He returned to her poetry in 1939, producing this cycle. It received its first performance in March, 1942, with Poulenc as the accompanist to the soprano Geneviève Touraine.

The title of the collection – *Light-hearted Betrothal* – belies its over-riding bittersweet mood, and Poulenc's music underscores this beautifully. The opening song concerns Louise's worry about the suitability of her brother André's new girlfriend. There follows a much deeper

song, concerning someone's death. In *Il vole*, there is a cynicism in the way the realities of life, including infidelity in love, are accepted with a shrug. The fourth song is deeply emotional, whilst *Violon* depicts the violin and its player as entwined lovers. *Fleurs* is perhaps the most beautiful of Poulenc's songs. With love letters from the past burnt, the imagery of love reduced to ashes brings a sense of inconsolable regret.

## Gustav Mahler

### Piano Quartet in A minor

This single movement for piano, violin, viola and cello is something of an anomaly. It was written when Mahler was a teenage student at the Vienna Conservatoire, and it is his only authenticated student work to have survived. It is quite possible that it was the opening movement of an abandoned work – there is also a 32-bar fragment of an unfinished scherzo – but we shall never know!

The music has a brooding character, and the opening three-note motif pervades the entire movement. Towards the end, there is a brief but impassioned cadenza for the violin, after which the music slowly dies away.

## Franz Schubert

### Sonata in A minor, D.784

Schubert wrote this Sonata in 1823, almost certainly at the time he was diagnosed with syphilis. Despite his personal circumstances, what he produced is a masterpiece. It opens in desolation, with a spare piano texture new in Schubert's music. The rhythmic tread is inexorable, and even when the key turns from minor to major, there is still heartbreak. The *Andante* provides respite from this despair, yet the somewhat enforced calm only heightens the unsettling nature of the sonata. Dispensing with the usual third movement, Schubert goes straight to the *finale*, a quick-silver movement of ferocity and tension. There are glimpses of elegance, grace even, but the underlying mood of despair persists and, after an onrush of octaves, it ends emphatically.



## Young Musicians' Showcase

Tuesday 20<sup>th</sup> August

6.30pm

Banqueting Hall

£15/£5



### Cello Suite No.2 in D Minor

J. S. Bach (1685-1750)

Sarabande

### Fnugg

Øystein Baadsvik (b. 1966)

Tuba **Adam Buttimer**

### 'Piangerò la sorte mia' (from Alcina)

G. F. Handel (1685-1789)

### Fire Aria (from L'enfant et les sortilèges)

Maurice Ravel (1875-1937)

Soprano **Anna Gregg**

Piano **Tristan Russcher**

### Introduction and Rondo Capriccioso, Op.28

Camille Saint-Saëns (1835-1921)

Violin **Anna Mitchell**

Piano **Dearbhla Brosnan**

### Cello Sonata in C Major, Op.119

Sergei Prokofiev (1891-1953)

II. Moderato

### Polonaise de Concert, Op.14

David Popper (1843-1913)

Cello **Aoibhin Keogh Daly**

Piano **Dearbhla Brosnan**

## Young Musicians' Showcase

*This evening's concert is dedicated in memory of Dr Louise Cooke, whose generous legacy has supported this year's Camerata Ireland Academy.*

### Oh Had I Jubal's Lyre (from Joshua)

G. F. Handel (1685-1789)

### Ständchen

Richard Strauss (1864-1949)

### Caro nome che il mio cor (from Rigoletto)

Giuseppe Verdi (1813-1901)

Soprano **Eiméar Harper**

Piano **Tristan Russcher**

### Sonata In A Major

Caesar Franck (1822-1890), arr. Delsart

Allegretto ben moderato

Cello **Harry Neal**

Piano **Dearbhla Brosnan**

### Mazurka No.1 in G major, Op.26 (1884)

Aleksander Zarzycki (1834-1895)

Violin **Kseniia Yershova**

Piano **Dearbhla Brosnan**

### Moladh go Deo le Dia

John Gibson (1951-2016)

### Sonata in E-Flat Minor, Op.26 (1949)

Samuel Barber (1910-1981)

IV. Fuga - Allegro Con Spirito

Piano **Luke Lally Maguire**

### Image for Flute, Op.38

Eugène Bozza (1905-1991)

### Violin Sonata in F sharp minor, Op.112\*

Mel Bonis (1858-1937)

IV Finale

Flute **Martina Rosaria O'Connell**

Piano **Dearbhla Brosnan**

### Kreisleriana, Op.16

Robert Schumann (1810-1856)

II. Sehr innig und nicht zu rasch

Piano **Mengze Shen**

### Légende

George Enescu (1881-1955)

Trumpet **Nathan McDonnell**

Piano **Dearbhla Brosnan**

### Sonatine for Flute and Piano

Henri Dutilleux (1916-2013)

Flute **Rachel Nolan**

Piano **Dearbhla Brosnan**

\* Flute transcription by Martina Rosaria O'Connell

# Sextet & Sonatas

Wednesday 21<sup>st</sup> August  
7.30pm  
Banqueting Hall  
£27/£11



## Viola Sonata in F minor, Op.120 No.1 Johannes Brahms (1833-1897)

- I. Allegro appassionato
- II. Andante un poco adagio
- III. Allegretto grazioso
- IV. Vivace

Viola **Ed Creedon**  
Piano **Barry Douglas**

## Clarinet Sonata Francis Poulenc (1899-1963)

- I. Allegro tristamente
- II. Romanza
- III. Allegro con fuoco

Clarinet **Michel Lethiec**  
Piano **Barry Douglas**

## INTERVAL

## String Sextet No.1 in B flat major, Op.18 Johannes Brahms (1833-1897)

- I. Allegro ma non troppo
- II. Andante, ma moderato
- III. Scherzo (Allegro molto)
- IV. Rondo (Poco allegretto e grazioso)

Violin **Mihaela Martin**  
**Michael d'Arcy**  
Viola **Ed Creedon**  
**David Kenny**  
Cello **Arto Noras**  
**Killian White**

## Johannes Brahms

### Viola Sonata in F minor, Op.120 No.1

This Viola Sonata, along with No.2, owes much to Richard Mühlfeld, principal clarinettist of the court orchestra at Meiningen. Brahms composed two clarinet sonatas, Op.120 Nos.1 & 2 for Mühlfeld in 1894, and they were to be his last two pieces of chamber music. He subsequently adapted them as sonatas for violin and piano and viola and piano, often rewriting passages to be more suitable for the respective instruments. The versions for violin are not often heard, but those for viola have established themselves as mainstays of the instrument's repertoire.

The opening *Allegro* has a yearning melody, and a certain gravity of tone. Near the end, the key changes from minor to major, but the movement ends with a sense of quiet resignation. The *Andante* is a beautiful 'song without words', making much of the viola's melancholy tone. In contrast, the *Allegretto* has a much lighter mood. A joyful rondo forms the closing *Vivace* and its boisterous virtuosity brings the sonata to an exuberant close.

## Francis Poulenc

### Clarinet Sonata

In his youth, Francis Poulenc was the *enfant terrible* of Les Six, but through time, his music developed a more personal character and his best works are a successful synthesis of warmth, humanity and clarity.

The Clarinet Sonata dates from 1962 and is dedicated to Arthur Honegger, a fellow member of Les Six. It opens with a movement full of his musical fingerprints, and the piano has a prominent role. The central *Très calme* section allows for a momentary relaxation before the opening material returns and the movement ends quietly. The *Romanza* begins with a short recitative from the clarinet before the main melody appears. The sense of nostalgia conveyed by this movement is dispelled by the vigorous and animated *finale*.

## Johannes Brahms

### String Sextet No.1 in B flat major, Op.18

Though Brahms might have been a romantic by nature, he revered the Classical tradition and the pursuit of music in its purist form was what inspired him. He also strove for a richness of sonority in his music, which was sometimes difficult to achieve in the medium of the string quartet – he only allowed three of the large number he wrote to survive, so self-critical was he. However, the string sextet afforded him the opportunity to explore much more luxuriant textures. Of the two works for this combination – two violins, two violas and two cellos – the Sextet in B flat major, was written in 1860.

From the outset, Brahms exploits the richness available – with a theme for two cellos and one viola – as well as employing his favoured 'across the bar' phrases. The *Andante* is a set of variations and the rather stern theme and its six variations suggest a debt to Bach. In contrast, the *Scherzo* is pithy and vigorous. The *finale* is almost Schubertian in its geniality and though Joachim criticised Brahms for not making the music forceful enough in the concluding bars, it is a fitting end to a fine work.



## Barry Douglas Piano Recital

Thursday 22<sup>nd</sup> August

7.30pm

Banqueting Hall

£37/£11



### Piano Sonata in G, D.894

Franz Schubert (1797-1828)

- I. Molto moderato e cantabile
- II. Andante
- III. Menuetto
- IV. Allegretto

### INTERVAL

### Impromptus Op.90, D.899, Nos. 1, 3 & 4

Franz Schubert (1797-1828)

- Allegro molto moderato
- Andante
- Allegretto

### Piano Sonata No.7 in B flat, Op.83

Sergei Prokofiev (1891-1953)

- I. Allegro inquieto
- II. Andante caloroso
- III. Precipitato

## Barry Douglas Piano Recital / Programme Notes

### Franz Schubert

#### Piano Sonata in G, D.894

This Sonata was one of only three to be published in Schubert's lifetime; the others, like much of the rest of his music, remained unpublished for many years after his death. Robert Schumann was partly responsible for discovering some of Schubert's music, not least the 'Great' C major Symphony, and he referred to the G major Sonata as being 'most perfect in form and conception'.

