

MUSIC FOR GALWAY & GALWAY 2020  
EUROPEAN CAPITAL OF CULTURE PRESENT

# Cellissimo – Music for the Senses

First edition of Galway's International Cello Triennale

---

25 – 31 MARCH 2021



For full details and  
online viewing:  
[www.cellissimo.ie](http://www.cellissimo.ie)





## Welcome to Cellissimo

Here it is at last... After years of planning and preparation, imagining and re-imagining, launching and re-launching, our beloved cello festival **CELLISSIMO** is finally seeing the light of day and the Galway Cello will finally be heard in public. Of course everything is taking place online, but we have managed to maintain most elements of the programme and are very proud that we will present some of the world's finest cellists and musicians in concert, showcasing Galway and the West of Ireland to the entire world. The festival will be a mix of live-streamed and pre-recorded events taking place physically in Co. Galway and in different parts of Europe; we have performances coming to us from Sweden, the Netherlands, Belgium, Spain and the UK as well as across the County of Galway from Kylemore to Portumna, thus making Galway a truly European Capital of Culture well into 2021!

From Johann Sebastian Bach to Jonathan Harvey, from Ludwig van Beethoven to Sally Beamish, there's a huge variety of music on offer throughout the week as well as talks, masterclasses, a film and the exhibition about the Galway Cello. This limited edition programme book will be your exclusive guide to the very many events taking place.

We are very conscious that the online listening experience is not the same as the live shared concert experience. We long for the days when we can all be squeezed into a packed theatre again. Since our audience cannot be with us physically in Galway, we have found a way to bring a physical piece of Galway to you in our "Music for the Senses" programme. We hope that those of you who have received local produce through your letter-box feel a deeper connection to the festival.

It is exciting to think that next year, in 2022, we will finally bring you the premiere performances of the two cello concertos we have commissioned together with our colleagues at the Cello Biënnale Amsterdam – the new pieces by Julia Wolfe and Gerald Barry will ring out in a real concert hall with a real audience and we just cannot wait to have the RTÉ Concert Orchestra and David Brophy back in Galway.

As we have had to pivot in jig time from concert promoter to online producer, we were fortunate to find new colleagues: our streaming partners Unbound Media have been unflappable and

indefatigable throughout the past few months. Thank you especially to them.

Thank you too to our artists and venues for being so flexible and patient, to our sponsors for sticking with us through thick and thin, to our Patrons, sponsors, donors and regular funders for their support and to you our audience, without whom we would be nothing at all.

We hope you enjoy this feast of music.



**Anna Lardi** *Festival Director* and  
**Finghin Collins** *Artistic Director*



Enjoy **Cellissimo online** with a mix of live-streamed and pre-recorded events taking place physically in Co. Galway and in different parts of Europe.

All performances will be available to access and purchase online until **Sunday 4 April** when they will come off-line at 7.30pm. For more details, visit: [www.cellissimo.ie](http://www.cellissimo.ie)

	25 MARCH	26 MARCH	27 MARCH	28 MARCH	29 MARCH	30 MARCH	31 MARCH
9AM-1PM		<b>9.30AM</b> <b>Masterclass: Adrian Mantu</b> Page 10  <b>12.15PM</b> <b>Richard Wigmore –</b> <b>Insights on Bach Cello Suites</b> Page 10	<b>10AM</b> <b>Masterclass:</b> <b>Naomi Berrill</b> Page 12	<b>9.30AM</b> <b>Masterclass:</b> <b>Jakob Koranyi</b> Page 16	<b>9.30AM</b> <b>Masterclass:</b> <b>Mischa Maisky</b> Page 19		
1-2PM		<b>1PM</b> <b>Bach Plus 1:</b> <b>Jakob Koranyi</b> Page 10	<b>1PM</b> <b>Bach Plus 2:</b> <b>Tatjana Vassiljeva</b> Page 12	<b>1PM</b> <b>Bach Plus 3:</b> <b>Adrian Brendel</b> Page 16	<b>1PM</b> <b>Bach Plus 4:</b> <b>Hannah Roberts</b> Page 19	<b>1PM</b> <b>Bach Plus 5:</b> <b>Marc Coppey</b> Page 20	<b>1PM</b> <b>Bach Plus 6:</b> <b>Christopher Ellis</b> Page 21
2-6PM		<b>2.30PM</b> <b>Masterclass:</b> <b>Marc Coppey</b> Page 10  <b>5.30PM</b> <b>Meet the cello maker:</b> <b>Kuros Torkzadeh</b> Page 10	<b>2.30PM</b> <b>Masterclass:</b> <b>Adrian Brendel</b> Page 12	<b>2.30PM</b> <b>Masterclass:</b> <b>Hannah Roberts</b> Page 16	<b>3PM</b> <b>Masterclass:</b> <b>Natalie Haas</b> Page 19		<b>3PM</b> <b>Rostropovich Talk</b> Page 21  <b>4PM</b> <b>'The Cellist' film</b> Page 21
6-10PM	<b>7.30PM</b> <b>Opening Concert</b> Page 6	<b>6PM</b> <b>Exhibition performance:</b> <b>Lucy Railton</b> Page 11  <b>8.30PM</b> <b>Naomi Berrill</b> Page 11	<b>7.30PM</b> <b>Beethoven Sonatas</b> Page 12	<b>7.30PM</b> <b>From Prussia with Love</b> Page 16	<b>7PM</b> <b>Student Showcase Concert</b> Page 19  <b>8.30PM</b> <b>Cellists in Conversation</b> Page 19	<b>7.30PM</b> <b>"Hup the Cello!"</b> Page 20	<b>7.30PM</b> <b>Mischa &amp; Lily Maisky in Recital</b> Page 21

25 MARCH, 7.30PM

## Opening Concert Live-streamed from Kylemore Abbey

OPENING OF THE FESTIVAL BY BILL WHELAN

Naomi Berrill cello, voice

Bill Whelan (1950 – )

**Fragments (world première, commissioned by  
CELLISSIMO for the Galway Cello)**

Bill Whelan's Grammy Award winning score for Riverdance has been performed around the world and is currently celebrating its 25<sup>th</sup> year. To mark this occasion, Bill completed a new studio recording of the music from Riverdance with the RTECO. Bill has also composed the soundtrack to the film 'Riverdance – The Animated Adventure' with a host of stars including Pierce Brosnan, Brendan Gleeson, and Aisling Bea. It is due for imminent release.

His orchestral works include: The Seville Suite, The Connemara Suite and Linen & Lace for Sir James Galway. He has written music for the works of Paul Muldoon, Derek Mahon, Frank McGuinness and Paul Durcan. His film work includes "Dancing At Lughnasa" with Meryl Streep, "Some Mother's Son" featuring Helen Mirren and "Lamb" with Liam Neeson.

Bill is a Fellow of the Royal College of Music, holds two honorary doctorates and is a member of Aosdána.

**Fragments ("Blúirí")**

Hearing the music of Naomi Berrill, her skills as a cellist combining with her vocal performance is a unique and exciting challenge for a composer. So when I was asked to write a solo piece not only for Naomi, but also for a specially built cello by the noted luthier, Kuros Tokzadeh, I gave the matter some serious thought as to what direction to take. In the end I decided that as she was going to both sing and play I would choose text from the writing of poets with connections to Galway and to Connacht. And, as the cello is made from wood and other materials from Galway and elsewhere, I chose fragments from these poetic works. So I have combined fragments in both Irish and English from WB Yeats, Ailbhe níGhearbhuigh, Vona Groarke, Máirtín ÓDireáin, Seamus Heaney, Moya Cannon and Rita Ann Higgins. I have also tried to write music that would demonstrate

both the lyricism and the technical fluency of this musician and her instrument. It is an honour to have been part of this superb project for Cellissimo.

**Fragments from:**

WB Yeats from "The Dreaming of the Bones"  
Ailbhe ní Ghearbhuigh "X" (trans. Vona Groarke)  
Máirtín Ó Direáin "Cuimhne an Domhnaigh"  
Seamus Heaney "Seeing Things"  
Moya Cannon "Swans at Nimmo's Pier"  
Rita Ann Higgins "The Immortals"  
With thanks to Niall MacMonagle.



## Irish Chamber Orchestra Marc Coppey cello, director Christopher Ellis cello

Antonio Vivaldi (1678 – 1741)

**Concerto in G minor for two cellos and strings RV 531**

- i Allegro
- ii Largo
- iii Allegro

Vivaldi wrote twenty-seven cello concertos but only one for two cellos. He taught for many years at the Ospedale della Pietà, one of the four foundations in Venice that housed homeless girls – some were orphans, others unmarried mothers. The institution was famous for its music and he brought the inmates to an amazingly high musical standard; their concerts were greatly admired in the city and their skills are evident in the virtuoso music he wrote for them. This Double Concerto was probably



written around 1720. The opening of the first movement is most unusual with the two soloists announcing their presence on their own, the orchestral strings do not enter until they have made their bow. There is a terrific drive to the writing which highlights a tune or ritornello which returns after each episode in which the soloists undertake lively discourses of their own. The whole effect is most exhilarating. The second movement is very brief with the soloists adding light comments, almost birdlike in places. The finale opens with another lively ritornello while the soloists add their imaginative comments, sometimes in fugal passages, bringing the whole Concerto to a spirited and delightful conclusion.

Joseph Haydn (1732-1809)

**Cello Concerto No. 1 in C, Hob. VIIb/1**

- i Moderato
- ii Adagio
- iii Allegro molto

In 1761 Haydn joined the staff of Prince Paul Anton Esterházy, five years later becoming Music Director at the Prince's palace in Eisenstadt. Over the next thirty years here and at the larger Esterházy Palace in Hungary, Haydn provided a huge range of music for all occasions. Trying to trace some of it remains a problem. Fortunately, his predecessor, the elderly Gregor Werner, accused him of being lazy and Haydn promptly made a list of all his works to date in 1765. Among the pieces, almost unnoticed, was a Concerto in C "per il Violincello", including an "incipit" or the opening themes of the movements of the work. None of the music appeared to have survived, however, and even Hoboken in his exhaustive 1957 catalogue did not bother to include it.

However, when working in the archives of the Prague National Museum in 1961, musicologist Oldrick Pulkert

found an ancient set of manuscript parts. Fortunately, Pulkert checked them against the old catalogue and the incipits identified it as the missing work. It was one of the most spectacular re-discoveries in the history of music. The first modern performance was given appropriately at the Prague Spring Festival in 1962, with Milos Sádlo and the Czechoslovak Radio Symphony Orchestra under Charles Mackerras.

Unlike some discoveries the C major Concerto proves to be a work of major significance, a delight to listen to and a challenge to play. It was probably written for the Esterházy principal cellist Joseph Weigl, who must have been a remarkable musician, and the manuscript includes his signature. It opens with a fine, forthright orchestral introduction with a touch of a fanfare about the confident main theme. The second theme is a gentler, less significant idea, though it is quite charming. The soloist enters with a restatement of both ideas, spinning out the second one at some length. Haydn develops his material with all his accustomed assurance in an energetic and diverting movement.

The peaceful slow movement opens with a beautiful theme for the strings. This has led the great scholar H. Robbins Landon to date the work around 1763. The cello slips in after the opening statement and provides a soulful embroidery on the melody that extends into a haunting fantasy aria. The finale is a spirited tour-de-force, stretching even modern players to the limits of their techniques. It opens with a bustling theme, as sizzling as anything in the great symphonies. The cello embroiders this theme with non-stop action, varying from great lyrical phrases to busily chattering sequences; some passages are extremely high for the instrument demanding a faultless technique. The music bowls along vivaciously, bringing this remarkable re-discovery to an ebullient conclusion.





INTERVAL 10 MINUTES

## Pyotr Ilich Tchaikovsky (1840 – 1893)

### Nocturne Op. 19 No. 4, arranged for cello and strings

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

## Samuel Barber (1910 – 1981)

### Adagio for Strings Op. 11

Barber's best-known work started life as the slow movement of his B Minor String Quartet. Toscanini was so impressed by it that he persuaded the composer to arrange it for orchestral strings and it became the first American work the great Italian conducted, giving the

première with the NBC Symphony Orchestra in 1938. The music is magically simple, using a single melodic motif. It is introduced by the first violins, then treated to a lush canon between the sections before returning to conclude the movement in blissful serenity.