Composed in 1826, the Sonata opens serenely, with a beguiling intimacy and translucence. After the central development section, which is altogether more assertive, the serenity returns. The *Andante* opens in a similarly placid fashion, but before long the music becomes much more forceful. This forcefulness is carried into the *Menuetto*. This is no light-hearted dance, though there is gracefulness in the *Trio*. The closing *Allegretto*, at once witty and poignant, restores the serenity, and one can only conclude that this is one of Schubert's most intimate sonatas.

### Franz Schubert

#### Impromptus Op.90, D.899, Nos. 1, 3 & 4

Much favoured by composers of the Romantic period, the *impromptu* suggests something light and diverting. Schubert wrote eight in all, in 1827, with the first four grouped together as Op.90, and the others as Op.142. However, it would be doing them an injustice to describe any of them as inconsequential. Rather, their grandeur, lyricism and sensitivity are fully representative of the mature Schubert.

No.1 in C minor, has the breadth of a sonata movement by Schubert. It opens with a march-like theme which provides the germ of the entire piece. The third Impromptu is a flowing, reflective piece in G flat major with a beautiful, long-breathed melody. No.4 in A flat major, is tonally ambiguous. It opens in the minor but eventually the rippling opening is transformed into the major and the melody emerges in the left hand. The central section of the piece is achingly expressive, and the work ends with the re-appearance of the opening material.

### Sergei Prokofiev

#### Piano Sonata No.7 in B flat, Op.83

Prokofiev's Piano Sonata No.7 is the second of his three so-called 'war sonatas'. Sviatoslav Richter, who gave the first performance of the Sonata in Moscow in January 1943, recalled:

*With this work, we are brutally plunged into the anxiously threatening atmosphere of a world that has lost its balance. Chaos and uncertainty reign... but we continue to feel and to love... we find the strength to affirm the irrepressible life-force.*

We might assume that this relates directly to the Second World War, but when it's realised that the themes of the Sonata were sketched out as early as 1939, when the Soviet Union and Germany still had a non-aggression pact, it becomes apparent that the immediate terror in mind was that of Stalin and his purges.

The barbaric outbursts of the *Allegro* inquieto establish the mood instantly. This energetic and unsettling movement is followed by one of a lyrical songfulness, though there is still an underlying sense of unease. The toccata-like *Precipitato* is incisive and aggressive, everything played at a thrilling, punishing pace. There is a fleeting glimpse of something akin to calm, but it quickly evaporates, and the work ends in a frenzy.

## Camerata Ireland: New Environments

Friday 23<sup>rd</sup> August  
7.30pm  
Banqueting Hall  
£37/£11



### Serenade No.13 in G, K.525 Eine Kleine Nachtmusik Wolfgang A. Mozart (1756-1791)

- I. Allegro
- II. Romanze
- III. Menuetto
- IV. Rondo

### Romance in C, Op.42 Jean Sibelius (1865-1957)

### Environments IV\* Greg Caffrey (b.1963)

Flute **Aisling Agnew**

### INTERVAL

### Piano Concerto No.14 in E flat, K.449 Wolfgang A. Mozart (1756-1791)

- I. Allegro vivace
- II. Andantino
- III. Allegro ma non troppo

Piano **Barry Douglas**

### Sinfonia No.10 in B minor Felix Mendelssohn (1809-1847)

Adagio – Allegro – Piu presto

\* World premiere. Commissioned with Arts Council National Lottery funding to celebrate the 25<sup>th</sup> anniversary of Camerata Ireland.

### Wolfgang Amadeus Mozart

**Serenade No.13 in G, K.525 Eine Kleine Nachtmusik**  
Dating from 1787, this string piece is listed in Mozart's own catalogue as 'a little night music', not as a specific title, but as a reference to it as a little serenade of five movements. The first of the minuets seems to have been lost, and so, when the work was published around 1827, it became the four-movement work we know today.

The opening *Allegro* is lively and vivacious and is followed by a slow movement of reflective gentleness. The *Menuetto* is suitably dance-like and the work closes with an exuberant *Rondo*.

### Jean Sibelius

### Romance in C, Op.42

Written in 1903, and originally entitled *Andante*, Sibelius conducted the first performance the following spring in Turku in the south-west of Finland. A local critic who attended the performance thought that the work was reminiscent of Tchaikovsky's style, and suggested *Romance or Nocturne* as a more appropriate title. This must have appealed to Sibelius, because this delightful work was published as such in 1909.

### Greg Caffrey

### Environments IV

Environments IV was created to showcase the flute as a solo instrument with orchestra. In that sense it could be considered a concerto of sorts, but I avoid using this term because of its 19<sup>th</sup> Century connotation, and also because this work is a bit shorter than you might expect in a concertante work.

In fact, Environments IV features 3 flutes. The lower alto flute arrives first, after an orchestral introduction. Its opening music is full of timbral effects, whilst exposing thematic material already alluded to in the orchestral opening. It goes on to dialogue with the vibraphone before giving way to the orchestral texture again about a third of the way into the piece.

The concert flute emerges after a strong cadence from the orchestra and builds more agile lines, which burst into exchanges with vibraphone, piano and harp, before melting, with a sustained flutter tongue, into a solo cadenza.

The piccolo's appearance, after the orchestra re-emerges, is much more rhythmic. It builds in pitch and intensity, until it succumbs to birdlike lyricism, and passes its melody to the strings. The concert flute returns with a brief passage closing the piece over a sustained string chord. This is a cue for the alto's return with a single note.

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## Camerata Ireland: New Environments / Programme Notes

### Wolfgang Amadeus Mozart

#### Piano Concerto No.14 in E flat, K.449

This E flat Concerto was written in February 1784 for Babette Ployer, one of Mozart's pupils. Sometime in late February 1784, Mozart sent the autograph manuscript to his father for copying, with the express instruction:

*Remember, do not show it to a single soul, for I composed it for Fräulein Ployer, who paid me handsomely.*

The work is considered to be Mozart's first mature piano concerto, and though it uses a small orchestra, with optional pairs of oboes and horns (Mozart said it could be performed *a quattro*, without wind instruments), the musical invention is such that Mozart himself considered it quite a special work.

The opening movement is unusual for the period as it is in triple time. Replete with melodic ideas, it follows the standard sonata form.

Mozart also provides a cadenza for the soloist in this movement, rather than leaving them to improvise their own. The ensuing *Andantino* is also in sonata form. The *finale* melds together rondo, sonata and variation forms resulting in a movement which disguises its complexity and subtlety behind a witty, effervescent façade.

### Felix Mendelssohn

#### Sinfonia No.10 in B minor

Two of Mendelssohn's most popular – and perfect – works were written when he was still in his teens. The Octet for strings and the *Overture to a Midsummer Night's Dream* have a sureness and lightness of touch which are hard to credit from a sixteen-year-old. These works weren't unheralded. Between the ages of twelve and fourteen, he wrote a set of thirteen sinfonias, all scored for strings, apart from the wind version of Sinfonia No.8. Though written as exercises, they show the rapid development of the young Mendelssohn's abilities. Sinfonia No.10 in B minor was completed on 18 May, 1823 and it consists of a single movement, in sonata form, which opens with an expressive *Adagio*.



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## Camerata Ireland Gala Concert

📅 Saturday 24<sup>th</sup> August

🕒 7.00pm

📍 Banqueting Hall

🎫 £37/£11



*This concert will be performed without an interval*

### Piano Concerto No.12 in A major, K.414

Wolfgang A. Mozart (1756-1791)

- I. Allegro
- II. Andante
- III. Allegretto

Piano **Barry Douglas**

### Serenade for Strings in C major, Op.48

Pyotr Ilyich Tchaikovsky (1840-1893)

- I. Pezzo in forma di sonatina
- II. Waltzer
- III. Elégie
- IV. Finale (Tema Russo)

### Wolfgang Amadeus Mozart

#### Piano Concerto No.12 in A, K.414

Between 1782 and 1783 Mozart composed a set of three piano concertos, K.413 – 415, designed to display the subtlety and brilliance of his playing and his writing to the audiences in Vienna. As such, they proved to be an important milestone in his career. But Mozart was also aiming for a broad appeal, describing the works in a letter to his father as being:

*...midway between too difficult and too easy... here and there only connoisseurs can derive satisfaction, but in such a way that the non-connoisseur will be pleased without knowing why.*

In January 1783, as was the custom at the time, Mozart advertised for subscribers to these concerti, the materials to be supplied as 'beautifully copied and supervised by the composer himself'. Although the uptake was slow for the hand-copied materials, when the works were published in 1785, they sold very well.

K.414 is generally regarded as the finest of the three concertos, and in it the piano seems to dominate, almost as if to compensate for the smallish forces required. (There are optional parts for pairs of oboes or horns, or it can just be performed by strings or string quartet.) The opening *Allegro* overflows with melodic invention and gives ample opportunity for the piano to come to the fore. In the next movement, Mozart makes reference to JC Bach, whom he had met on his first visit to London, and much admired. It opens with a quotation from one of JC Bach's symphonies and is somewhat meditative in mood. The concluding *rondo* is a sprightly confection which again provides ample opportunity for virtuosic display.

### Piotr Iyich Tchaikovsky

#### Serenade for Strings, Op.48

Composed during the winter of 1880 to 1881, the Serenade for strings started life as either a symphony or a string quartet, but it finally took shape as a suite for strings, albeit one of string symphonic structure. It was dedicated to the cellist Konstantin Albrecht and received its first performance in Moscow in 1882, to much public and critical acclaim.

The opening movement begins with a slow introduction followed by two main themes, one richly textured, the other more lively. In the second movement, there is great variety and movement in the waltz melodies and the music is consistently lyrical. The *Elégie* is a complete contrast. Here, Tchaikovsky's inspiration is more obviously Russian, with a simple melody exploited with great subtlety to provide a movement of rich textures and soulful mood. In the *Finale*, Tchaikovsky employs two Russian themes, catalogued by his fellow composer, Mily Balakirev, to heighten the Russian character of the work. The first is a tune from the Volga whilst the second is a much more animated dance. Towards the end of this movement, Tchaikovsky brings back the theme heard at the very beginning of the work, in the slow introduction, to draw the work together and finish in emphatic fashion.