## Béla Bartók (1881 – 1945)

### Divertimento for Strings

i. *Allegro non troppo*

ii. *Molto adagio*

iii. *Allegro assai*

The Swiss philanthropist and conductor Paul Sacher commissioned a considerable amount of music for his Basle Chamber Orchestra to play. One of the most attractive commissions was this Divertimento for Strings which Bartók wrote in a mere fifteen days in August 1939. Sacher directed the first performance in Basle on June 11th, 1940. He had also received the marvellous Music for Strings, Percussion and Celesta from the composer in an earlier request in 1936.



By this time, Bartók was moving away from the rather complex writing he had been involved in, and was trying out a more directly simple and appealing approach. The Divertimento is one of the composer's most attractive scores. He divides the string orchestra into five parts, maximising the talents of a chamber orchestra by providing many solo and concerted passages, as can be heard in the interplay between single and multiple voices in the lively first movement. In the slow movement he creates a deeply emotional impact, with some splendidly melancholy harmonies, perhaps a reflection on the collapsing world around him as Nazi power spread. The Finale is ebullient, with vigorous themes full of Hungarian cadences and even a lively fugue. A folksy violin solo brings some respite and leads into a sprightly coda.

NOTES © Ian Fox 2021



# TECHRETE

## ARCHITECTURAL PRECAST CONCRETE SPECIALISTS

WWW.TECHRETE.COM





26 MARCH, 9.30AM

## Masterclass: Adrian Mantu

26 MARCH, 12.15PM

## Richard Wigmore – Insights on Bach Cello Suites

A regular contributor to Music for Galway's Midwinter Festival, we are delighted to welcome musicologist Richard Wigmore to CELLISSIMO to introduce what is seen as "The Bible" for cellists all over the world – the six solo suites by J.S. Bach.

Richard will set them in historical context, describe their overall structures and point out some highlights to look forward to over the next six days.

Our Bach Plus Series, running over six consecutive days from Friday to Wednesday, presents all six suites chronologically, with our six different cellists in different parts of Europe selecting partner works to give us a beautiful 45-minute lunchtime programme.



© Anna-Lena Ahlström

26 MARCH, 1PM

## Bach Plus 1: Jakob Koranyi

**J.S. Bach** (1685 – 1750)  
Suite No. 1 in G major BWV 1007

- i Prelude
- ii Allemande
- iii Courante
- iv Sarabande
- v Minuet I/II
- vi Gigue

**Kaija Saariaho** (1952 –)  
Sept Papillons

**György Ligeti** (1923 – 2006)  
Sonata for Solo Cello

- i Dialogo – Adagio, rubato, cantabile
- ii Capriccio – Presto con slancio

Swedish Folk-song: Värmlandsvisan

We start with the Swedish cellist Jakob Koranyi, coming to us from a church in Stockholm. Along with Bach's first cello suite, we will hear works by the contemporary Finnish composer Kaija Saariaho, the Hungarian György Ligeti and we finish with a Swedish folk-song.

26 MARCH, 2.30PM

## Masterclass: Marc Coppey

26 MARCH, 5.30PM

## Meet the cello maker: Kuros Torkzadeh

The Galway Cello is one of the most exciting and unique aspects of CELLISSIMO. To include one of the main themes of Galway 2020, landscape, and taking their cue from an original concept by Philip Fogarty, Music for Galway has commissioned a new instrument to be fashioned from timbers grown in Co. Galway.



The Galway Cello has been made by Kuros Torkzadeh, a distinguished luthier who lived and worked in Galway for over two decades before moving to Co. Wicklow. Kuros trained in his native Germany and in the UK and specialises in the making and restoring of violins and cellos. He brings a wealth of experience and a passion for his craft and combines it with his deep love of the West of Ireland.

During his training, Kuros was given the opportunity to make a plaster cast of the 'Gore-Booth Cello', an original Stradivarius instrument forma b, which belonged to Sir George Gore-Booth, a keen amateur cellist himself, and which quite likely resided in Lissadell House, Co. Sligo. The Galway Cello is thus built on the footprint of this original instrument from 1710, combining Italian design/technology with Galway materials.

As part of the online CELLISSIMO Exhibition, hear Kuros talk with Philip Fogarty about the ups and downs he encountered as he made this remarkable instrument.

26 MARCH, 6PM

## Exhibition performance: Lucy Railton

Lucy Railton performs a series of improvisations on solo cello as a journey through the instruments range using various processes of transformation, illuminating the cello's range and tonal properties through an exploration of its resonance.

As a cellist and curator Railton is committed to dismantling hierarchies, performing and programming canonical works alongside those of emerging and

lesser-known composers. Since 2008 she has been a dedicated member of London's new music scene, establishing the series Kammer Klang in 2008 and co-founding the London Contemporary Music Festival in 2013, at which works ranging from Catherine Lamb to Philip Corner sat alongside performances from Glenn Branca to Ellen Fullman.

26 MARCH, 8.30PM

## Naomi Berrill Live-streamed from the Mick Lally Theatre

Live-streamed from Mick Lally Theatre, Irish cellist, singer and composer Naomi Berrill will present her most recent album 'Suite Dreams' in a solo recital as part of Music for Galway's 'CELLISSIMO' Festival. Suite Dreams, released by Warner in 2020 is a collection of original compositions by Naomi for Voice and Cello exploring different aspects of migration.





## 27 MARCH, 10AM

### Masterclass: Naomi Berrill



## 27 MARCH, 1PM

### Bach Plus 2: Tatjana Vassiljeva

**Zoltán Kodály** (1882 – 1967)  
Sonata for Solo Cello

*i. Allegro maestoso ma appassionato*

**Kaija Saariaho**  
Spins and Spells

**J.S. Bach**  
Suite No. 2 in D minor BWV 1008

*i Prelude*  
*ii Allemande*  
*iii Courante*  
*iv Sarabande*  
*v Minuet I/II*  
*vi Gigue*

Today we will hear the Russian cellist Tatjana Vassiljeva, principal cellist of the world-renowned Concertgebouw Orchestra in Amsterdam. Her recital comes to us from Splendor in Amsterdam, one of the city's coolest venues, a former bathhouse, run by artists for artists. Like Jakob Koranyi yesterday, Tatjana has turned to the Finnish Kaija Saariaho, performing her mesmerising "Spins and Spells". She also includes music from Hungary – this time the first movement of Zoltán Kodály's monumental sonata for solo cello.

## 27 MARCH, 2.30PM

### Masterclass: Adrian Brendel

## 27 MARCH, 7.30PM

### Beethoven Sonatas Live-streamed from Claregalway Castle

**Christopher Ellis** cello  
**Marc Coppey** cello  
**Christopher Marwood** cello  
**William Butt** cello  
**Adrian Mantu** cello  
**Finghin Collins** piano  
**Richard Wigmore** musicologist

### Ludwig van Beethoven (1770 – 1827) The Cello Sonatas

Although the cello and its predecessors, such as the viola da gamba, were involved in chamber music for many centuries, the instrument was not used extensively as a soloist before the 19th century. There were plenty of compositions for the violin with keyboard accompaniment, but the idea of a sonata for the cello really begins with Beethoven. In many ways he was responsible for developing the idea of providing the cello with its own special repertory instead of just using it in ensemble playing. His five Cello Sonatas range across seventeen years of his life from his mid-twenties to maturity and are among the most important for the cello over the last two hundred years.

Already much acclaimed as a piano virtuoso, Beethoven visited a number of cities in 1796 including Berlin. Here King Frederick Wilhelm II held a very musical court, being a fine cellist himself. He also employed the noted player Jean Louis Duport whose talents greatly impressed Beethoven, inspiring him to create a remarkable pair of cello sonatas, full of virtuoso display and technical difficulties. He dedicated them to Duport and His Majesty, greatly impressed, presented the composer with a gold snuffbox filled with Louis d'Or coins. The works were published the following year, 1797, in Vienna by Artaria.

### Sonata No. 1 in F major Op. 5 No. 1

*i Adagio sostenuto*  
*ii Allegro*  
*iii Rondo: Allegro vivace*

Both of the Opus 5 Sonatas are in two movements, each with a lengthy slow prelude at the start, almost as though the slow movement, usually placed second, has been moved to the beginning of the work. Beethoven also employs a technique favoured by Mozart of stating every significant theme twice with each instrument taking its turn, creating a lively interplay between the two players. The cello launches proceedings with a rising scale before plunging downwards for a slow theme powerfully supported by the piano. This leads through colourful passages to a staccato *Allegro* theme launching the second movement, with the tempo picking up appropriately. Strong fanfares and fiery runs add to the dramatic mood of the movement which presages the more advanced ideas Beethoven would be producing in his later works. It is a serious musical study of considerable depth, rather ahead of its time. The ensuing Rondo allows the sunshine to break through. In a rondo the main theme is repeated between contrasting sections or episodes and Beethoven provides three such episodes with entertaining variants on the theme each time it recurs. It is a sparkling idea, full of fun and bustle. There are two new ideas for the first two episodes while the third is a variation on the Rondo theme itself. There is much to enjoy as the music speeds towards its conclusion where a final coda adds a brake to proceedings in a gently musing passage before a final dramatic closure.

### Sonata No. 2 in G minor Op. 5 No. 2

*i Adagio sostenuto e espressivo*  
*ii Allegro molto più tosto presto*  
*iii Rondo: Allegro*

The second Sonata follows the same format as its companion, opening with an even longer slow sequence, as almost static phrases move between cello and piano in a brooding, even ghostly mood. The cello then launches a sad melody while the piano adds lamenting comments and the two instruments indulge in a lengthy, mournful dialogue. A sudden pause leads into a faster, swaying theme, first on piano then quickly taken up by the cello as the *Allegro* gets underway, employing a delightful exposition of dramatic sequences built around the main themes. The mood is now jolly with sudden tempi changes and witty comments; this is writing of a quite advanced nature for that period of time. The third movement again is a Rondo. The main theme is a sparkling affair launched by the piano, leading to a rapid dialogue between the instruments. A number of episodes provide contrasting material, though the pace is unrelenting. A dashing coda brings this exceptional work to a rumbustious conclusion.

### Sonata No. 3 in A major Op. 69

*i Allegro ma non tanto*  
*ii Scherzo. Allegro molto*  
*iii Adagio cantabile – Allegro vivace*

Over a decade would elapse before Beethoven produced his third cello sonata. He had composed much by this time, including the Third, Fourth and Fifth Symphonies, as well as the Violin Concerto and a number of String Quartets and Violin Sonatas. This maturity is clearly to be heard in this outstanding Sonata. Completed in 1808, it was published by Breitkopf and Härtel the following year with a dedication to Baron Gleichenstein, a court secretary who was a cellist and a close friend. He had helped the composer with the drafting of legal papers at that time. Cellist Nikolas Kraft and pianist Baroness Dorothea von Ertmann gave the first performance at the Akademie in Vienna in March 1809. Beethoven describes the work as being a Sonata for "*pianoforte with obbligato violoncello*" but in fact the cello is the dominant instrument and the work remains one of its first great sonatas.

The cello launches the work with a sombre theme on its lower strings, soon repeated by the piano. A second idea follows but the movement concentrates on the development of the first melody in a composition of great imagination and passion. The two instruments



explore the musical material in an expansive and often thrilling manner. It is a lengthy creation, twice as long as the other movements. The second movement, surprisingly, is a scherzo, not usually placed second in a sonata. It employs a sprightly theme presented mainly by the piano. There are two contrasting episodes instead of the usual one, making it a substantial creation. The Sonata possesses no slow movement as such but the finale opens with a slow 18-bar introduction as the piano presents a wistful, languorous melody; it is almost a brief movement in its own right. It is followed by a powerful



Finale full of virtuoso writing for both instruments, bringing this remarkable score to a triumphant finish.

# Sonata No. 4 in C major Op. 102 No. 1

i Andante – Allegro vivace

ii Adagio – Tempo d'andante – Allegro vivace

Another gap occurred before Beethoven returned to the cello for a final pair of Sonatas written during the second half of 1815. By this time he had composed some of his greatest music but also had experienced difficult personal times, especially from his increasing deafness. His work-flow had slowed down and the two Opus 102 Cello Sonatas mark the beginning of his final period of composition, which would contain some of his most profound creations. The origins of the Opus 102 Sonatas follow a disastrous fire at the palace of the Russian ambassador Count Rasumovsky in Vienna during the spring of 1815. A keen musician and a significant patron of Beethoven, his cellist Joseph Linke was left idle and that summer visited Count Erdödy's country home at Jedlersee. Beethoven was also a guest there, as the Countess was a former pupil of his and a close friend. The two Sonatas are dedicated to her, Countess Marie von Erdödy, and were published in Bonn by Simrock in March 1817.

The first of the two Sonatas, No. 4 in C major, is the shortest of all Beethoven's Cello Sonatas and reverts to the two-movement format he adopted for his first two Cello Sonatas in 1796. However it heralds the advanced musical style he was evolving which would lead to his extraordinary final period. It certainly caused confusion at the time, with one leading expert, the head of music at the Mannheim Court, stating it was impossible to comprehend it at first hearing, but modern ears have learned to understand late Beethoven with much greater ease. It opens with a gentle, dreamy sequence introduced by the cello. This is developed in a short fantasia which is suddenly interrupted by a noisy outburst on the piano employing a dramatic staccato, chordal theme. This launches the main movement, a terse interplay between the instruments featuring a number of exciting and unusual ideas, with the staccato theme set against a gentler idea. A sudden stop for a moment of silence is among the unusual effects introduced into the generally vivacious working-out of the ideas.

The second movement again begins with a slow introduction. The theme is subdued with dark cello lines set against a rather meandering piano idea. It is restful until hints of a faster pace begin to emerge, eventually turning into the second part of the movement, written in a lively mood, again with sudden unexpected breaks in the momentum, creating a most unusual framework and hinting at the remarkable directions Beethoven's subsequent musical ideas would soon take him.



The musical lines are developed powerfully, leading to a sudden rapid conclusion.

# Sonata No. 5 in D major Op. 102 No. 2

i Allegro con brio

ii Adagio con molto sentimento d'affetto – Attacca

iii Allegro – Allegro fugato

If the first of the two Opus 102 Cello Sonatas hinted at a new direction for Beethoven, the second is even more forward looking. It returns to the standard three movement layout of fast – slow – fast, but with dramatic differences. There is no slow introduction this time, the music bursts into action with a dramatic fanfare motif from the piano, much used throughout the movement. It is followed by a slower, arching melody on the cello. Beethoven creates a lively interplay between these ideas in an inventive movement that grabs one's attention throughout. A proper slow movement follows; it is the longest of the three movements and the cello takes the lead with a dark, almost funereal theme, the piano providing a dramatic accompaniment in broken phrases. An extended development of these ideas emerges, with many strikingly original effects. A central section employs a slightly faster theme with a flighty idea on the piano, before the opening melody returns and the strange, ethereal atmosphere is re-established. This is definitely a forerunner to the music of "late" Beethoven. The finale opens with hesitant phrases which evolve into a jaunty theme for a fugue. Fugues will play an important role among Beethoven's final compositions so this exercise is a sort of trial run. It is a wonderful creation with sparkling lines for both instruments. A sudden pause brings a recollection of the main theme from the first movement before the fugue takes flight once more and brings this remarkable Sonata to an impressive closure.

NOTES © Ian Fox 2021



# OPTIQUE

OPTICIENS • ELAINE O'SULLIVAN F.A.O.I.

**Elaine O'Sullivan F.A.O.I.**  
Briarhill Shopping Centre,  
Ballybrit, Galway  
**091 386 669**

[www.optique.ie](http://www.optique.ie)



## 28 MARCH, 9.30AM

### Masterclass: Jakob Koranyi



## 28 MARCH, 1PM

### Bach Plus 3: Adrian Brendel

**Imogen Holst** (1907 – 1984)  
The Fall of the Leaf

**Jonathan Harvey** (1939 – 2012)  
Curve with Plateaux

**J.S. Bach**  
Suite No. 3 in C major BWV 1009

- i. Prelude
- ii. Allemande
- iii. Courante
- iv. Sarabande
- v. Bourrée I/II
- vi. Gigue

Today it's the turn of the charismatic British cellist Adrian Brendel, who has chosen two British composers to 'respond' to his Bach Suite. Imogen Holst's "Fall of the Leaf" (composed in 1963) is described as a set of three short studies for solo cello on a sixteenth-century tune, while Jonathan Harvey's "Curve with Plateaux" (1982) takes as its starting inspiration "a model of human personality".

## 28 MARCH, 2.30PM

### Masterclass: Hannah Roberts

## 28 MARCH, 7.30PM

### From Prussia with Love Streamed from Portumna Castle

**ConTempo Quartet**  
**Christopher Marwood** cello

**Wolfgang Amadeus Mozart**  
(1756 – 1791)

**String Quartet No. 21 in D, K. 575**

- i. Allegretto
- ii. Andante
- iii. Allegretto
- iv. Allegretto

Mozart was an inveterate traveller and, in the spring of 1789, accepted an invitation from his patron Prince Karl Lichnowsky to accompany him on a trip to visit the Prussian Court in Potsdam, outside Berlin. King Friedrich Wilhelm II was a fine cellist and a commission for a set of quartets for the Prussian King was negotiated. On his return to Vienna Mozart began work on this project, plus a set of piano sonatas for the King's daughter, Princess Friedrike. In the event Mozart completed only one sonata and three, rather than the usual set of six, quartets. They were to be his last compositions for quartet; he was desperately short of money at the time, having to borrow from a Masonic friend, Michael Puchberg, to keep going. In July 1789 he told Puchberg in a letter he was "composing six easy clavier sonatas and six quartets for the king, all of which Kozeluch is engraving at my expense".

By May of the next year he wrote to Puchberg that he was seriously worried over his debts which had "prevented me all this time from finishing my quartets". Researchers have never been able to find out just why Mozart's fortunes plunged so suddenly at this time, gambling has been suggested as a likely reason, but a general recklessness in money matters may also have

contributed to the problem. In the end he was forced to sell the three completed quartets to the publisher Artaria for "Spottgeld", mere pennies, and they were published after his death at the end of 1791 with no dedication. They have become known as the Prussian Quartets.

Despite the doomsday situation, there is little to suggest how serious matters had become in this elegant and witty music. There is a prominent part for his intended Royal patron's cello, particularly in this first work, sometimes known as the "Cello Quartet". The opening movement starts with an airy theme presented by the first violin and taken up by the viola. The final notes of the theme play an important part in the later development of the material. The cello is given prominence in introducing the second theme, played high on the instrument and then expanded by the other players. The slow movement is a set of variations on the composer's song "Das Veilchen" (The Violet), a song dating from 1785.



The Minuet moves away from the traditional style of a graceful dance and has some suggestion of the more rumbustious creations that were developed by Beethoven in his scherzos. The Finale employs one main theme in a rondo which is closely linked to the main theme of the first movement, giving the Finale an unusual cohesion. It is a significant precursor to the "cyclical" style to be used by Franck and others in late 19th century music, when themes from earlier movements are brought back in the finale.

## Franz Schubert (1797 – 1828)

**Quintet in C major, D. 956 for two  
violins, viola and two cellos**

- i. Allegro ma non troppo
- ii. Adagio
- iii. Scherzo (Presto) and Trio (Andante sostenuto)
- iv. Allegretto

In the summer of 1828 Franz Schubert's health was poor; he had been having problems since 1823 but matters worsened. The court physician, Dr Rinna, recommended exercise and fresh air. In September Schubert went to stay with his brother, Ferdinand, in a Viennese suburb. Despite all this, his output remained prolific and he completed a number of songs, three great Piano Sonatas and this Quintet. By October his condition had deteriorated seriously and his formerly enthusiastic publisher, Schott, having promised to issue everything he could supply, was getting finicky, turning down the great Impromptus as being "too difficult for trifles".

On November 14 he took to his bed and at 3pm on November 19th he died at the age of 31. His final works have the maturity and vision of one of the most astounding imaginations in the history of music. In particular the flowering of that late Summer has provided some of the greatest treasures in the musical repertory, none more so than this magnificent Quintet. One can fantasise that there is a valedictory theme to the work but it seems highly unlikely that Schubert had any awareness of his impending fate, certainly death at an early age was commonplace in his day but the few notes and reminiscences we have of his last month contain nothing to suggest he had any inkling of his mortality. The idea of the Quintet came from the suggestion of another publisher, Probst. Instead of following the Mozart or Beethoven configuration for a string quartet with an extra viola, Schubert chose the cello as his additional instrument. This gives the work a distinctive colouring, with the first cello often providing the melodic material while the second instrument is occupied with the bass line.

The Quintet starts with an air of expectancy, even drama. The first main theme proves somewhat hesitant until it suddenly takes off with emphatic violin lines and a thunderous bass. Dramatically plunging phrases are given prominence. If one wants to read anything into this Quintet, this first movement does seem to express anguish, even frustration. In contrast, the second theme on the first cello with tentative violin accompaniment, is more resigned. A further, soaring variant emerges on first violin with a busy second violin accompaniment. This is expanded at leisure, as a kind of calming influence. The violin takes over the





theme and a mysterious staccato brings the opening section or exposition to its end; it is then repeated. The development of these lively ideas is full of storm and thunder. Schubert certainly seems to be working out some kind of demon, as the music plunges through exotic key changes and a series of brilliant reworking of elements of the principal themes. The return of the second main theme at the end brings enormous relief, light has appeared at the end of the tunnel and it seems that Schubertian lyricism has won the day. It too is subjected to further embellishment but now in a calmer mood, a slightly more energetic sequence leads to an affirmative chord and a gentle close.

If drama is the key to the first movement, serenity seems to be the idea behind the second, at least at the start. The mood is set by one of those Schubert “semi-tunes”, these are musical motifs, instantly recognisable yet not really full-blown melodies. The first violin sits on repetitive Bs with gentle accompaniment from the others, while the second cello marks the bass line *pizzicato*. If any music represents stillness, it must be this imaginative sequence. When it seems that this serenity will go on forever, Schubert interrupts it with a sudden key change to the minor and delivers anguished new ideas, *fortissimo*. The demon is back but Schubert finally calms it and, after some weird two-note phrases, the wonderful stillness of the opening gradually returns, introduced by new descending phrases from the first violin and rumblings in the second cello. The minor-key demon has not been fully exorcised, however, and as though to remind us that troubles never quite disappear, there is recollection of that material before the end.

Matters are better ordered in the Scherzo. It thunders in, full of vigour and drama, with a distinctly sour edge to the biting phrases from the cellos. As with most scherzos it is in triple time but the contrasting central section, or trio, is decidedly odd. It is written in 4/4 and is marked *Andante sostenuto* (sustained slow). It is introduced by

viola and second cello and its limping phrases share some of the exhausted mood of the grimmer songs in *Winterreise*, here Schubert does sound like a spent force. Suddenly the Scherzo theme jumps back in, but its bravado now seems quite hollow after the funereal trio.

Despite its C major marking, there are touches of C minor in the writing at the start of the Finale. The mood of this last movement is more open and unaffected than much of the earlier music, as though Schubert had cast off his worries and was out for a good time. The tunes are infections, particularly the folksy second main theme, a Viennese view of a truly country tune that is developed delightfully. The material is expanded with Schubert’s customary skill but adds little to the intellectual power contained in the first three movements, music to relax with and enjoy.

NOTES © Ian Fox 2021

## 29 MARCH, 9.30AM Masterclass: Mischa Maisky



## 29 MARCH, 1PM Bach Plus 4: Hannah Roberts

**J.S. Bach**

Suite No. 4 in E flat major BWV 1010

i Prelude

ii Allemande

iii Courante

iv Sarabande

v Bourrée I/II

vi Gigue

**Sally Beamish** (1956 –)

Gala Water

Today we are joined by Hannah Roberts, coming to us from the beautiful Stoller Hall at Chetham’s School of Music in Manchester. For her partner piece she takes us north to Scotland: today we will hear “Gala Water” by Sally Beamish, composed in 1994 for Robert Irvine. It was commissioned by Galashiels Arts Association and uses a local folk tune, ‘Braw, Braw Lads of Gala Water’, part of which is heard at the end following a set of variations which embrace a range of emotions.

## 29 MARCH, 3PM Masterclass: Natalie Haas

## 29 MARCH, 7PM Student Showcase Concert

Here we showcase our eight students, who have been taking masterclasses with our international cello soloists throughout the festival. This will be a true

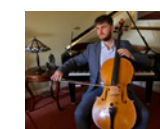
celebration of the talent that is here in Ireland, growing, learning, developing and inspiring us all. The students, aged from 18 to 30, have prepared a programme of cello music to delight us all.