Programme notes © Paul McKinley 2024



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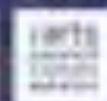
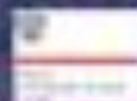
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## Barry Douglas / Piano



Barry Douglas has established a major international career since winning the Gold Medal at the 1986 Tchaikovsky International Piano Competition, Moscow. As Artistic Director of Camerata Ireland, the only all-Ireland orchestra

and the Clandeboye Festival, he continues to celebrate his Irish heritage whilst also maintaining a busy international touring schedule. In January 2021 Barry Douglas was made a Commander of the Order of the British Empire for services to music and community relations in the 2021 New Year Honours List, having previously received the Order of the British Empire (OBE) in 2002.

In recent seasons Barry performed with a list of orchestras that includes the London Symphony, St. Petersburg Philharmonic, Russian National, Vancouver and Colorado Symphonies, and the Halle Orchestra. In 16/17 he marked the 30<sup>th</sup> anniversary of his Tchaikovsky International Piano Competition win with full Tchaikovsky Piano Concerto cycles with the RTE Orchestra in Dublin and the Ulster Orchestra in Belfast. Also noted for his promotion of contemporary repertoire, he performed the premiere of Kevin Volans' fourth piano concerto with the Birmingham Contemporary Music Group and the European premiere of the Penderecki Piano Concerto.

Other recent highlights include a major UK tour with the Russian State Symphony Orchestra, and appearances with the RTE, Barcelona and Sydney Symphonies as well as a continuation of his collaboration with the Borodin String Quartet. A highly sought-after recitalist and chamber musician, he has given performances across the globe from Royal Albert Hall, Barbican and Wigmore Hall and the Verbier Festival to the Forbidden City Concert Hall in Beijing, Grand Theatre in Shanghai and other cities in China.

He has previously given concerts with the BBC Scottish Symphony, Cincinnati Symphony, Singapore Symphony, Berlin Radio Symphony, Staatskapelle Halle, Orchestre National de France, Seattle Symphony, Melbourne Symphony, the Royal Liverpool Philharmonic and Hong Kong Philharmonic orchestras, among others.

Barry is an exclusive Chandos recording artist. He recently completed a six-album recording of the full works for solo piano of Brahms. International Record Review wrote that *"this is indeed Brahms playing of the utmost integrity and authority... this cycle looks set to become a benchmark version."* His current recording projects focus on the solo piano works of Schubert and Tchaikovsky. Also with Chandos Barry is exploring Irish folk music through his own arrangements, working with ancient melodies through to pieces by contemporary song writers.

In 1999 Barry Douglas founded the chamber orchestra Camerata Ireland to celebrate and nurture the very best of young musicians from both Northern and the Republic of Ireland. In addition to striving for musical excellence, one of the orchestra's aims is to further the peace process in Ireland by promoting dialogue and collaboration through its musical education programmes. Barry regularly tours with Camerata Ireland throughout the world. Highlights of past seasons were Camerata Ireland's debut at the BBC Proms in London and a world premiere of a new cantata commissioned by The Honourable The Irish Society, "At Sixes and Sevens", alongside the London Symphony Orchestra to celebrate Derry-Londonderry becoming City of Culture 2013.

## Ailish Tynan / Soprano



Irish soprano Ailish Tynan won the 2003 Rosenblatt Recital Song Prize at BBC Cardiff Singer of the World. Ailish was a member of the prestigious Vilar Young Artist Programme at the Royal Opera House, Covent Garden

and a BBC New Generation Artist, where she recorded and performed prolifically with the BBC orchestras and in recital.

In the current season engagements include recitals at Wigmore Hall, Leeds Lieder and New Paths Music; Finzi In Terra Pax with the BBC Symphony Orchestra; Orff Carmina Burana with the Royal Philharmonic Orchestra; Mahler Symphony No.4 with the RTÉ National Symphony Orchestra; and her return to Garsington Opera as Despina in *Così fan tutte*.

Ailish established herself with operatic roles including Gretel Hänsel and Gretel (The Royal Opera, Welsh National Opera and Scottish Opera); Madame Cortese *Il viaggio a Reims*, Marzelline Fidelio and Madame Podtoshina's Daughter in Shostakovich's *The Nose* (The Royal Opera); Vixen *The Cunning Little Vixen* and Mimi *La bohème* (Grange Park Opera); Tigrane *Radamisto* (English National Opera); Papagena *Die Zauberflöte* (Teatro alla Scala and The Royal Opera); Despina *Così fan tutte* (Théâtre du Capitole de Toulouse); Héro Béatrice et Bénédicte (Houston Grand Opera, Opéra Comique and Grand Théâtre de la Ville de Luxembourg); Sophie Der Rosenkavalier, Nannetta Falstaff and Atalanta Xerxes (Royal Swedish Opera); and Miss Wordsworth Albert Herring (Opéra Comique and Opéra de Rouen).

Among her notable concert appearances are Mahler Symphony No.8 (LSO under Valery Gergiev, Netherlands Philharmonic Orchestra under Marc Albrecht, Frankfurt Radio Symphony Orchestra under Paavo Järvi, Philharmonia under Lorin Maazel, and Accademia Nazionale di Santa Cecilia under Sir Antonio Pappano);

Mahler Symphony No.4 (Prague Symphony Orchestra under Jac van Steen and the Hallé under Sir Mark Elder); Mahler Symphony No. 2 (Accademia Nazionale di Santa Cecilia under Myung-whun Chung); Verdi Requiem (Ludwigsburger Schlossfestspiele under Michael Hofstetter); Haydn *The Creation* (CBSO under Andris Nelsons); Handel *Messiah* (AAM under Richard Egarr); and Handel *Semele* (The English Concert under Harry Bicket at Carnegie Hall). She has appeared at both first and last night of the BBC Proms with highlights including *Bella A Midsummer Marriage* (BBC Symphony Orchestra under Sir Andrew Davis) and Glère's *Concerto* for Coloratura Soprano (Bournemouth Symphony Orchestra under Kirill Karabits).

Ailish is a passionate recitalist and works regularly with pianists including Iain Burnside, James Baillieu and Graham Johnson and Simon Lepper, giving recitals at venues and festivals including Wigmore Hall, Edinburgh, City of London, Gregynog, St. Magnus, Brighton and West Cork Music Festivals, the Vinterfespill in Norway and for the Prince of Monaco in the Irish Embassy in Paris. She has performed the world premiere of *Nuit d'Afrique* written for her by Judith Weir, at Wigmore Hall.

Her numerous recordings include Fauré *Mélodies* (Opus Arte), *Nacht und Träume* (Delphian) and *An Irish Songbook* (Signum) with pianist Iain Burnside; *Messiah* with the Academy of Ancient Music (EMI); and Mahler Symphony No.8 with the LSO under Valery Gergiev (LSO Live) and Philharmonia Orchestra under Lorin Maazel (Signum Classics). Ailish has presented several episodes of *Saturday Classics* for the BBC and has appeared on BBC Proms Extra as a TV pundit. Additionally, she has been a Jury member for the Song Prize at BBC Cardiff Singer of the World and Wigmore Hall Song Competition

## Mihaela Martin / Violin



Romanian-born artist Mihaela Martin is one of the most outstanding violin virtuosos of her generation, her playing displaying a chameleon-like versatility of musical expression.

Following her prize-winning appearances in the Tchaikovsky, Montreal,

Sion and Brussels competitions, Mihaela's gold medal performance at the Indianapolis Violin Competition launched her international career.

Equally at home as a soloist with orchestra and as a chamber music performer, Mihaela's performances in season 2023-24 include performances with Bucharest Philharmonic, Staatsorchester Hamburg, Berlin Academy for American Music, appearances at the Verbier Festival, Enescu Festival, Budapest Academy Festival, Jerusalem Chamber Music Festival, Kronberg Festival, Santander Festival, Ravinia Festival, Suntory Hall

She has performed with leading orchestras such as the BBC Symphony, the Royal Philharmonic and the Montreal Symphony Orchestra, as well as the Mozarteum Orchestra of Salzburg and the Leipzig Gewandhaus Orchestra. She has worked with conductors such as Manfred Honeck, Andrew Davis, Andrew Litton, Gabor Takacs, Thierry Fischer, Thomas Sanderling, Constantine Orbelian, Nikolaus Harnoncourt, Charles Dutoit, Kurt Masur, Neeme Järvi and Paavo Järvi.

Chamber music has a very important place in Mihaela's life. In addition to participating in many chamber music festivals, she is a founding member of the Michelangelo String Quartet with whom she has performed in Carnegie Hall, Boulez Hall-Berlin, Wigmore Hall-London, Library of Congress, Concertgebouw, and Theatre de Champs Élysée.

Since 2017 she is artistic director of the Rolandseck/Bad Honnef Chamber Music Festival and frequently collaborates with musicians Daniel Barenboim, Sergei Babayan, Lera Auerbach, Krill Gerstein, Denis Kozhukhin, Sharon Kam, Nobuko Imai and Gabor Takacs.

Mihaela Martin is a professor at the University of Music in Cologne, at the Barenboim-Said Academy in Berlin and at the Kronberg Academy. She gives masterclasses throughout the world and is a regular jury member at important international competitions such as the Queen Elisabeth (Belgium), Indianapolis (USA), Concours Musical (Canada), Enescu (Romania) and Tchaikovsky (Russia).

Mihaela Martin plays a violin by J.B. Guadagnini that dates from 1748.

## Michael d'Arcy / Violin



Michael d'Arcy began playing the violin at the age of seven and studied with Harry Cawood, Pavel Crisan and Lydia Mordkovitch. Since his London début in 1990 with the Walton Concerto, Michael d'Arcy has performed

throughout Europe, North and South America and in the Far East. Eager to return to Ireland, he was concertmaster of the National Symphony Orchestra during their 1992/1993 season, taking up the same position with the RTÉ Concert Orchestra in 1994, a position he held until 2000 when he left to pursue a broader range of musical activities.

As a concerto soloist Michael performs regularly with all the major Irish orchestras. He has also performed as soloist in the USA, Korea, Russia, the United Kingdom, France, Germany and the Netherlands. He has appeared as guest concertmaster of English National Opera, BBC Scottish Symphony, Bournemouth Symphony, Ulster Orchestra, Irish Chamber Orchestra, Portuguese National Orchestra, Opera Ireland, Opera Theatre Company and many others. He is currently concertmaster of Camerata Ireland, directed by Barry Douglas, which brings together the finest Irish musicians and with which he tours internationally.

Keen to bring new and neglected works to the public, Michael has given the world première of the Violin Concerto by Ronan Guilfoyle (commissioned for him by RTÉ) and the Irish premières of concerti by Samuel Barber, Kurt Weill, Philip Glass, Martinu and Scelsi. He has also given the first Irish performances of works by Xenakis, Penderecki, Thomas Adès, Gerald Barry amongst others. He recently performed the Violin Concerto and "Variations on a Dublin Air" by Sir Hamilton Harty with the Ulster Orchestra for BBC Radio Three.

Michael d'Arcy plays on violins by Carlo Giuseppe Testore, made in Milan in 1710, and by Roger Hansell, made in Yorkshire in 2008.

## Ed Creedon / Viola



Ed Creedon enjoys an active career as a viola player, specialising in chamber music.

Previous performances include the National Concert Hall Chamber Music Gathering, national tours with the

Lir String Quartet, tours to Finland, France, Spain, India and the U.S. with Camerata Ireland as well as solo performances with Camerata Ireland and Barry Douglas.

Since 2016 he has performed regularly with The Vanbrugh Quartet, and from 2022 he has been a touring member of Vanbrugh & Friends. Other chamber music highlights include performances with the Ficino Ensemble, Musici Ireland, Evlana Ensemble and the Piatti Quartet, appearing at New Music Dublin, Ortús Festival, Dublin International Chamber Music Festival, Clandeboye Festival and the Killaloe Festival of Chamber Music.

Recent highlights include a national tour with the Solas Quartet, recording an album of contemporary Irish chamber music works with Crash Ensemble and performances in Ireland and Scotland with the Irish Chamber Orchestra. Upcoming projects include tours with the Lir and Banbha string quartets and Vanbrugh & Friends, as well as performances at the Clandeboye, Monkstown and Waterford chamber music festivals.

## Arto Noras / Cello



Arto Noras is one of Finland's most celebrated instrumentalists and amongst the most outstanding internationally acknowledged cellists of his generation. After studying under Yrjö Selin at the Sibelius Academy in Helsinki and Paul

Tortelier in Paris, his success at the 1966 Moscow Tchaikovsky Competition marked the start of a notable international career.

Arto Noras has performed as a soloist with most of the leading orchestras and conductors around the world, and has also served as an active chamber musician. He can be heard as a most distinguished chamber musician as a member of the Helsinki Trio and as a founder member of the Sibelius Academy Quartet as well as with several other groups of similarly distinguished musicians. His repertoire extends to virtually the entire literature written for the cello, including those by contemporary composers.

The amount of recordings is extensive, including several works dedicated to him, with recording partners including such distinguished figures as Krzysztof Penderecki and Aulis Sallinen. He has recorded extensively for the Finlandia record label. Arto Noras' career as a professor at the Sibelius Academy, his masterclasses given all over the world, and his work on the juries of international cello competitions have influenced the development of cello art both in Finland and globally.

He founded Naantali Music Festival in 1980 and the International Paulo Cello Competition in 1981, and continues to serve as Artistic Director of both events. He has both commissioned and premiered several works performed at Naantali Music Festival.

## Tianxu An / Piano



Born in 1999, after studies at the Central Conservatory of Music in Beijing, Tianxu An attended the Curtis Institute of Music and completed the Bachelor's Degree in 2022. The young Chinese pianist drew international

attention when he won the 4<sup>th</sup> prize and a special prize for "courage and restraint" in the XVI International Tchaikovsky Competition In June 2019, - the highest award at that famous competition for a Chinese pianist in 17 years.

Highlights following on from his win included his orchestral debut with the Philadelphia Orchestra at the Mann Center, and a concert with the Mariinsky Orchestra under Valery Gergiev in St. Petersburg, as well as solo recitals at the Mariinsky Theatre St. Petersburg.

Mr. An has had major recital tours in China, with 19 cities in 2021 and a further 14 in summer 2022. In August 2022, he made his recital debut in Beijing National Centre for the Performing Arts and at the Shanghai Oriental Arts Centre.

The first CD of Mr. An was a recital album for Alpha Classics released in August 2021. His second CD was issued as part of the NCPA Classics&#39; Debut Series of recordings by young Chinese musicians and released in August 2023. Both CDs feature Russian piano works.

In 2023/24, his season includes his Poland debut with Krakow Philharmonic, played the Ravel Concerto for the Left Hand, and his Vienna debut with the Tonkünstler Orchestra, performed Brahms Piano Concerto No. 2. He received his Master's degree at the New York Juilliard School in Spring 2024.

## Michel Lethiec / Clarinet



The French clarinetist Michel Lethiec is currently considered as one of the eminent figures of the international musical world. An artist very present on the concert and festival stages, he is also passionate about teaching and

participates very actively in the research and dissemination of the repertoire, as a performer and as a program designer. He performs as a soloist and in chamber music, partner of the most renowned performers and orchestras.

An enthusiastic interpreter of the music of our time, he has created numerous pieces and concertos, including works by Penderecki, Corigliano, Denisow, Maratka, Ballif, Landowski, Decoust, Dalbavie, Fourchotte, Risset, Scolari, Narita, Brotons, Hersant, Giraud, Lee, Ryu .... His important discography, for Lyrinx, Naxos, Arion, RCA, Bis, Talent, Actes Sud, includes two major record prices, and premieres recordings: Concertos and chamber music by Krzysztof Penderecki, Porgy & Bess by Gershwin in an arrangement by Frank Villard for clarinet and strings. "The Tears and Prayers of Isaac the Blind," by Golijov with string quartet. His second recording of Penderecki's concerto (under the direction of the composer) won the International Record Prize (March 2016), and the quintets by Bernard Hermann (the composer of Hitchcock) and David Del Tredici are now featured in his record repertoire with the Fine Arts Quartet, (Naxos)

A CD devoted to the music for clarinet by Krystof Maratka was released by Arion in 2018, with the author at the piano, violist Karine Lethiec and the Zemlinski quartet. In November 2018, together with Patrick Gallois and the Warsaw Juventus Orchestra, he premiered Krzysztof Penderecki's new concerto for flute, clarinet and orchestra.

Renowned teacher, he is Honorary Professor at the Conservatoire National Supérieur de Musique de Paris, Professor at the Conservatory of Nice and regularly gives master classes at the École Normale de Paris and in major foreign institutions (China, Hamburg, Finland, Brazil, Prague). He is the guest of international competition juries (Geneva, Leipzig, Prague, Munich, Osaka, Beijing, Friborg, Hamburg, Düsseldorf, Rouen)

Artistic director of the prestigious Pablo Casals de Prades Festival from 1982 to 2020, he hosted every summer the greatest chamber musicians and their students, around original programs also presented at the Théâtre des Champs Élysées in Paris and in several other capitals: Tokyo, Beijing, Shanghai, Hong Kong, Puerto Rico.

Michel Lethiec is Chevalier in the National Order of Merit and in the Order of Arts and Letters.



## Richard Watkins / Horn



Richard Watkins is one of the most sought-after horn players of his generation. He was Principal Horn of the Philharmonia Orchestra for twelve years, and is currently a member of the Nash Ensemble and a founder member of London Winds.

Richard Watkins has appeared at many of the world's most prestigious venues in the UK, Europe and the USA, and has worked with conductors such as Giulini, Sawallisch, Salonen, Slatkin, Sinopoli, Rozhdestvensky, Petrenko, Andrew Davis and Mark Elder. His extensive discography includes recordings of the Horn Concertos by Mozart, Malcolm Arnold, Glière, Ethel Smyth and Colin Matthews, as well as Mozart's Sinfonia Concertante and Chamber Music for Horn by Schumann, Schubert and Poulenc. Recent releases include 'The Romantic Horn' with pianist, Julius Drake for Signum, a Wigmore Live Disc of the Britten Canticles with Mark Padmore, Alexander Goehr's Horn Trio for NMC, Edward Gregson's Horn Concerto with the BBC Philharmonic for Chandos and 'Sea-Eagle' for NMC featuring works by British composers composed for Richard Watkins.

Richard Watkins has a long association with Aldeburgh Music, first performing Britten's Serenade with Sir Peter Pears in 1983. Since then he has appeared regularly as soloist and recitalist, performing Concertos by Colin Matthews and Oliver Knussen as well as performances of Britten's works for solo horn, the Serenade and Canticles. He has been actively involved with the Britten-Pears School, coaching and giving masterclasses. He has also recorded Britten's Serenade with Allan Clayton and Aldeburgh Strings and recently directed the inaugural Britten-Pears Brass Week.