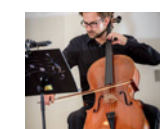
**Zoe Nagle** **Bach** Cello Suite No. 3 in C minor BWV 1009 – *Prelude and Sarabande*



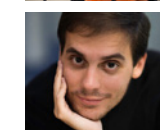
**Peadar O’Loinsigh** with Dearbhla Brosnan piano **Prokofiev** Sonata for cello in C major – 3rd movement – *Allegro ma non troppo*



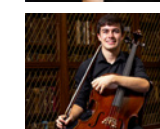
**Robert Murphy** with Ciara Moroney piano **Franck** Violin Sonata (arr. cello) – 2nd movement – *Allegro*



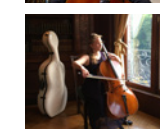
**Adrian Ivicevic** **Antun Tomislav Saban** Lamento per cello solo (1993)



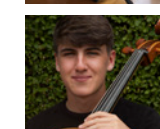
**Isaac Bovyer** with Gary Beecher piano **Brahms** Sonata No. 2 in F major Op. 99 – 1st movement – *Allegro vivace*



**Michael Murphy** with Ciara Moroney piano **Brahms** Sonata No. 2 in F major Op. 99 – 2nd movement – *Allegro affettuoso*



**Catherine Cotter** with Marie-Thérèse Cotter piano – **Cassadó** Requiebros



**Callum Owens** **Bach** Cello Suite No. 6 in D major BWV 1012 – *Allemande*

## 29 MARCH, 8.30PM Cellists in Conversation

**Cellists:** Naomi Berrill | Adrian Brendel | William Butt | Marc Coppey | Christopher Ellis | Natalie Haas | Jakob Koranyi | Mischa Maisky | Adrian Mantu | Christopher Marwood | Hannah Roberts | Tatjana Vassiljeva

Since we can’t all be together in person this year, we thought it would be a good idea to host an online event where all our cellists can get together, raise a glass and have a chat about this wonderful world we live in.

Moderated by Festival Director Anna Lardi and Artistic Director Finghin Collins, it promises to be an insightful, sparkling, occasionally noisy and always entertaining session.



30 MARCH, 1PM

Bach Plus 5:  
Marc Coppey**Jean-Pierre Duport** (1741 – 1818)

Etude No. 8 in D major

*Adagio cantabile***Enno Poppe** (1969 –)

Zwölf

**Henri Dutilleux** (1916 – 2013)

Trois Strophes sur le nom de Sacher

*i Un poco indeciso**ii Andante sostenuto**iii Vivace***J.S. Bach**

Suite No. 5 in C minor BWV 1011

*i Prelude**ii Allemande**iii Courante**iv Sarabande**v Gavotte I/II**vi Gigue*

The French cellist Marc Coppey, recently decorated as Chevalier de l'Ordre du Mérite by the French government, is making a hugely significant contribution to CELLISSIMO, at the Opening Concert, the Beethoven Sonatas concert, the student programme, and today with his Bach Plus recital, which comes to us from St Nicholas Collegiate Church in Galway. His programme is wide-ranging and diverse, with music from the French classical composer Jean-Louis Duport (a friend of Beethoven), the German contemporary composer Enno Poppe and one of France's most significant composers of the 20th century, Henri Dutilleux.



© Ulrike von Loeper

30 MARCH, 7.30PM  
“Hup the Cello!”The Cello in Irish Trad Music  
with Natalie Haas and Guests

Join us online for a live-streamed event with some of today's most prominent figures in the Irish cello world as we discuss the history of the Irish cello, the challenges of being accepted into the trad session scene, and where we see the future of cello in trad music going in Ireland and beyond.



This is a truly unprecedented gathering of cellists from around the world who have made a name for themselves performing cello in an Irish trad music setting – groundbreaking artists including, but not limited to, Rushad Eggleston, Neil Martin, Liz Davis Maxfield, Ilse DeZiah, Kevin Murphy, Alec Brown, Leah Ranki, Lioba Petrie, Kate Ellis and Mary Barneclutt.

Natalie is then joined by Irish duo Caitlín Nic Gabhann from Co. Meath (three time All-Ireland champion on concertina and former Riverdance member) and Ciarán Ó Maonaigh from Co. Donegal (grandson of Francie Mooney, member of Fídhil, and former recipient of TG4 Young Musician of the Year) for half an hour of toe-tapping tunes featuring cello as an accompaniment to fiddle, concertina, and dance.

31 MARCH, 1PM

Bach Plus 6:  
Christopher Ellis**J.S. Bach**

Suite No. 6 in D major BWV 1012

*i Prelude**ii Allemande**iii Courante**iv Sarabande**v Gavotte I/II**vi Gigue***Gaspar Cassadó** (1897 – 1966)

Suite for Solo Cello

*i Preludio-Fantasia**ii Sardana**iii Intermezzo e Danza Finale*

We finish our Bach Plus series with the young Irish cellist Christopher Ellis. Hailing from Dublin, Chris is a former student of Marc Coppey in Paris and now studies at Rice University in Houston, Texas. For today's recital coming to us from St Nicholas Collegiate Church in Galway, his programme includes just two works: the sixth Bach Suite, one of the most demanding of them all, and the invigorating cello suite by the Spanish composer Gaspar Cassadó.

31 MARCH, 3PM

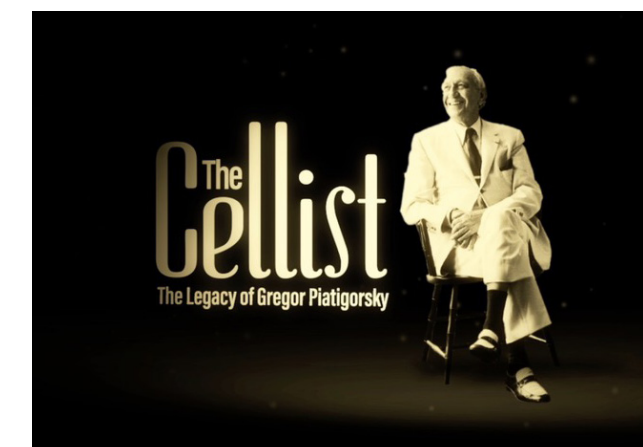
## Rostropovich Talk

Moscow born, Galway resident Ludmila Snigireva will give a talk on the legendary Russian cellist Mstislav Rostropovich. She will be joined by Mischa Maisky, who studied with Rostropovich.

Lecturer of Russian Literature and Tutor of Russian at Short Courses Series, NUI Galway, she is Russian Development Officer and Teacher of Russian at Marino Institute of Education, and for the last 15 years has been also working as a state examiner for State Examination Commission. Being dedicated to arts and music she has become a member of Galway County Intercultural Forum and a member of International Dostoevsky Society. Her active work and participation in educational and cultural life in Ireland and Russia resulted in being awarded with Gold Medal from Russian Federation Ministry of Education, letters of Recognition and

Crystal Trophy for the contribution to the promotion of Russian language and culture in Ireland and work with compatriots (Russian Embassy to Ireland), letters of Recognition from Mayors of Galway City.

Ludmila's insights coupled with Maisky's first hand experiences and memories of this giant of the cello, promises to make for a great afternoon.



31 MARCH, 4PM

‘The Cellist’ – a film by  
Murray Grigor

Supporting his family at 8, playing for silent movies, surviving pogroms, Piatigorsky became principal cellist of the Bolshoi at 15 & met Lenin. Virtuoso cellist and raconteur, escaping the Soviet Union made him an action hero.

Fleeing Europe in 1939 to become an American, ‘The Cellist’ revels in his musicianship, wit & humanity, as recounted by the virtuosic cellists and musicians he taught.

31 MARCH, 7.30PM

Mischa and Lily Maisky  
in Recital**Ludwig van Beethoven**

(1770 – 1827)

**Seven variations on “Bei Männern, welche Liebe fühlen” (Mozart) WoO 46**



# For what's next for your business.

Together, we'll help you adapt for today and plan for tomorrow.



Your Partner For What's Next



Beethoven never married, though he often hoped he might find a mate, so it is interesting that he should chose a duet espousing the desirability of wedlock as the basis for this set of delightful variations for cello and piano. The tune is taken from Mozart's *The Magic Flute* where Pamina and Papageno sing of the joys of wedded bliss: "In men who feel love, a good heart, too, is never lacking..... Its high purpose clearly proclaims: there is nothing nobler than woman and man.....reaching towards the deity". The Seven Variations were written in 1801 and dedicated to Count Browne, a wealthy Russian aristocrat with an Irish father, who was based in Vienna and befriended the composer. It is not clear why this charming work was not formally published and has only a "Work without Opus" number (WoO 46); his other set of twelve variations on "The Magic Flute" aria "Ein Mädchen oder Weibchen" was released as Opus 66.

Whatever the circumstances were, the *Bei Männern* set is delectable. In the first four bars the piano presents the music for Pamina and the duet is rolled out accordingly, with the cello replacing her lines. The variations are all brief and, as was the custom at the time, they begin with just slight changes to the original melody and become increasingly complex and different as the variations progress. The theme is in E flat major and first three variations remain in this key. The first Variation features a staccato presentation of the music, while the second employs a flowing variant, first on piano then cello. For Variation Three the cello has a more lyrical version which the piano then copies and the two instruments also discuss. For Variation Four Beethoven switches to the minor and creates a dreamy version as he moves further away from the original melody. Returning to E flat for

Variation Five, the score is marked "*Si prenda il tempo un poco più vivace*" (a little quicker if you like) allowing the players to up the tempo in a short, perky sequence. Variation Six and Seven remain in the home key, with the former marked *Adagio*, with the piano launching another more complex variant, soon copied by the cello. Then for the Seventh Variation the tempo picks up to *Allegro, ma non troppo*, for a rollicking version of the tune, leading into a coda in C minor, providing a dramatic finish to these inventive pieces.

## Benjamin Britten (1913 – 1976)

### Sonata in C for Cello and Piano Op. 65

- i Dialogo (*Allegro*)
- ii Scherzo-pizzicato (*Allegretto*)
- iii Elegia (*Lento*)
- iv Marcia (*Energico*)
- v Moto perpetuo (*Presto*)

In September 1960 Britten attended a performance of the Shostakovich Cello Concerto in London with Mstislav Rostropovich as soloist. He was so impressed that he went around backstage to meet him afterwards and the great cellist pleaded with Britten for a new work. Having concentrated on largely vocal music over the previous decade he was suddenly inspired by the Russian's superb musicianship and started a series of works specially designed for him. The first was this Cello Sonata which the two musicians premièred at the Aldeburgh Festival in July 1961. Four more cello works would follow, the three Suites and the Symphony for Cello and Orchestra.

The Sonata has a "Suite-like" style itself, and is in five movements. The first movement is however written in sonata form with a slow, distinctive falling-second motif in both instruments heard right at the start. The music accelerates into a lively dialogue, then swings back and forth between the more pensive mood and the lively *Allegro*. The cello plays pizzicato throughout the second movement; it is a spectral scherzo with echoes of his music for "A Midsummer Night's Dream" (1960). The falling-second motif returns for the central Elegy, the emotional heart of the Sonata. The cello has a stately pavane-like slow melody as the piano races around in whirling decorations until it is also subdued for a hushed conclusion. A lively march brings a sudden change of mood, the music is forthright and brisk while the central, or "trio" section is mystical; on its return the march employs high harmonics on the cello. The finale is a study in perpetual motion and involves the cello in tricky *spiccato* sequences, with the bow bouncing off the strings. The mood switches from a powerful driving rhythm to quieter moments, but ends with a virtuosic high-speed coda.



## INTERVAL 10 MINUTES

**Pyotr Ilich Tchaikovsky**  
 (1840 – 1893)

**Autumn Song** (arranged from “October” in *The Seasons*, Opus 37a, No.10 by Joachim Stutschewsky and Isco Thaler)

In 1875 Nikolay Bernard, the editor of the St Petersburg music magazine *Nouvellist*, commissioned a set of twelve piano pieces from Tchaikovsky. They were to appear in the magazine one per month throughout 1876 and Bernard provided the composer with a title and a quotation for each piece. The result was extremely popular and was published as a full set, *The Seasons*, in 1886. The tenth piece was entitled *October Song* with a quotation from Tolstoy: *Autumn, our poor garden is falling down with the yellow leaves blown in the wind*. At the time Tchaikovsky had just finished his First Piano Concerto and was busy on the score for *Swan Lake* and regarded the monthly pieces as something of drudge but none the less he produced some delightful music for the series. The Song is marked *Andante doloroso e molto cantabile*, (Slow and sad, very songlike), in keeping with the Autumnal melancholy it evokes. A number of musicians have orchestrated the whole suite as well as providing versions of individual numbers for various ensembles.