In recital, Richard Watkins regularly performs with singers such as Allan Clayton, John Mark Ainsley, Ian Bostridge and Mark Padmore, and with pianists Barry Douglas, Julius Drake, Paul Lewis, Roger Vignoles and Ian Brown. Closely associated with promoting contemporary music for the horn, Richard Watkins has given premières of concertos by Mark-Anthony Turnage, Maxwell Davies, Osborne, Lindberg, Muldowney, Lefanu, Tansy Davies, Colin and David Matthews. Recent premières have included Colin Matthews' Horn Concerto and Trio, horn quintets by James MacMillan, David Matthews and Mark-Anthony Turnage and Horn Trios by Huw Watkins, Alexander Goehr and Gerald Barry.

Richard Watkins holds the Dennis Brain Chair of Horn Playing at the Royal Academy of Music where he is also a Fellow.

## Michael McHale / Piano



Belfast-born Michael McHale has established himself as one of Ireland's leading pianists, with a busy international career as a recitalist, concerto soloist and chamber musician. He has given notable performances at the BBC Proms, Tanglewood and

Tokyo Spring Festivals, Barbican and Southbank Centres, London, Berlin Konzerthaus, Amsterdam Concertgebouw, Lincoln Center, New York, Symphony Hall, Boston, and regularly at Wigmore Hall, London as a founding member of the Wigmore Soloists. He has performed as a soloist with the Minnesota Orchestra, Hallé, Moscow Symphony Orchestra, Bournemouth Symphony Orchestra, London Symphony Orchestra, London Mozart Players, City of London Sinfonia, and all five of the major Irish orchestras.

His début solo album, *The Irish Piano*, was released in 2012 and selected as 'CD of the Week' by the critic Norman Lebrecht. More recent recordings include solo piano music by Schubert and Beethoven on *Ergodos*, an album of Clarinet Trios with the Wigmore Soloists on BIS, and the début album of the McGill/McHale Trio, *Portraits*, featuring special narrations by Oscar-winner Mahershala Ali. For Chandos he has recorded a large repertoire of works for clarinet and piano with Michael Collins; his recording of the *Burleske* by Richard Strauss with the BBC Symphony Orchestra was released in 2019, followed by a recording of Richard Rodney Bennett's Piano Concerto with conductor John Wilson and the BBC Scottish Symphony Orchestra in 2020. Michael McHale studied at the University of Cambridge and the Royal Academy of Music in London, where he was recently appointed as an Associate (ARAM). He won the Terence Judd/Hallé Award in 2009 and in 2018 he was appointed as a Lecturer in Piano at the MTU Cork School of Music in Ireland.

[michaelmchale.com](http://michaelmchale.com)

## Tristan Russcher / Piano



Tristan is one of the leading keyboard musicians on the island of Ireland. Born in Australia, he moved to England to read music as organ scholar at Worcester College, Oxford. He moved to Dublin in 2003 as organ scholar at Christ

Church and St Patrick's Cathedrals. Now living in Belfast, he enjoys a freelance career working with the best musical ensembles on the island.

Tristan is in high demand as a collaborative pianist, having worked with the Royal Irish Academy of Music, the RTÉ Concert Orchestra and Symphony Orchestra, Sestina and the Ulster Orchestra. He has performed as piano soloist in major concerti by Bach, Beethoven, Gershwin, Grieg, Mozart and Shostakovich. He is fortunate to work closely with both NI Opera and the Choral Scholars of University College Dublin as a regular accompanist, répétiteur and vocal coach.

As an organist Tristan has worked extensively in the Anglican cathedrals in Dublin and Belfast and was Assistant Director of Music at Christ Church Cathedral, Dublin from 2007 to 2010. He has performed as organ soloist in major orchestral works by Duruflé, Handel, Leighton, Poulenc, Rheinberger, Saint-Saëns and Widor. In 2012 he became only the seventh person to perform Francis Pott's epic two-hour organ symphony *Christus*, considered by many to be the 'Everest' of the organ repertoire, and gave the Northern Ireland premiere on the Mulholland organ in the Ulster Hall in the presence of the composer. He was Director of Music at Saint Bartholomew's Church, Dublin from 2011 to 2021, leading a choir of over fifty singers at services and concerts and on national and international tours. He has broadcast with RTÉ Lyric FM and BBC Radio 3 and Radio 4 and recorded with numerous CD labels including Hyperion, Oxrecs, Priory and Signum.

## *Dearbhla Brosnan / Piano*



Regarded as one of the leading accompanists of her generation in Ireland, Dearbhla Brosnan began her musical studies at the Royal Irish Academy of Music where she studied piano with John O'Connor. She received an Honours Degree in Music

from Trinity College Dublin, before commencing her postgraduate study at the Royal Academy of Music, London.

Dearbhla has performed extensively throughout Ireland, Europe, the United States and the Far East as a recitalist and chamber musician, in venues from Dublin's National Concert Hall to St Martin-in-the-Fields. She regularly performs with Irish soprano Celine Byrne with whom she has given concerts in Portugal, Switzerland, Bratislava, Italy, and at St. James's Piccadilly, London and in Carnegie Hall's Zankel Hall.

As an instrumental accompanist at the RIAM, Dearbhla has worked with many distinguished musicians including violinist Daniel Rowland, cellists Daniel Müller Schott and Alban Gerhardt, clarinetist Michael Collins and flautist Sir James Galway.

She has frequently broadcast on both television and radio and has worked as official accompanist for music festivals and competitions including the RTÉ Musician of the Future Festival, the Freemasons' Young Musician of the Year and the Great Music in Irish Houses Festival.

Dearbhla is passionately committed to teaching and in addition to her own studio at the RIAM, has given classes in the UK, Italy, China and New Zealand.

## *David Kenny / Viola*



A native of Cork, David Kenny studied with Constantin Zanidache and Simon Aspell at the CIT Cork School of Music. Residing in Dublin, he holds the position of Associate Principal Viola with the RTÉ Concert Orchestra and teaches

viola at the Royal Irish Academy of Music. As an orchestral player, David has worked with the Irish Chamber Orchestra, Sinfonia of London, Wexford Festival Opera, John Wilson Orchestra, National Symphony Orchestra of Ireland, Malta Philharmonic and performed as guest Principal Viola with both the Ulster Orchestra and Camerata Ireland. Whilst studying, he played Principal Viola with the European Union Youth Orchestra and the National Youth Orchestra of Ireland.

A keen chamber musician, he has performed at the West Cork Chamber Music Festival, Clondeboy Festival, Music in Drumcliffe Festival, Interlaken Classics Festival and the Chamber Music Gathering at the National Concert Hall. He has collaborated with the Ficino Ensemble, Musici Ireland, Fewes Ensemble and the Vanbrugh String Quartet.

David plays a viola by Montpellier based luthier Frédéric Chaudière and a bow by the renowned Irish maker Noel Burke.

## *Killian White / Cello*



Killian White is the first cellist to be awarded the RDS Music Bursary, the largest classical music award in Ireland, and one of the largest in Europe. Prior to being awarded the bursary, Killian was the recipient of numerous awards and prizes,

including the Phillip Crawshaw Memorial Prize at the Royal Overseas League International Competition, the Flax Trust Award and the Audience Prize at Clondeboy Music Festival.

Born in 2000, Killian studied first with Martin Johnson, principal cellist with the NSOI, and then with Christopher Marwood at the Royal Irish Academy of Music. He recently completed his bachelor's degree at the Barenboim-Said Akademie in Berlin with Professor Frans Helmerson. Killian has performed as soloist with many orchestras including the Staatskapelle Halle, Camerata Ireland, the RTÉ Concert Orchestra, RTE Symphony Orchestra, Kaunas Symphony Orchestra, the Tallinn Chamber Orchestra, Estonia and the New York Concerti Sinfonietta at Carnegie Hall.

A passionate chamber and orchestral musician too, Killian spent the 2023/24 season as academicist with the world-renowned Royal Concertgebouw Orchestra, where he performed regularly as part of the orchestra. Not afraid to go beyond the boundaries of the classical genre, Killian has also recorded a full-length feature film score for solo cello and has composed and performed features for several Irish songwriters.

He is performing on a 2020 Gruszw-Baumblatt Cello, supported by Music Network's Music Capital Scheme, funded by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media. Music Network is funded by the Arts Council.

## *Eimear McGeown / Flute*



Craigavon flautist Eimear McGeown has steadily built a reputation as being one of the world's most versatile exponents of both the classical and Irish flute. She has appeared as a soloist throughout the USA, South America, South

Korea, Japan, China, The Philippines, Russia and Europe. Three of her most notable solo performances have been on BBC's Last Night of the Proms, a world premiere concerto in Library of Congress, Washington D.C and in Carnegie Hall, New York.

Eimear launched her debut album 'Inis', at the Irish Embassy in London hosted by Ambassador Adrian O'Neill. It is a genre breaking album, mixing Irish traditional, classical, pop and original compositions with filmic arrangements. She has performed her own compositions from it in the Kennedy Centre, Washington, Forbidden City Concert Hall, Beijing and Theatre Coliseo, Buenos Aires.

Her diverse credits include recording at the Abbey Road Studios, for the World's largest video game, 'Runescape' (with over 200 million players) and in Lord of the Rings in the West End, London. Eimear is involved in the Pop music scene and has played support for Ed Sheeran, with Jennifer Hudson on the final of TV show 'The Voice' and on the National Television Awards. She also played with the rock band 'Amsterdam' at the Glastonbury Festival, and played support to The Pogues in the Echo Arena, Liverpool.

In recognition of her achievements in the Performing Arts, Eimear received an invitation by Her Majesty the Queen to attend a Royal Reception at Buckingham Palace.

[eimearmcgeown.com](http://eimearmcgeown.com)

## Tim Edey / *Guitar*



Tim Edey is a double BBC Musician of the year: BBC ALBA/Scotland Best Traditional musician 2020 and BBC Radio Two Musician of the year 2012 (BBC R2 FOLK AWARDS).