**Valse sentimentale in F minor Op. 51 No. 6,**  
**arranged by Viktor Kubatsky**

Following the success of *The Seasons*, Bernard asked Tchaikovsky for a further suite of six piano pieces for his magazine in 1882. However, the composer by now was contractually bound to give all his new creations to his publisher, Jurgensen, so he had to refuse Bernard's request. He did however undertake the project and completed the six Pieces by the start of September that year. Jurgensen issued the set in November 1882. The sixth and last piece is a *Valse sentimentale* opening with a sad, yearning theme which is followed by a more passionate central sequence before returning to the opening melancholic waltz.

**Sergei Rachmaninov (1873 – 1943)**

**Melodie from Morceaux de Fantaisie Op. 3 No. 3,**  
**arranged by Mischa Maisky**

Rachmaninov wrote a set of five “Fantasy Pieces” for piano in 1892 when he was still a student; the second piece, the famous Prelude in C sharp minor, became the composer's best-known creation, to his chagrin as he sold it outright to a publisher at the time for forty roubles and never received any of the enormous royalties it would go on to generate. We will hear a further piece from this set later, but now it is the turn

of the third number, titled *Melodie*. It is a haunting fantasy based on a song-like theme marked *Adagio sostenuto*. Many years later in 1940 Rachmaninov rewrote it, changing the signature to *Andante con moto* but maintaining most of the charming original music.

**Twilight, from Twelve Songs Op. 21, arranged by Mischa Maisky**

Rachmaninov wrote a number of songs between 1900 and 1902 gathering twelve of them together in his Opus 21 publication. This was just before he married his cousin Natalia Salina. Short of cash to pay for their honeymoon, the songs proved a valuable financial boost as his compositions were gaining in popularity and selling well. *Twilight* is the third of the collection and is a Russian translation of a poem by the French philosopher and poet J.M.Guyau, depicting a young lady looking out of her window at dusk, likening the great array of stars overhead to a swarm of bees.



© Kassara, Deutsche Grammophon

**Vocalise Op. 34 No. 14**

In 1911 Rachmaninov received a set of poems from an admirer, the distinguished poet Marietta Sergeyevna Shaginin. Following an introductory letter early that year, she had already sent him a number of books and then, early the next year, dedicated her own anthology “Orientalia” to the composer. His fourteen Opus 34 songs were written and published in 1912 and include settings based on a number of her poems. One song for which no lyricist was required however was the last in the set: *Vocalise*, a marvellously lyrical piece for voice without words, sung on a single vowel of the performer's choosing. The score is marked as suitable for soprano or tenor. It quickly became one of the composer's most popular creations, appearing in

# CELLISSIMO

Commissioned by  
 Galway 2020 European  
 Capital of Culture



many versions including the cello, and there are also transcriptions for flute, trombone, tuba, saxophone, double bass, organ, guitar and many other instruments.

## **Elegie from Morceaux de Fantaisie Op. 3 No. 1, arranged by Mischa Maisky**

This is the opening piece from the *Fantasy Pieces* for piano from 1892 and again is in simple three-part or ternary form. The elegiac tune itself a long, slow melody rising to an impassioned climax. The central section introduces a new theme, it is also highly emotional with a splendid peak. The opening theme returns to complete the A-B-A structure, making for a most impressive and haunting musical experience for such a young composer, still a student at the time. As the philosopher Hegel commented: “Rachmaninov’s *Elegie* is an intellectual tour-de-force, which stimulates reflection and heals the soul”.

## **Astor Piazzolla (1921 – 1992)**

### **Le Grand Tango**

Born in Argentina to Italian parents, Piazzolla was mainly brought up in New York, his family having moved there. This allowed him to absorb a wide range of music from Bach to jazz. He started to play the bandoneón, the Argentinean accordion, following in his father’s footsteps, and became so proficient that at the age of thirteen he was asked to join the great Carlos Gardel’s group on tour. Fortunately his father forbade this, as soon afterwards the entire Gardel company was killed in an air crash. Returning to Argentina he became involved in playing in night clubs where he was heard by Artur Rubenstein who introduced him to composer Alberto Ginastera with whom he studied. He won a scholarship to work with the great teacher Nadia Boulanger in Paris in 1950, who encouraged his writing and playing of tangos.

He returned to New York in 1955 and launched his controversial “Nuevo Tango” which caused quite a stir in traditional tango circles. This development included the incorporation of jazz and classical elements into the music. He also introduced instruments such as the saxophone and electric guitar, and brought new forms of harmonic and melodic structure into the traditional tango textures. After some years in Italy, where he lived during Jorge Videla’s dictatorship (1976 – 1981), he returned to Argentina. By this time he was being acclaimed as both a great bandoneón player and the leading composer of tangos across the world. He died, from complications following a stroke, in Buenos Aires at the age of 71, revered in Argentina and throughout the musical world of tango.

He wrote his large-scale “Le Grand Tango” in 1982 for the Russian cellist Mstislav Rostropovich, who gave

the first performance in New Orleans in 1990. It is one of his few chamber-music pieces and has a classical slant to it. Longer than many of his tangos, it is in three parts, opening with a dynamic, thrusting theme which is set against a more slinky, gentler dance as the music alternates between fast and slow. This material is developed at length in an exotic and sensual dance. The second, central sequence is a languorous song-like creation which is developed at length and with increasing passion. In the final third of the work the opening mood crashes in again, as the music returns to its busy beginnings and Piazzolla further develops his ideas in explosive dance rhythms, bringing this highly emotional work to its brilliant conclusion.

**NOTES © Ian Fox 2021**



## **MUSIC, DRINKS, ART...**

We have live music throughout the week, so drop in for a few tunes! Here at Tigh Neachtains we are always getting involved with something, we love supporting local cultural festivals and groups. We are big advocates for arts and music and we live to celebrate the wonderful offerings from some of the best home grown talent there is!





25-31 MARCH 2021

## Music for the Senses

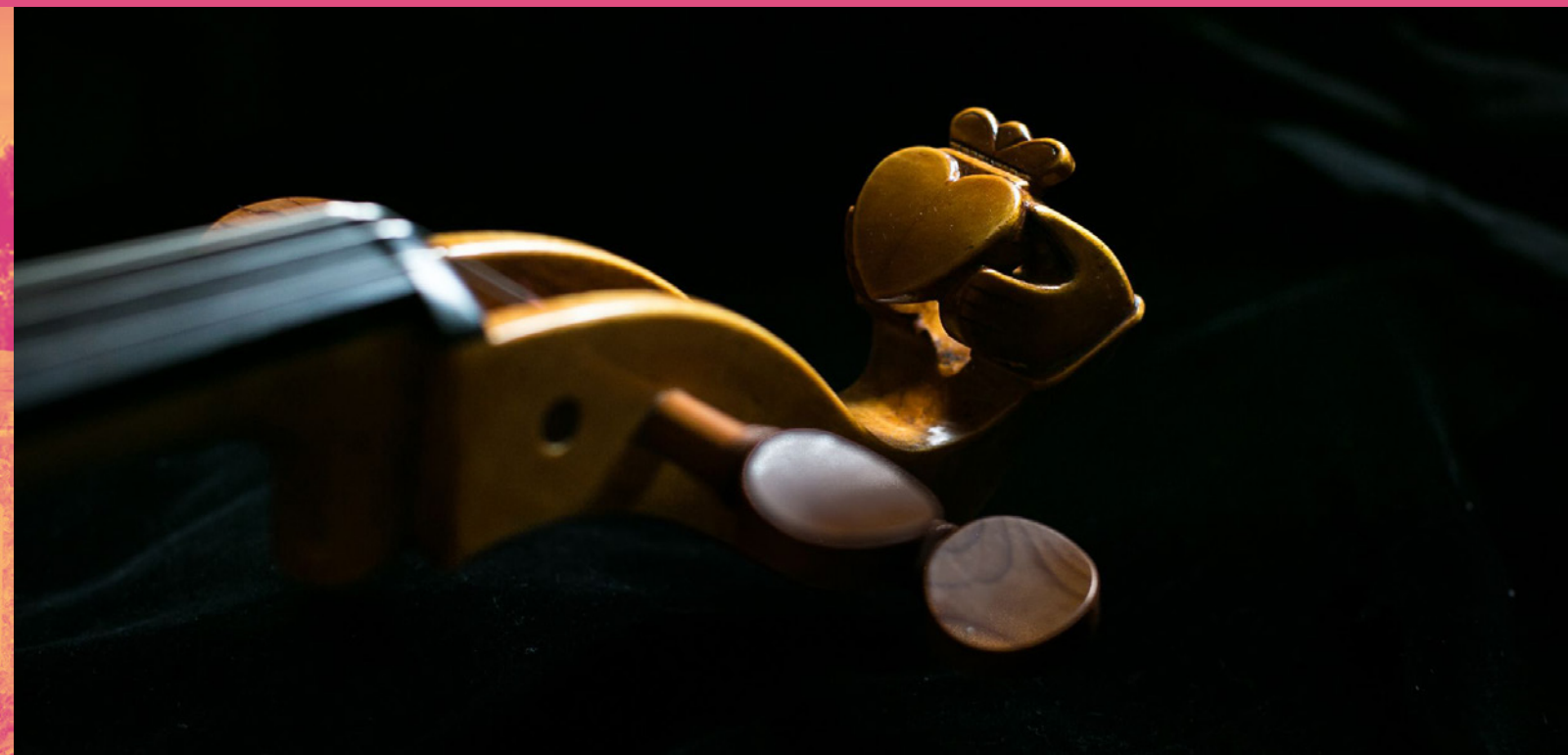
In a time where audiences have been bereft of the real and the sensual impact of live music in a real space, Music for Galway aims to bring a little of it back into music-lovers' lives.

The re-imagined CELLISSIMO features top international names from the classical world but as few will be able to come to Galway given current travel restrictions, Music for Galway has joined forces with local producers to offer tastings, craft classes and talks connected to specific concerts in the programme, and bring you a taste and touch of the real West during a series of online and hybrid live events. A tiered ticketing system will allow the concert ticket to expand for those who wish for a more immersive experience.

When your purchase is complete, you will then either receive a package through the post and/or a link to listen to a talk.

The package should not be opened until the time is right when you can enjoy the contents along with your fellow music lovers on the night.

Adare Beverages is a wholesaling company based in Galway City and they focus on sourcing and supplying only the finest and sustainable quality products. Adare Beverages are helping us to bring the sensory experience to your homes. They are providing us with local premium beer and wild, hand harvested foods from the West of Ireland.



## The Galway Cello

The Galway Cello is one of the most exciting and unique aspects of CELLISSIMO. To include one of the main themes of Galway 2020, landscape, and taking their cue from an original concept by Philip Fogarty, Music for Galway has commissioned a new instrument to be fashioned from timbers grown in Co. Galway.

The Galway Cello has been made by Kuros Torkzadeh, a distinguished luthier who lived and worked in Galway for over two decades before moving to Co. Wicklow. Kuros Torkzadeh trained in his native Germany and in the UK and specialises in the making and restoring of violins and cellos. He brings a wealth of experience and a passion for his craft and combines it with his deep love of the West of Ireland.

During his training Kuros was given the opportunity to make a plaster cast of the 'Gore-Booth Cello', an original Stradivarius instrument forma b, which belonged to Sir George Gore-Booth, a keen amateur cellist himself, and which quite likely resided in Lissadell House, Co. Sligo. The Galway Cello is thus built on the footprint of this original instrument from 1710, combining Italian design/technology with Galway materials.

The Galway Cello is generously sponsored by MJ Conroy.







25-31 MARCH 2021

## The Cello Exhibition

This exhibition will highlight the Galway Cello, a cello fashioned of timber grown in Co. Galway (concept by Philip Fogarty) for CELLISSIMO as part of the Galway 2020 European Capital of Culture programme and commissioned by Music for Galway from luthier Kuros Torkzadeh. It will document the creation of the cello from Galway sourced timber, and its connection to a classic 1710 Stradivarius Cello which once belonged to the Gore-Booth family of Lissadell House, Co. Sligo.

### Other highlights of the exhibition include:

- Talk on the making of the Galway cello by Kuros Torkzadeh and Philip Fogarty
- Photographs of the making of the Galway Cello
- Short film featuring Adrian Mantu, of ConTempo String Quartet, playing Lamentatio by Giovanni Sollima on the Galway Cello
- Individual photographic portraits of Galway cellists playing the new cello
- Series of twelve shorts documenting the making of the cello
- Performance by contemporary cellist and curator Lucy Railton

- Photographs of the Galway Cello by Anita Murphy
- The Skies are Empty – Yseult Cooper Stockdale and Philip Fogarty perform live from two locations

This is an online exhibition so please check throughout the festival as events go live.