Tim has toured the world and recorded with most

of the major names in Celtic and Contemporary roots music including The Chieftains, Christy Moore, Sharon Shannon, Ross Ainslie, Natalie MacMaster, Donnell Leahy, Altan, Capercaillie, Brendan Power, Michael McGoldrick, Seamus Begley, Dougie Maclean, Kevin Burke, Liam O'Maonlai, The Barra MacNeills, JP Cormier, Shaun Davey, Session A9, Lunasa, Vinnie Kilduff, Mary Black, Session A9, Julie Fowlis, Frankie Gavin to name but a few!

Tim, now a name on the world stage in his own right after seventeen years of hard work, is rated by many to be one of the world's finest ever Melodoeen and Guitar players in the folk & contemporary scene today. Originally from Broadstairs in Kent and of Irish descent, Tim honed his style learning from his father Richard, a fine guitarist, and listening to Ed Boyd, Steve Cooney and Django Reinhardt. He has lived in Ireland and now resides in Perthshire, Scotland where he is based with his family.

Tim's live solo shows are a stunning mix of world music inspired instrumental virtuosity and passion with a strong Celtic theme.

## Richard Allen / *Harp*



'An artist in the true sense of the word', concert harpist Richard Allen studied with Gabriella Dall'Olio and Frances Kelly at Trinity Laban Conservatoire of Music & Dance, going on to study in Switzerland with Letizia Belmondo

at the Haute École de Musique de Lausanne. Richard was born in 1993 in Belfast, Northern Ireland, where his musical training began as a pianist, clarinetist, and traditional Irish harper.

In 2017 he won the 2<sup>nd</sup> Prize at the prestigious Félix Godefroid International Harp Competition in Belgium, following a 1<sup>st</sup> Prize at the North London Camac Competition in 2016. Richard is a passionate solo artist and regularly performs solo recitals in the UK and beyond, in addition to freelancing with orchestras such as the BBC Philharmonic, Philharmonisches Staatsorchester Hamburg, Opera North, Bremer Philharmoniker, and the Royal Liverpool Philharmonic. Among his strongest influences are Gabriella Dall'Olio, Marie-Pierre Langlamet, Anneleen Lenaerts, Isabelle Moretti, Fabrice Pierre, Sylvain Blassel, and the late Germaine Lorenzini, with whom he has taken masterclasses over the years. His playing is often noted for its palette of shades and colours, and a depth of expression that is rarely heard on the instrument.

Recent concerto performances include Glière's Harp Concerto with the Ulster Orchestra and David Brophy, and Mozart's Concerto for Flute & Harp with Meadhbh O'Rourke, Peter Whelan, and the National Symphony Orchestra of Ireland. In 2023 he was appointed harp tutor at the Institute of Fine Arts, Music, and Education at Leuphana University in Germany, and continues to give courses and masterclasses at festivals across Europe, including the Royal Conservatoire of Scotland and Trinity Laban Conservatoire of Music and Dance.

## Jake Douglas / *Actor*



Jake is an actor and filmmaker from County Down. He recently featured in the BBC One Series 'World on Fire' and has just completed his directorial debut on a short film which he also wrote. He adores language in all its forms

and believes the collaboration between music and poetry explores something truly special. He trained at the Oxford School of Drama and currently lives in London. Previous credits include: Private Peaceful (Pint-sized Productions) and TOM (Theatre at the Mill).

## Aisling Agnew / *Flute*



Aisling Agnew is a flautist from Belfast. She performs internationally and has appeared at prominent festivals such as the National Flute Association's 40<sup>th</sup> Convention at Caesar's Palace Las Vegas, Jeonju International Sori Festival

in Korea, Sarajevo Winter Festival and closer to home at New Music Dublin, British Flute Convention in Manchester, Celtic Connections in Glasgow, and Belfast International Festival. Previous concerto performances include Mozart with Ulster Orchestra and Penderecki with Royal Scottish National Orchestra.

Aisling is host of the successful podcast The Flute NI. She has many successful recordings (on Delphian, Diatribe, Métier, Baros Records, Divine Arts Recordings and RTE Lyric FM) including her latest solo record 'Alone' released in 2024. Aisling specialises in playing a wide range of flutes, she is a graduate of the Guildhall School of Music & Drama and Royal Conservatoire of Scotland, and the recipient of many awards including the Countess of Munster, Arts Council of NI, Creative Scotland and Belfast Classical Music Bursaries.

Widely recognised as a leading contemporary musician, Aisling is both flautist and Artistic Director with Hard Rain Soloist Ensemble in Belfast. HRSE specialise in bringing new music to NI audiences and helping promote composers from across the island. Aisling also regularly performs with various orchestras in UK/Ireland and with chamber groups such as the Clyde Duo featuring Welsh harpist Sharron Griffiths, with whom she has toured extensively.

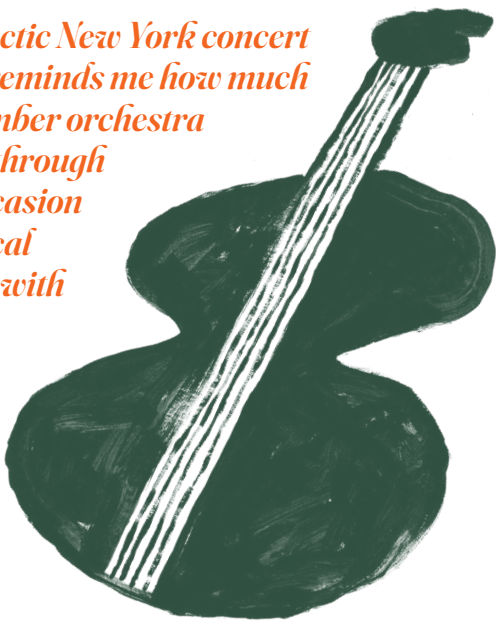
Upcoming concerts in 24/25 include a Moving on Music Tour in NI, Huddersfield Contemporary Music Festival, AzTak Festival in Warsaw and a return to the Musicahora Festival in Chile.



Camerata Ireland

*“Every now and then, amid the hectic New York concert season, there is an evening that reminds me how much I love my reviewing job; the chamber orchestra Camerata Ireland, on a US tour through March, provided just such an occasion last weekend in a perfectly magical concert that coupled Irish music with works by Mozart (a surprisingly winning combination). At the centre of it all was pianist, arranger, and conductor, Barry Douglas, a musical titan whose energy is transmitted in life-affirming performances”*

New York Concert Review



CAMERATA IRELAND

Director & piano: Leader:	Barry Douglas Michael d'Arcy	Viola	Ed Creedon John Murphy Jamie Howe
Violin 1	Michael d'Arcy (leader) Lidia Jewloszewicz-Clarke Thomas Jackson Nicholas Rippon Cillian O'Breachain Ailsing Manning Megan Lowry	Cello	Miriam Roycroft Eoin Quinlan Elias Rooney
Violin 2	Jonathan Coffey Paul O'Hanlon Clare Feehan Scott Lowry Niamh McGowan	Double bass	Aura Stone Maitiu Gaffney
		Harp	Richard Allen*
		Percussion	Sam Staunton*

\* Friday 23<sup>rd</sup> August, evening concert only.



Camerata Ireland is proud to be celebrating its 25<sup>th</sup> anniversary in 2024. The orchestra was founded in 1999 by internationally renowned pianist Barry Douglas in response to the historic Good Friday Agreement, with the first concerts taking place on consecutive days in April 1999 in Stormont Parliament Buildings and St Patrick's Hall, Dublin Castle. The aim of Camerata Ireland is to bring together the finest musicians from the Republic of Ireland and Northern Ireland to perform at home and internationally. In recognition of the exceptional nature and quality of its work, Camerata Ireland was awarded the Joint Patronage of Mary McAleese, President of Ireland and Her Majesty Queen Elizabeth II in 2004. Today, this joint patronage is held by His Majesty King Charles III and President Michael D. Higgins.

Camerata has achieved an extraordinary amount in the last 25 years. At home, the orchestra hosts the annual Clondeboy Festival which takes place in August in the historic surroundings of the Clondeboy Estate, Co. Down. The Festival is a showcase for international soloists and the home of the Camerata Ireland Academy - a young artist mentoring programme with an impressive list of alumni. Since its formation, Camerata has toured the world to great critical acclaim. With Barry Douglas as Director and soloist, the orchestra has performed in North and South America, China, France, Spain, Italy, Germany and Poland. Camerata made its Carnegie Hall debut in 2011 and performed at the BBC Proms in 2013. The orchestra has recorded the complete Beethoven Piano Concertos and the Triple Concerto with Barry Douglas for Satirino Records. This year, Camerata celebrated its 25<sup>th</sup> anniversary with a major US tour - returning once again to Carnegie Hall - and will tour in China in November 2024. The orchestra also performs regularly in the National Concert Hall, Dublin.

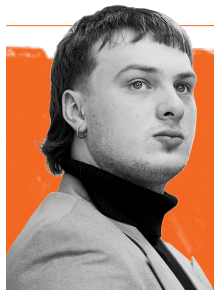
Camerata Ireland is grateful to its principal funders the Arts Council of Northern Ireland, and to its global sponsors Radox Ltd for their ongoing support.

## Camerata Ireland Academy 2024

A warm welcome to our 2024 Camerata Ireland Academy participants!

Over the course of the week, these talented young musicians will take part in masterclasses with our guest soloists, and perform at the Young Musicians' Showcase on Tuesday 20<sup>th</sup> August.

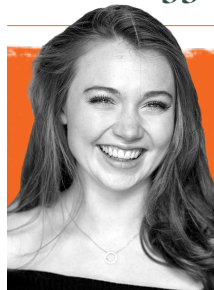
### Adam Buttimer / *Tuba*



Adam Buttimer has a successful competition career; most recently, he was the winner of the RDS Bursary, Feis Ceoil 2024 Senior Brass Recital. He was the recipient of the Audrey Chisholm Award in 2023, and the ChamberFest Prize

2022. Adam was a finalist in the Yamaha Concerto Competition at Dublin Brass Week 2023, the Trench Award 2023, and the Maura Dowdall Concerto Competition 2022. Solo endeavours include a performance of Vaughan William Concerto for Bass Tuba with Trinity College Orchestra, and he performed at Farmleigh House as part of celebrations for Feis Ceoil's 125<sup>th</sup> Anniversary. Adam has a passion for new music, which was amplified by his participation in a mentorship scheme with KlangForum Wien, while studying abroad at the Sibelius Academy. Upon returning to his home institution, the Royal Irish Academy of Music, Adam was inspired to form a student led contemporary ensemble – Outside the Lines Collective. A keen chamber musician, Adam has performed at festivals such as Music for Wexford and West Wicklow Chamber Music Festival, as part of Irish Chamber Brass. Adam is a formative member of a new brass quintet, Banshee Brass, who have performed at the Whyte Recital Hall, and Rockwell College, and have recorded work at Windmill Lane Studios and the Holy Trinity Church. Adam has performed with the National Symphony Orchestra of Ireland, Sibelius Symphony Orchestra, RIAM Philharmonia and the National Youth Orchestra of Ireland. Expanding the tuba repertoire is a matter of great importance to Adam and he has had the pleasure to premiere new music from a range of composers.

### Anna Gregg / *Soprano*



Recent Winner of the 'Deborah Voight Opera Prize' at the BBC Radio 3 Glenarm Festival of Voice, Anna Gregg is the 'Northern Ireland Opera Young Opera Voice of 2023'. Anna graduated in 2022 with distinction, from the

Guildhall School of Music and Drama, where she studied BMus(Hons), MMus and MPerf under the tutelage of Sarah Pring. This season, Anna was thrilled to play the role of 'Gabriel' in a staged production of Hadyn's 'Creation' with the Scherzo Ensemble (Longhope Opera), cover the principal role of 'Elena' in the world premiere of 'Elena and Gerardo' - Bottini, with Random Opera, and play the role of 'Lucia' in Britten's 'Rape of Lucretia' with British Youth Opera. Anna has also been fortunate to work with Wexford Festival Opera, Longborough Festival Opera, West Green Opera, Opera Collective Ireland, Sestina Music, Northern Ireland Opera and numerous chorale societies in the UK and Ireland. She was recently awarded a place at the Camerata Ireland Academy 2024 at Clondeboy and looks forward to returning to Northern Ireland again for the upcoming tour of the 'Messiah' with Merry Opera Company.

### Anna Mitchell / *Violin*



Anna Mitchell is an Irish violinist currently based in London. She is a member of Southbank Sinfonia and regularly performs with the Irish Chamber Orchestra and RTÉ Concert Orchestra. In 2023, she completed her MA in Classical

String Performance at the Irish World Academy with Diane Daly and graduated with First Class Honours. She was awarded the DLR County Council Emerging Artist Grant along with the RTÉ Lyric FM Scholarship to support her studies, and in 2023 was named as a UCH Limerick Rising Star. Anna is an avid chamber musician and is currently a member of the Millbank Quartet in London. They have performed a number of concerts at St John's Smith Square, and have upcoming performances in London and in Italy. Last year, she performed with the Inis Quartet. In 2023, they took part in concerts and masterclasses at the West Cork Chamber Music Festival and were the fellowship string quartet at ConCorda Chamber Music Course. As well as this, in August they performed a series of concerts around Ireland, funded by the National String Quartet Foundation. She participated in solo masterclasses with Maighr  ad McCrann, Herbert Kefer, Julian Arp and David Peralta as part of the 2023 Neuberger Kulturtag in Austria. She has also received masterclasses from Barnabus Kelemann and Kirill Trousov at the NCH Dublin, and with Maria Milstein at the Francigena Arts Festival, Italy. Anna enjoys performing with a diverse range of artists. She regularly performs with Glasshouse Ensemble and has appeared on many professional studio recordings.

### Aoibh  n Keogh Daly / *Cello*



Aoibh  n Keogh Daly is a 22 year old cellist from Limerick. She is going into her final year of a Bachelors degree at The Royal Conservatory of The Hague studying with Jan Ype Nota. Prior to that she was a pupil of Christopher

Marwood in the Cork School of Music and had many competition successes around Ireland. These included winning the senior recital bursary at Feile Luimnigh and being a finalist in the NCH Young musicians competition in 2019. She had masterclasses with Raphael Wallfisch, Zlatimir Fung, Johan van Iersal, Cl  ment Peign   and Peter Wispelwey. In 2020 Aoibh  n was awarded the Trench 'Musical Futures' bursary and in 2021 she became the youngest ever winner of the Trench Bursary, a competition for emerging instrumentalists and singers. She was invited back to play at the Birr Arts Festival in April last year, giving solo and chamber music performances in Oxmantown Hall and Birr Castle.

Aoibh  n's string quartet, the Aradia, recently took part in the West Cork Chamber Music Festival in Bantry for the third time. They were coached by visiting international quartets and gave a number of concerts. She was a member of the National Youth Orchestra of Ireland and was one of two Irish people selected in 2019 for the inaugural RCO Young programme (a training orchestra for young European musicians run by the Royal Concertgebouw Orchestra). The programme culminated in performances in the Royal Concertgebouw Hall, Amsterdam and Flagey Hall Brussels under Pablo Herras Cassado with soloist Julian Rachlin. She was recently invited back by the Concertgebouw to take part in an RCO Young alumni chamber orchestra where some members from each year were invited back to play works by Shostakovich and Suk in venues around Amsterdam.

## Eiméar Harper / Soprano



Eiméar Harper is a Wicklow-born coloratura soprano. She made her operatic debut in the role of Gretel in Humperdinck's *Hansel and Gretel* with Lyric Opera Ireland. Other roles include Mary Crawford in the Irish premiere

of Dove's *Mansfield Park*, *Cousin* in *Madama Butterfly* and *Yum-Yum* in *The Mikado* at the National Concert Hall. This summer, she sang chorus in Wallace's *Lurline* with Heritage Ireland, and she will join the chorus of Irish National Opera for their upcoming season. As a young artist, Eiméar has given recitals at Boyne Music Festival and Boyle Arts Festival. Recently, she participated in the Young Singers Collective 2024 with Le Foyer des Artistes, and this summer she returned as a soloist for their Midsummer Gala Concert at St. Columb's Hall, Derry, where she sang with the Le Foyer des Artistes orchestra.

As a concert soloist, Eiméar has sung Handel's *Messiah* and Scarlatti's *St. Cecilia's Mass*. She was a mentee of the Sestina Music: Next Generation Mentoring Programme 2024, and performed in their 'In Praise of St. Cecilia' concerts. She also recently joined Lyric Opera Ireland for their thirty-year anniversary concert at the National Concert Hall.

Eiméar is a multiple prize-winner at Feis Ceoil, having won the Gervase Elwes Memorial Cup, the Dermot Troy Trophy for oratorio, the Milne Cup for voice and piano duo, as well as the Charles Wilson cup for operatic ensemble. Eiméar graduated with first-class honours with a Master of Music (Performance) from TU Dublin Conservatoire, and continues her studies with Mairéad Buicke.

## Martina Rosaria O'Connell / Flute



Martina Rosaria O'Connell is an Irish-Italian flautist and music educator. She recently completed her Master's in Flute Performance with Distinction, graduating top of her class at the Royal Irish Academy of Music. She also holds a

1<sup>st</sup> Class Honours degree in Music Education from Trinity College Dublin. At 12 years of age, Martina was awarded a six-year music scholarship to Wesley College, Dublin. Throughout her emerging career she has received numerous accolades, including the Trench Award, Liam Swords Award, Arts Council of Ireland's Agility Award, and Music Network's Music Capital Scheme.

In 2023, Martina made her concerto debut with the Trinity College Orchestra, performing Mozart's Concerto for Flute and Harp. She was a finalist in the Maura Dowdall Concerto Competition in February 2024. In April of the same year, she premiered her flute transcription of Mel Bonis's Violin Sonata in F Sharp Minor at the Centre Culturel Irlandais in Paris, followed by the Irish premiere in June at Fête de la Musique, attended by the French Ambassador to Ireland, HE Vincent Guérind.

Martina has participated in international programs such as the Saline Royale Academy, Scottish International Flute Summer School, and Grolloo Flute Sessions in the Netherlands. She has been a scholarship student at the Galway Flute Academy under Sir James and Lady Jeanne Galway since 2020.

A passionate soloist, chamber, and orchestral musician, Martina has performed with the National Symphony Orchestra of Ireland, Irish Baroque Orchestra, Dublin Symphony Orchestra, RIAM Philharmonia, and Esker Festival Orchestra. She is Head of Education at the West Wicklow Chamber Music Festival, Assistant Orchestra Manager of the Irish Baroque Orchestra, and serves on the Board of Directors for the Dublin Youth Orchestra.

## Harry Neal / Cello



Eighteen-year-old cellist Harry Neal, from Cork City, started playing as a Suzuki cello student with Phil Buckley at MTU Cork School of Music at the age of 4. He has been studying with his current cello teacher at the CSM, Christopher Marwood

since 2014. This academic year 2023/24 has been extremely busy musically for Harry, all in addition to studying for his Leaving Certificate exams.