*The CELLISSIMO Exhibition is curated by Rob D'Eath*  
*The Galway Cello is sponsored by MJ Conroy*

20-21 MARCH 2021

## A Piece of You with Greg Sinclair (7+ years)

A Piece of You is a live intimate and interactive performance over Zoom for up to three people at a time; a private concert for an individual adult or a child with their family.

Performer Greg Sinclair will turn your thoughts and feelings into your very own music score using colourful and expressive graphic notation. He then plays your music on his cello, in this unique piece all about you.

Each session lasts 30 minutes. Greg will post the written score and email a recording of the music.

### Schedule of slots on either Saturday 20 March or Sunday 21 March:

- 10.15am – 10.45am
- 11.00am – 11.30am
- 11.45am – 12.15pm
- 12.30pm – 1.00pm
- 2.00pm – 2.30pm
- 2.45pm – 3.15pm
- 3.30pm – 4.00pm







## Naomi Berrill

Naomi Berrill is an Irish cellist and singer currently based in Florence.

In 2005 she made her debut as solo cellist with the Royal Scottish Academy Orchestra with three performances of Tchaikovsky's Rococo Variations for Cello and Orchestra. Upon graduating, Naomi continued her studies in Italy with Enrico Bronzi and Francesco Dillon, and then in Basel for chamber music with Rainer Schmidt. She has also undertaken masterclasses with Johannes Goritzki, Valter Despalj and Mstislav Rostropovich.

Following her classical studies Naomi has worked on original compositions for solo cello and voice. She has collaborated with cellists Mario Brunello and Giovanni Sollima, the Irish 'Crash Ensemble', The New York City Ballet, and choreographer Virgilio Sieni, director of Biennale Danza in Venice.

Naomi released her first album of arrangements for voice and cello 'From the Ground' in January 2015.

Her second album 'To The Sky' followed, being presented at the Uffizi Gallery in Florence.

Naomi's most recent album 'Suite Dreams' (Casa Musicale Sonzogno/ Warner Italy), is a collection of original songs and melodies with the central theme of Migration.

She is artistic director of the 'High Notes' festival, founded in 2009, which takes place each year in the Apuane Alps.

## Adrian Brendel

Creative innovation and musical versatility rank high among the list of attributes cultivated by Adrian Brendel. The cellist, raised in the great central European tradition of music making, has forged strong and lasting partnerships with many fine artists and appeared with them at the world's most prestigious festivals and concert halls. His love for contemporary music arose during his teens when he discovered

works by Kurtág, Kagel and Ligeti; it has flourished since with landmark commissions and pioneering collaborations with such diverse composers as Thomas Adès, Harrison Birtwistle, Peter Eötvös and György Kurtág. The breadth of Adrian's musical passions also encompasses jazz and world music and influenced his decision to join the Nash Ensemble in 2014. As a tireless champion of new music, Adrian always seeks to include contemporary work in his programmes. He recently concluded a three-year project with Birtwistle that delivered the world premieres of the song cycle Bogenstrich and Trio for violin, cello and piano, works which he has recorded for the ECM label. Other significant world premieres include York Hoeller's Mouvements for cello and piano and Cello Concerto, the latter presented alongside Zimmermann's Canto di speranza with the NDR Sinfonieorchester in Hamburg.



Born in London in 1976, Adrian studied cello with William Pleeth and soon shared his teacher's profound attachment to chamber music. He later received lessons from Alexander Baillie and Frans Helmerson in London and Cologne, and participated in masterclasses with Kurtág, Ferenc Rados, members of the Alban Berg Quartet and with his father, Alfred Brendel. A critically acclaimed recording of Beethoven's cello sonatas with his father is available on Philips. Adrian's presence on the international stage is closely bound to his work as a recitalist and chamber musician. His duo partners include Aleksandar Madžar, Imogen Cooper, Till Fellner, Tim Horton, Kit Armstrong and Christian Ihle Hadland, while he also performs regularly with, among others, Henning Kraggerud, Lisa Batiashvili, Lars-Anders Tomter, Andrej Bellow, Katharine Gowers and Alasdair Beatson. As a concerto soloist, he has appeared with the Academy of St Martin in the Fields, the Royal Scottish National Orchestra, the Scottish Chamber Orchestra

and many orchestras throughout Germany and Eastern Europe. His annual visit to the International Musicians' Seminar in Prussia Cove, founded by Sándor Végh as a perfect environment for music-making, holds great personal and artistic importance. Until 2017 Adrian was artistic director of the Plush Festival held every summer since 1995 in Dorset. Its programme is devoted to classical and contemporary chamber music, lieder recitals, modern jazz, folk and world music concerts and has featured over 100 contemporary works and 200 leading artists and emerging musicians from around the world. Artists who have performed at Plush include Radu Lupu, Mark Padmore, Paul Lewis, Louis Lortie, Miklos Perenyi, Anthony Marwood and Lawrence Power.



## William Butt

William Butt was born in London and started his musical career early as a chorister in St Georges Chapel, Windsor Castle. After graduating from the RNCM with Moray Welsh he then continued his studies in Montreal with Antonio Lysy.

He has since enjoyed a busy career as a soloist, chamber musician and teacher.

He has performed and broadcast all the major concerti for RTE and the BBC. In recital he has regularly toured in Europe and China. As well as often performing the formidable solo sonatas of Ligeti and Kodály, he has recorded the suites by Britten and Bach for Warner Classics. Both recordings received outstanding reviews in the UK and international press.

William is a member of the Esposito String Quartet.

He is passionate about his teaching, is Senior Cello Teacher at the RIAM in Dublin and plays on a fine cello made by Giovanni Grancino in Milan (1690).



## Finghin Collins

One of Ireland's most successful musicians and significant musical ambassadors, Finghin Collins was born in Dublin in 1977 and, following initial lessons with his sister Mary, studied piano at the Royal Irish Academy of Music with John O'Connor and at the Geneva Conservatoire with Dominique Merlet. His international career was launched by winning first prize at the Clara Haskil International Piano Competition in Switzerland in 1999. He has performed in recital and with major orchestras throughout Europe and the United States, as well as in the Far East and Australia.

Engagements in 2020 included solo, chamber and concerto performances of Beethoven across Europe to mark the composer's 250th anniversary, as well as his début with the Russian National Orchestra in Moscow, although most of these engagements have been cancelled or postponed due to the coronavirus pandemic.

Finghin Collins also makes a significant contribution to the musical landscape of his native Ireland, where he resides. Since 2013, he has been Artistic Director of Music for Galway, which was tasked with presenting the major classical programme of Galway 2020, European Capital of Culture. He is also the founding Artistic Director of the New Ross Piano Festival, which would have celebrated its 15th edition in 2020, as well as the founding co-Artistic Director of the International Master Course at the National Concert Hall in Dublin.

In October 2017, the National University of Ireland conferred on him an honorary Degree of Doctor of Music.

## ConTempo Quartet

**Bogdan Sofei and Ingrid Nicola violins, Andreea Banciu viola, Adrian Mantu cello**

ConTempo Quartet is recognised as one of the most exciting and vibrant chamber ensembles performing today. Formed in 1995 in Bucharest, Romania, it has





performed world-wide in many prestigious venues, winning prizes at competitions in Munich, Rome and London. The quartet has performed more than 1200 Chamber Music Recitals.

ConTempo Quartet was chosen as Galway Music Residency's Ensemble in Residence in 2003, following a three-year fellowship at the Royal Academy of Music in London. In June 2016 the members were conferred with Honorary Doctorates in Music by NUI Galway in recognition of their role in promoting music and education in the West of Ireland. ConTempo Quartet was RTÉ's Quartet in Residence from 2013 to 2019.

ConTempo have worked alongside musicians of the highest calibre, have premiered contemporary music, and have had the honour to perform in front of the late Pope John Paul II, Prince Charles in UK, Nelson Mandela, President Michael D Higgins, and the late Seamus Heaney.

They continue to captivate audiences throughout Galway city and county with their repertoire of classical, contemporary, folk and traditional music.

#### The Galway Music Residency

*Listen, learn, love music-giving the gift of music to Galway.*

The Galway Music Residency (GMR) was set up in 2002 to employ a professional ensemble with the aim of developing a comprehensive music programme in the city and county of Galway. ConTempo is that quartet and is key to the Residency's activities for the last 16 years.

The GMR programme brings performances to new audiences and broadens the experience of those already involved in music, through a suite of educational, community and concert activities throughout Galway city and county.

Education has played a central role in GMR's work since its earliest beginnings and continues to be a driving force in the organisation's mission. ConTempo Quartet facilitates mentorship initiatives, workshops at primary, secondary and university level, and community collaborations across art form projects, partnering with NUI Galway, and GMIT.

One of GMR's most successful education initiatives is the Apprentice Ensemble Programme which offers frequent mentoring and performing opportunities to emerging and talented performing groups. This programme is in its 13th year.

Galway Music Residency is delighted to continue its longstanding collaboration with Music for Galway in the realm of performance in lending ConTempo Quartet to another outstanding Midwinter Festival: BEETHOVEN



### Marc Coppey

*Combining choreographic gesture with rhetoric, earthly robustness with spiritual uplift, Marc Coppey's playing is overwhelming in its jubilant vitality. – Téléràma*

Marc Coppey is considered to be one of today's leading cellists. He first came to the notice of Sir Yehudi Menuhin in the 1988 Leipzig Bach competition where he won the two most important prizes – first prize and special prize for the best Bach performance. He was 18 at the time. He soon after made his Moscow and Paris debuts performing the Tchaikovsky Trio with Menuhin and Victoria Postnikova, a collaboration documented on film by the famous film director Bruno Monsaingeon. In 1989 Mstislav Rostropovitch invited Marc to the Evian Festival and from that moment on his solo career quickly developed. He performs regularly as a soloist with leading orchestras in collaboration with numerous distinguished conductors – Eliahu Inbal, Rafael Frühbeck de Burgos, Yan-Pascal Tortelier, Emmanuel Krivine, Alan Gilbert, Christian Arming, Lionel Bringuier, Alain Altinoglu, Michel Plasson, Jean-Claude Casadesus, Theodor Guschlbauer, John Nelson, Raymond Leppard, Erich Bergel, Philippe Entremont, Pascal Rophé, Philippe Bender, Paul McCreesh, Yutaka Sado, Kirill Karabits and Asher Fisch.

### Christopher Ellis

Born in 1997, Christopher Ellis has been described as "a rapidly rising cello star" (The Irish Times). As a soloist



Christopher has performed internationally at SuperCello Festival Beijing, Piatigorsky Cello Festival Los Angeles, Cello Biennale Amsterdam, Pablo Casals Masterclasses France and Kronberg Academy Masterclasses and has appeared at festivals in Ireland including Kilkenny Arts Festival, Clondeboy Festival, Sligo Chamber Music Festival and Great Music in Irish Houses Festival. As an avid chamber musician, Ellis has shared the stage with Barnabás Kelemen, Lars Anders Tomter, Finghin Collins, The Vogler Quartet, Elina Vähälä, Marc Coppey, and recently performed at Espace Cardin as part of Theatre de la Ville concert series in Paris. Next season, Christopher will perform with The Lir Quartet all around Ireland and also at Aesynth Festival, a festival celebrating the phenomenon of synaesthesia through music and art. Christopher began his studies at the Royal Irish Academy of Music with Aisling Drury Byrne and is currently completing a Masters degree at Paris Conservatoire with Marc Coppey. In 2018, Christopher received his bachelor degree from Paris Conservatoire, receiving the Premier Prix with the highest award, très bien a l'unanimité avec félicitations de jury. Christopher is supported by the Arts Council of Ireland.



### Natalie Hass

Natalie Haas is one of the most sought after cellists playing traditional music today. She and Scottish fiddler Alasdair Fraser have toured as a duo for over 20 years, wowing audiences worldwide with their unique sound.

She has also toured with Mark O'Connor's Appalachia Waltz Trio. As a studio musician, Natalie has been a guest artist on over 50 albums, including those of Natalie MacMaster, Altan, Solas, Liz Carroll, and Dirk Powell.

A graduate of the Juilliard School, Natalie discovered the cello at age nine. In addition to having extensive classical music training, she is accomplished in a broad array of fiddle genres. She fell in love with Celtic music at the Valley of the Moon Scottish Fiddling School at age 11. Inspired and encouraged by director Fraser, she began to investigate the cello's potential for rhythmic accompaniment to fiddle tunes, and to this day, the two continue to resurrect and reinvent the cello's historic role in Scottish music.

Natalie's skills as an educator make her one of the most in demand teachers at fiddle camps across the globe. She also teaches at Berklee College of Music in Boston, where she is an active member of the traditional music scene.



### Irish Chamber Orchestra

**Violin 1:** Katherine Hunka, Clíodhna Ryan, Kenneth Rice, Anita Vedres; **Violin 2:** Anna Cashell, Oonagh Keogh, Louis Roden, Maria Ryan; **Viola:** Joachim Roewer, Robin Panter; **Cello:** Aoife Nic Athlaoich, Richard Angell; **Bass:** Malachy Robinson

The Irish Chamber Orchestra is Ireland's most dynamic ensemble. Mixing traditional repertoire with new commissions, and collaborating with everyone from DJs to dance companies, the ICO pushes the boundaries of what a chamber orchestra can do. You are as likely to find the ICO at *Electric Picnic* as *Mozartfest*, but wherever it performs, the ICO delivers world-class concerts, feted for its energy and style.

Each year, the ICO presents concert seasons in both Limerick and Dublin, embarks on two national tours, and makes a number of prestigious international appearances. Our Artistic Committee works closely with **Jörg Widmann** *Principal Conductor/Artistic Partner* and **Katherine Hunka** *Leader*, to devise exciting, diverse and innovative programmes, mixing standard repertoire with new work – often specially commissioned – from the best young Irish composers. This versatile approach enables us to appeal to music



fans of every stripe while upholding the highest artistic standards.

Our groundbreaking initiative, *Sing Out with Strings* (SOWS), offers primary school children in Limerick the chance to learn music. The runaway success of SOWS has inspired us to set up a youth orchestra, the ICOYO, which provides aspiring musicians aged 12–18 years with the support they need to grow. The orchestra has made its home at the University of Limerick for over 20 years, and is deeply involved in the MA in Classical String Performance, supporting young talent through workshops and masterclasses.

The ICO is orchestra-in-residence at the Irish World Academy of Music and Dance at the University of Limerick, and is funded by The Arts Council of Ireland/ An Chomhairle Ealaíon.



## Jakob Koranyi

Swedish cellist Jakob Koranyi has established himself as one of Europe's most interesting young soloists. Whilst Koranyi has an extensive repertoire of traditional cello works, he has also performed premieres of Julia Wolfe's new concerto at the Amsterdam Cello Biennale, Schnelzer's 'Crazy Diamond' Concerto and Andrea Tarrodi's 'Highland Concerto', which she dedicated to Koranyi.

Recent highlights saw Koranyi perform Haydn's Concerto in C with Vasteras Sinfonietta conducted by Julian Kuerti, Galve Symphony with Jessica Cottis, as well as the Atterberg Cello Concerto with the Istanbul State and Swedish Radio Symphonies. Jakob also returned to a number of festivals, including the Bridgehampton Chamber Music Festival, the Jarna Festival Academy in Sweden and Delft Chamber Music Festival with Liza Fershtman and Heather Ware and made debuts at both the Copenhagen Summer Festival and Katrina Festival in Aland.

As a chamber musician, Koranyi collaborates with musicians such as Elisabeth Leonskaja, Liza Fershtman, Yura Lee, Simon Crawford-Phillips and

Juho Pohjonen and has appeared in chamber music concerts alongside such stars as Vilde Frang, Yuri Bashmet, Kirill Troussov. Koranyi enjoys multiple festival appearances, which have included the Cleveland Chamber Festival, Kempton Festival at Dijon, and is a regular performer with the Chamber Music Society of the Lincoln Center in New York.

Orchestral highlights have included performances with the Stockholm Royal Philharmonic Orchestra, Swedish Radio Symphony Orchestra, Stavanger Symphony, Orchestre de Paris, among others, working with conductors such as Lionel Bringuier, Susanna Mälkki and Marc Soustrot.



## Lily Maisky

Lily Maisky was born in Paris but raised in Brussels where she is currently still based. She began her pianistic studies at the age of 4 with Lyl Tiempo as well as Alan Weiss. Lily was a pupil at the "Purcell School of Music" from 2001 to 2005.

Lily features on several Deutsche Grammophon and EMI recordings. Her latest release is on Avanti Classics with Grammy award winning violinist Philippe Quint. She has performed concertos under the batons of maestros Thomas Sanderling, Leonard Slatkin and Gabor Takacs-Nagy, among others.

The young pianist has toured many of the world's leading concert halls and has been invited to such renowned festivals as the Verbier Festival, Progetto Martha Argerich, Maggio Musicale Fiorentino, the Schleswig-Holstein Music Festival, Edinburgh Festival, Gstaad Festival, Bergamo-Brescia, Miyazaki Festival as well as the Beijing Piano Festival to name a few.

Lily enjoys playing chamber music and forms a regular duo with Mischa Maisky, as well as the Maisky trio with her brother. She has also performed with such artists as Martha Argerich, Julian Rachlin, Janine Jansen, Dora Schwarzberg, Renaud Capuçon, Gérard Caussé, Nicholas Angelich, Frank Braley and the Szymanowski Quartet amongst many others.



## Mischa Maisky

Mischa Maisky has the distinction of being the only cellist in the world to have studied with both Mstislav Rostropovich and Gregor Piatigorsky.

Rostropovich has lauded Mischa Maisky as *"...one of the most outstanding talents of the younger generation of cellists. His playing combines poetry and exquisite delicacy with great temperament and brilliant technique."*

Born in Latvia, educated in Russia, after his repatriation to Israel, Mischa Maisky has been enthusiastically received in London, Paris, Berlin, Vienna, New York and Tokyo, along with the rest of the major music centres.

He considers himself as a citizen of the world: "I'm playing an Italian cello, with French and German bows, Austrian and German strings, my 6 children were born in 4 different countries, my second wife is half Sri Lankan – half Italian, I'm driving a Japanese car, wear a Swiss watch and I feel at home everywhere where people appreciate and enjoy classical music."

As an exclusive Deutsche Grammophon artist for more than 30 years he made well over 35 recordings with such orchestras as Vienna, Israel and Berlin Philharmonic, London Symphony, Orchestre de Paris, Orpheus und Chamber Orchestra of Europe and others.

His latest recording „Adagietto" released in August 2018 is a very personal album recorded with his pianist daughter Lily and features bonus live recordings with

Martha Argerich, Janine Jansen, Julian Rachlin and his violinist son Sascha Maisky. Included is a multi-track arrangement of Mahler's Adagietto from his 5th Symphony with Mischa playing all parts (except the part for harp), a project the cellist has dreamt of for many years.

Another recording with 20th century classics is planned to be released in autumn 2019.

Maisky's recordings have enjoyed world-wide critical acclaim and have been awarded five times the prestigious Record Academy Prize in Tokyo, three times Echo Deutscher Schallplattenpreis, Grand Prix du Disque in Paris and Diapason d'Or of the Year as well as the coveted Grammy nominations.

One of the highlights in his career was the year 2000 – it was mainly devoted to a world-wide Bach tour which included over 100 concerts! In order to express his deep admiration for this great composer, Mischa Maisky has recorded Bach's Solo Suites three times.

Another highlight was certainly his trio performance in Carnegie Hall with Itzhak Perlman and Evgeny Kissin in December 2015.

Truly a world-class musician and regular guest in most major International Festivals he collaborated with such conductors as Leonard Bernstein, Carlo Maria Giulini, Lorin Maazel, Zubin Mehta, Riccardo Muti, Giuseppe Sinopoli, Vladimir Ashkenazy, Daniel Barenboim, James Levine, Charles Dutoit, Yuri Temirkanov, Mariss Jansons, Valery Gergiev and Gustavo Dudamel and his partnerships have included artists as Martha Argerich, Radu Lupu, Nelson Freire, Evgeny Kissin, Itzhak Perlman, Lang Lang, Peter Serkin, Gidon Kremer, Yuri Bashmet, Vadim Repin, Maxim Vengerov, Joshua Bell, Julian Rachlin and Janine Jansen to name just a few.



## Adrian Mantu

Dr Adrian Mantu is the cellist/founder of the RTÉ Contempo Quartet, Ireland's National Broadcaster's Quartet in Residence, since 2014 and cello/chamber music teacher at RIAM.



Last year he was conferred an honorary doctorate degree by NUIG.

Adrian has won 16 International Prizes in Cello & Chamber Music Competitions (London, Munich, Berlin, Prague, Bucharest, Graz, Hamburg, Sofia, Rome).

He has performed over 2000 concerts around the world in 46 countries (in venues such as Wigmore Hall, Berlin Philharmonic, Tel-Aviv Opera, Carnegie Hall, Gedai Tokyo, NCH).

Adrian had the honour to perform in front of great personalities (Michael D Higgins, Prince Charles, Nelson Mandela, Pope John Paul II, Nobel Prize Winners & Hollywood Stars).

He has composed and arranged the music for the "Trop Tard" film (selected for Cannes Fest) and recorded the music for Steven Spielberg & Tom Hank's "Band of Brothers".

Adrian was celebrating last season the 20th Anniversary of the RTÉ Contempo Quartet through over 100 concerts in Ireland and abroad (including appearances in NCH, Wigmore Hall and Tours in UK, Finland, Romania, Italy & Sweden).

He performs equally on baroque, modern & electric cellos.

His latest album "New Airs" went straight to no 3 in the iTunes classical charts!

His recordings can be found on the Universal, Sony, Quartz, Deutsche Schallplatten & NMC labels.



© Miki Barlok

## Christopher Marwood

Christopher Marwood graduated from Cambridge University in 1983 and went on to study at London's Royal Academy of Music and Conservatorium Maastricht. Cello teachers included Florence Hooton, David Strange, Ralph Kirshbaum, William Pleeth and Radu Aldulescu. His chamber music mentor for several years was Emmanuel Hurwitz.

As cellist of the Vanbrugh Quartet for 32 years, Christopher Marwood enjoyed a busy career performing throughout Ireland and touring worldwide. The Quartet released over thirty CDs encompassing a wide range of repertoire and including the complete Beethoven

quartets ("fine enough to bear comparison with any set" Fanfare, USA). They built up a considerable repertoire including at least sixty Irish works, many of them commissions or premieres. The Quartet's contribution to music in Ireland was formally recognized in 2016 when they were presented with the National Concert Hall's Lifetime Achievement Award.

Christopher co-founded the West Cork Chamber Music Festival in 1996 and remains director of the Festival's masterclass programme. He is director of the National String Quartet Foundation. He teaches at CIT Cork School of Music and at the Royal Irish Academy of Music and continues to perform both as soloist and as chamber musician. His recent CD of works by Boris Tchaikovsky was nominated for the 2019 International Classical Music Awards.



## Caitlín Nic Gabhann and Ciarán Ó Maonaigh

Acclaimed musicians each in their own right, Caitlín Nic Gabhann and Ciarán Ó Maonaigh have joined forces to create one of traditional music's most impressive acts. The pair's spirited music and dance is rooted in the tradition; brimming with soul and life. Through fiddle, concertina and dance, Caitlín and Ciarán breathe fire into musical pieces, combining their arts with chemistry and energy.

Caitlín and Ciarán have a connection as deep as the Irish folk traditions they come out of. Their music is a joyful unleashing of talents learnt at the hearths of their parents, family and friends.

Ciarán's fiddle is complimented by Caitlín's concertina and dance, her footsteps expertly tapping out the rhythms and elevating the duo's musical excellence.

Their 2015 debut CD release received a 4 star review in The Irish Times.

## Lucy Railton

Berlin based cellist Lucy Railton has been an active performer and music producer and composer for over a decade, releasing albums on Modern Love, Editions Mego



© George Nebieridze

– GRM Portraits, PAN (with Peter Zinovieff) and Takuroku. Having emerged from a long-term engagement with classical and contemporary music, these recent works exist between modern instrumentalism, electroacoustic composition, improvisation and musique concrète. Over the years she has engaged with a range of interdisciplinary collaborations including those with Rebecca Salvatori, Peter Zinovieff, Catherine Lamb, Beatrice Dillon, Kali Malone and Kadialy Kouyate, the writer Laura Grace Ford, choreographers Akram Khan and Sasha Milavic Davies and has performed in projects lead by Pauline Oliveros, Cally Spooner and Philippe Parreno at the Tate Modern, Institute of Contemporary Art, London, Blank Forms, New York and M Gallery, Leuven. She recently completed commissions for Groupe de Recherches Musicales (GRM) and Geneva Contemporary as part of the John Giorno poetry day and has previously been artists in residence at INA-GRM, EMS Stockholm, Somerset House Studios, London and in 2014 ventured in to the arctic circle on residency at Dark Ecologies, commissioned by Sonic Acts and Borealis Festival. Recently she has been focusing on new collaborations and projects in Berlin, including the James Tenney Festival with the collective Harmonic Space Orchestra and a touring production of 'Everything that rises must dance' a performance devised with Sasha Milavic Davies and Complicite Theatre for 200 female participants.