He is currently principal cello of the National Youth Orchestra of Ireland, which has just completed its summer concert series in Kilkenny and Limerick. Harry has been co-principal cello of the MTU Cork Symphony Orchestra and after a 5-year membership, has just concluded his time as principal cellist of the Cork Youth Orchestra. In November 2023, Harry participated in the Irish Baroque Orchestra string course. He had a masterclass with his string quartet with The Marmen Quartet and solo masterclasses with Sinéad O'Halloran, and Ella Van Poucke (Amsterdam). Harry received lessons from London-based cellists Tim Lowe and Jonathan Aasgaard, and Dutch cellists Jan Ype Nota and Lucia Swartz. In March 2024 he was awarded 2<sup>nd</sup> place in the MTU Cork School of Music Senior

Recital Competition and the Highest Placed Cellist award. This August, Harry will take up his place on the prestigious Summer Masterclass Week with renowned UK cellist Hannah Roberts. At the end of the summer vacation, Harry travels to The Hague, in the Netherlands, to begin his studies at The Royal Conservatoire in the cello class of Lucia Swartz.

## Kseniia Yershova / Violin



Kseniia Yershova from Ukraine is a violin student of Gregory Ellis, currently studying for her BMus degree at MTU Cork School of Music. She is a multi-prizewinner in various competitions and a winner of the Advanced Recital Competition 2024 at MTU Cork School of Music.

In 2023 she graduated from Specialized Music School by Stolyarsky in Odesa, Ukraine. As a soloist, Kseniia has performed multiple times at the Odesa Regional Philharmonic. She has improved her skills through numerous masterclasses with renowned violin professors such as Ani Schnarch (Royal College of Music, UK), Gernot Winischhofer (Austria), Andrii Murza (Ukraine, Germany), Patrick Rafter (Ireland), and Maurice Sklar (USA). While the violin is her primary instrument, Kseniia also demonstrates proficiency in playing the viola, studying under Simon Aspell. Additionally, she is the artistic director of her family quintet, the Yershov Sisters.

Kseniia is a dedicated chamber musician. Over the past year, she has performed in more than five ensembles and is currently the violinist of the Allegria Quartet. The quartet achieved notable success by winning the Chamber Music Cup at Feis Ceoil 2024. Following this achievement, the Allegria Quartet was honoured with the opportunity to perform at the National Concert Hall and also participated in the West Cork Chamber Music Festival 2024. Kseniia is a member of the Cork Opera House Concert Orchestra, Cork Fleischmann Symphony Orchestra, Cork Concert Orchestra, and the National Youth Orchestra of Ireland. Since January 2024, she has been the leader of the Cork School of Music Symphony Orchestra.



## Luke Lally Maguire / Piano



Luke Lally Maguire is a Dublin born pianist currently studying at Guildhall School of Music and Drama where he has recently completed his Masters in Performance. Luke is currently continuing his studies at Guildhall on the Artist Diploma

programme under the tutelage of Carole Presland, Charles Owen and Ronan O'Hora. He also holds a Bachelor of Music from TUDublin Conservatoire where he studied with Dr. Mary Lennon.

An experienced performer both in competitions and on the concert platform, Luke made his solo recital debut in the National Concert Hall, Dublin in January 2023. He has also performed in recitals throughout Dublin and the United Kingdom as well as Paris in the Centre Culturel Irlandais in February that same year, he performed in Wigmore Hall as part of the Irish Heritage Music Bursary auditions where he was the recipient of the Music Bursary for Performance valued at £5000. Most recently, Luke was a multiple first prize winner in the 2024 Feis Ceoil, Ireland's leading classical music competition for both solo and collaborative performance.

A versatile pianist, Luke is also in demand as an accompanist and chamber musician, frequently performing in collaborations for recitals and concerts. He is a member of Trio Casella, an award winning piano trio based in London. Luke was also a member of the 2020/21 Irish National Opera Studio where he held the position of assistant répétiteur, receiving regular coaching from Richard McGrath and Brenda Hurley.

Luke himself has engaged in several piano masterclasses and lessons with Richard Goode, Paul Lewis, Christopher Elton, Barry Douglas, Vanessa Latarche, Leon McCawley, Hilary Coates and Therese Fahy among others.

Luke is generously supported by the Ireland Funds having been awarded a George Moore Scholarship for the period 2021-23. He is also grateful to receive funding from Help Musicians for the 2023/24 period.

## Mengze Shen / Piano



Mengze Shen is a 23-year-old pianist with an unwavering passion for music, currently pursuing a master's degree at the Royal Irish Academy of Music (RIAM). Under the expert tutelage of Professor Lance Coburn for piano

and Professor David Adams for harpsichord, Mengze is proficient in playing a wide range of repertoire that spans solo piano, harpsichord, piano accompaniment, and chamber music. Mengze's talent has been recognized in various prestigious competitions. In the 2023-2024 academic year, she excelled at PianoFest, winning second prize in the Audrey Chisholm Sonata Cup and receiving a Highly Commended award in the Margaret O'Hea Recital Cup. Her collaboration with soprano Lanyi Yan at the Vivaldi International Music Competition was equally successful, earning them first prize in the Baroque Group B and the Excellent Interpretation Special Prize. Her achievements also include a gold medal in professional piano solo at the 13<sup>th</sup> "International Chinese Arts Festival" piano competition, etc. While mastering the harpsichord under Professor Adams, Mengze formed a Baroque chamber group with two sopranos and performed in the RIAM ChamberFest and St. Ann's Church. She also joined the Ravel group with a soprano, a flutist, and a cellist, performing Maurice Ravel's "Chansons Madécasses" in the RIAM ChamberFest, receiving unanimous acclaim from the audience. Mengze is dedicated to promoting classical music through her performances. She plans to continue refining her skills in piano performance, accompaniment, chamber music and harpsichord, aspiring to leave a lasting impact on the classical music world.

## Nathan McDonnell / Trumpet



Nathan McDonnell is a trumpet player originally from Wicklow. Nathan began playing trumpet at the age of 8 after taking up lessons in the lakeside school of Music Blessington. Following this Nathan went on to study at the

Royal Irish Academy of Music from age 9 in the junior division with Professor James Cavanagh. Nathan would go on to complete his Bachelors in music performance with first class honours under Professor David Collins and Colm Byrne, taking second study in baroque performance with Darren Moore. Throughout his time at the Royal Irish Academy of Music, Nathan has seen numerous successes in his professional career, playing alongside the National Symphony Orchestra of Ireland and Irish National Opera on many occasions. Nathan has gone abroad to further his studies at the Royal Conservatoire of Music Stockholm studying under Tom Poulson. Since moving to Sweden in 2023 Nathan has played alongside the Royal Swedish Opera and The Swedish Radio Orchestra.

## Rachel Nolan / Flute



Rachel has a Bachelor in Music Education from Trinity College Dublin where she graduated with first class honours and was awarded a gold medal for outstanding results. She went on to obtain a Recital Artist Diploma from the RIAM

where she studied flute with Riona O'Duinnín and William Dowdall. She is now studying for a Masters in flute performance in HKU, Utrecht with Aldo Baerten. Rachel has appeared as concerto soloist with the National Symphony Orchestra of Ireland, Trinity College Orchestra, and the Dublin Youth Symphony Orchestra. She was the Feis Ceoil McCullough Cup & RTÉ lyric fm €1,500 award winner in 2021, and the Feis Ceoil Senior Flute Cup winner in 2019. She was a finalist in the Maura Dowdall Concerto Competition in 2022 and 2023 and was the winner of the Brian Dunning award for the highest placed woodwind player in the 2023 competition. She was a RIAM NSO concerto competition winner in 2023, a finalist in the 2024 Hibernian Concerto competition and a semi-finalist in the 2023 Freemasons Young Musician of the Year award.

Rachel has been a member of various orchestras around Ireland and the Netherlands. She was awarded a place in the RIAM Philharmonia side-by-side with Camerata Ireland and Barry Douglas, and with the Irish Baroque Orchestra. Rachel was a Camerata Ireland Academist in 2022. Rachel is also a keen chamber musician and is a member of The Claddagh Trio and Sióga Duo.

## Acknowledgements

Camerata Ireland would like to thank all the supporters and funders of the 2024 Clondeboy Festival. The Festival is supported by our principal funders, the Arts Council of Northern Ireland, Ards and North Down Borough Council, our global sponsor, Randox and the Dufferin Foundation and RTE Supporting the Arts. We are grateful to everybody who has donated to support the Festival with a particular thank you to **Alan Gillespie** and **Charles Sentence** who have given generously to support the Camerata Ireland Academy, and to the Friends of Camerata Ireland.

We would also like to thank the Arts Council of Northern Ireland for their loan of the Steinway grand piano.

Thank you to everyone who helps to make the Festival happen each year: Karen Kane and all the team at Clondeboy, our wonderful volunteers led by Rebecca Lawrence, and the team at Moonlighting for their management of the production side of things.

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**Dr Louise Cooke**  
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This year, we pay a special tribute to Dr Louise Rene Cooke, whose generous legacy to Camerata Ireland this year has had a profound impact on our organisation. Louise was a music lover and

longtime attendee of the Clondeboy Festival, as well as having a prestigious career as a plant pathologist and academic, holding posts in the Agri-Food & Biosciences Institute and as a lecturer at Queen's University Belfast.

We are honoured that Louise chose to remember us in her will, and are delighted to celebrate her legacy by dedicating the Young Musicians' Showcase to her memory this year.

### Legacy giving

Many people are passionate about the work we do at Camerata Ireland and the Clondeboy Festival and choose to make donations or leave us gifts in their wills. In an increasingly challenging funding environment, the impact of these gifts on our ability to perform and to support the next generation of musicians is enormous. If, after remembering friends and family, you would like to leave Camerata Ireland a gift in your will, we would be greatly honoured. If you would like to discuss any aspect of Camerata's activities or future plans, please do not hesitate to contact us.

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