Lucy Railton trained at the Royal Academy of Music, London and New England Conservatory Boston, and in 2008 she established the 10 year long new music series Kammer Klang at Cafe Oto and co-founded and co-directed the London Contemporary Music Festival between 2013–2016.

## Hannah Roberts

Hannah Roberts is one of the outstanding 'cellists of her generation' and was privileged to have studied with William Pleeth and Ralph Kirshbaum.

Having won prizes in numerous prestigious competitions and awards such as Shell LSO, BBC Young Musician, Jacqueline Du Pre Memorial and Pierre Fournier awards Hannah has gone on to give many concerto performances with leading orchestras,

including the London Mozart Players, LSO, BBC Concert Orchestra, and the Halle., also making frequent broadcasts for BBC radio and recording for ASV.

Festival appearances have included Chichester, Malvern, Beverley, 'Beethovenfest' and regular participation in the prestigious 'Manchester International Cello Festival' where she was invited to lead a world premiere of a cello sextet work by Sir Peter Maxwell Davies and performed on numerous occasions.

Internationally she has taken part in the Piatigorsky International Cello Festival in Los Angeles and numerous other festivals in Europe, and has an active schedule of solo and chamber music performances.



In addition to being principal 'cellist of Manchester Camerata and her activities as soloist and chamber musician, Hannah is a committed and sought after teacher and is professor of cello at the RAM in London and the RNCM in Manchester, and is a visiting tutor for the University of Oxford.

She is honoured to have been awarded both an HonRAM and an FRNCM for her work helping to nurture upcoming 'cellists, and enjoys working with some of the world's most gifted young musicians at prestigious international masterclasses each summer.

## Tatjana Vassiljeva

Tatjana Vassiljeva began her cello studies in her hometown of Novosibirsk and in Moscow. In 1994, she moved to Munich to study with Walter Nothas at the Musikhochschule there, going on to study with David Geringas at the Hans Eisler Musikhochschule in Berlin.

Winner of numerous international competitions, including the Grand Prix at the 2001 Rostropovitch competition, Vassiljeva has performed as soloist with many of the world's leading orchestras including the London Symphony Orchestra, NHK Symphony Orchestra, Munich Philharmonic, Orchestre de Paris, St Petersburg Philharmonic, Orchestre de la Suisse Romande and the New Japan Philharmonic under such distinguished conductors as Valery Gergiev, Yuri Temirkanov, David Zinman, Claudio Abbado, Daniele Gatti, Vladimir Spivakov and Yuri Bashmet.





She has premiered works by several composers, notably Krzysztof Penderecki with whom she gave the world premiere of the revised version of his Largo and recorded his Second Concerto.

Vassiljeva has received several awards for her eclectic discography including the Diapason d'or for her CD of contemporary pieces and a CHOC award for her recording of the Bach cello suites. Together with several string players from the Berlin Philharmonic Orchestra, she founded the Berlin Philharmonic String Quintet in 2007, with which she has toured Europe and Asia.

Vassiljeva was appointed principal cellist of the Concertgebouworkest in August 2014.

In 2019 Tatjana after a long search found a special cello: a Matteo Goffriller from around 1690, Venice, which was purchased by the Willem Mengelberg Stiftung from Switzerland and provided on long-term loan to the orchestra through the Foundation Concertgebouworkest.



## Bill Whelan

Bill Whelan's Grammy Award winning score for Riverdance has been performed around the world and is currently celebrating its 25th year. To mark this occasion, Bill completed a new studio recording of the music from Riverdance with the RTECO. Bill has also composed the soundtrack to the film "Riverdance – The Animated Adventure" with a host of stars including

Pierce Brosnan, Brendan Gleeson, and Aisling Bea. It is due for imminent release.

His orchestral works include: The Seville Suite, The Connemara Suite and Linen & Lace for Sir James Galway. He has written music for the works of Paul Muldoon, Derek Mahon, Frank McGuinness and Paul Durcan. His film work includes "Dancing At Lughnasa" with Meryl Streep, "Some Mother's Son" featuring Helen Mirren and "Lamb" with Liam Neeson.

Bill is a Fellow of the Royal College of Music, holds two honorary doctorates and is a member of Aosdána.

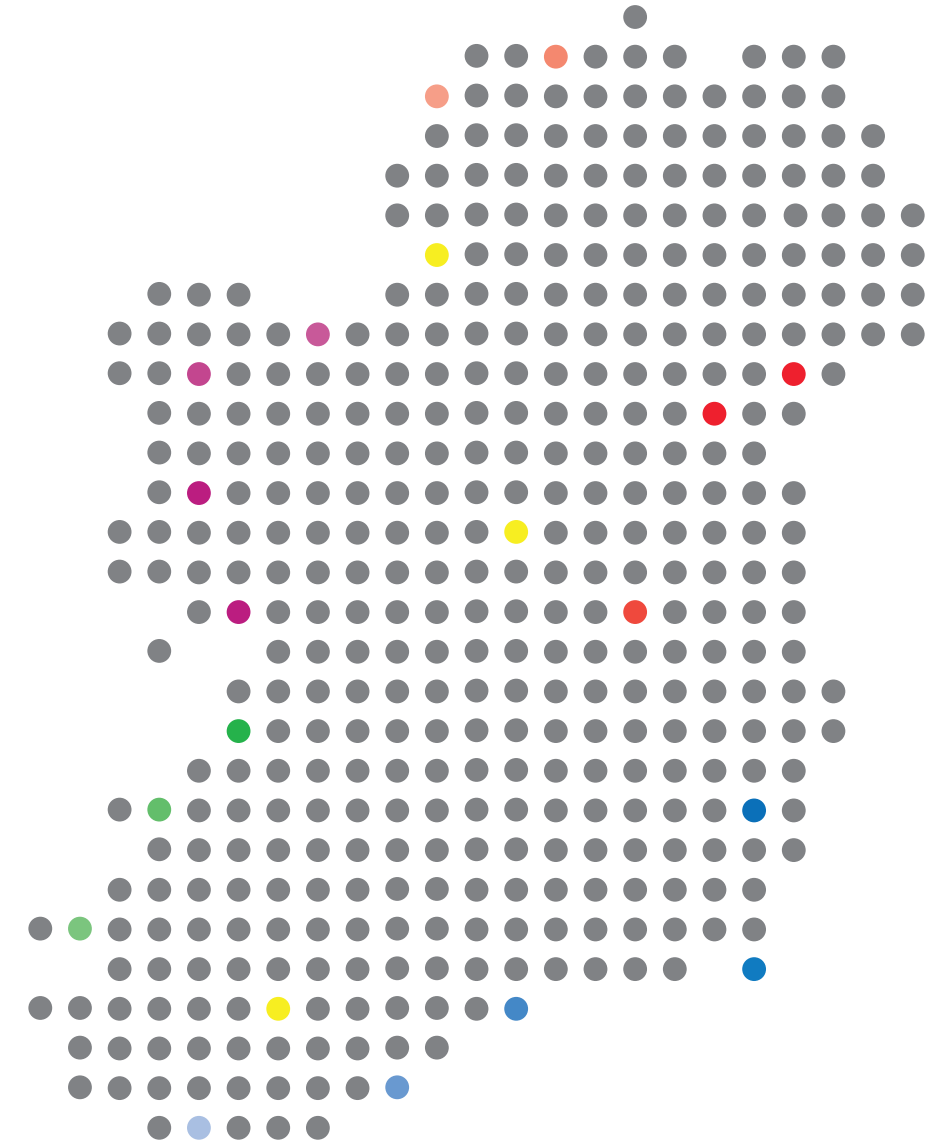


## Richard Wigmore

After reading modern languages at Cambridge and studying music at the Guildhall School of Music and the Salzburg Mozarteum, Richard combined a career as a singer, in Britain and abroad, with writing and translating. He now works as a writer, broadcaster and lecturer specialising in Romantic and Classical chamber music, opera and Lieder.

Richard writes for Gramophone, BBC Music Magazine and other journals, gives regular pre-concert talks (including for the Wigmore Hall and Oxford Lieder), and has taught classes in the history and interpretation of Lieder at Birkbeck College, the Royal Academy of Music and the Guildhall. He appears frequently on Radio 3's Record Review, where he has presented over 50 Building a Library features, and has contributed many programmes in the Artist of the Month and Composer of the Month slots for BBC World Service. He runs his own music study events in the UK ([www.wigmoresworld.co.uk](http://www.wigmoresworld.co.uk)) and lectures regularly in Salzburg, Vienna and elsewhere, often on Martin Randall cultural tours.

Richard's publications include Schubert: the complete song texts and the Faber Pocket Guide to Haydn, and chapters and articles for music dictionaries (including The National Dictionary of Biography and The New Grove) and encyclopedias. He is currently working on a book on Schumann.



# RTÉ supports more than 120 arts events nationwide every year.

[rte.ie/about/supportingthearts](http://rte.ie/about/supportingthearts)



## ANNA LARDI

## CELLISSIMO – a festival is born

It was in 2013, as we were preparing our 2014/15 concert season, that Finghin Collins, Music for Galway's new artistic director, said he'd like to have a season focussing on the cello: such a gorgeous instrument, he mused, closest to the human voice, so sensual in form, so versatile: fabulous on its own, great in trios, quartets, quintets, so beautiful as part of an orchestra and fantastic as soloist instrument: "We'll have such fun!"

And fun we had – the title for the season CELLISSIMO was suggested by board member and soul of MfG, Claire Cuddy – the season turned out really well, so much so that we doubled audience figures in comparison to the previous season.

"I'd love to have a cello festival!" was the next thing Finghin said. And when, about a year later, the people in charge of the bid book for Galway 2020 came looking for big ideas, this is one they went for. The bid was won, and we were encouraged to think big and bold.

Where to start? In March 2017, we brazenly contacted the organisers of the Cello Biënnale Amsterdam. They invited us for lunch – it lasted three hours and by the end Johan Dorrestein and Maarten Mostert had become our collaborators and friends. They taught us so much; we will never be able to thank them enough.

Finghin and I took ourselves off to Roundstone for a few days in October. Suzanne Black had joined our team to provide support in the office. It left us free to clear the decks and to concentrate on what we had given ourselves as our brief: this was to be a Galway-inspired event, covering as much of the region as possible and bringing a major international element to it. It was to be accessible and attract the seasoned classical music lover as well as the simply curious, to mobilise local audiences and draw audiences from all over Europe, if not the world. Landscape, Language, Migration: those were the themes and we would let them inspire us. Armed with flip chart, paper, sharpies, markers and post-its, we headed west; Finghin with his vast knowledge of repertoire and the world's best cellists; as for me, I had dealt with collapsing pianos and false in-concert fire alarms; between us, we figured we'd manage.

Within three days we had the bones of a nine-day festival. It included everything from the glitzy superstar cellist to intimate solo performances, from orchestral performances – world premieres of cello concertos co-commissioned with the Cello Biënnale Amsterdam – to



© Julia Dunin

a children's strand. We looked at the cello in Irish trad, set up a cello trail on Inishbofin, and plotted concerts of various sizes all over the county. That was the theory.

For the next three years we worked very intensely on turning the flip charts into reality. And then there was the commissioning of the GALWAY CELLO: an idea by Philip Fogarty inspired by the theme of Landscape, turned into an exquisite instrument by luthier Kuros Torkzadeh using timbers that had grown in east Galway.

Then, five weeks before its start, with the brochures printed and ready to post, came the lockdown. After months of uncertainty, there was the request to reimagine but make it work before the end of March. Well now here it is, the first edition of CELLISSIMO (it shall return every three years); in its essence the same, with a few extra twists, running from March 25th to 31st, 2021. It will be all online, but its by-line is "Music for the Senses". More than ears, I hear you say? Yes. Turn to page 28 for more.



Cello Video Wrap with Eamonn Dunne (videographer), Finghin Collins (Artistic Director), Anna Lardi (Festival Director) and Philip Fogarty (cello concept) in Spiddal



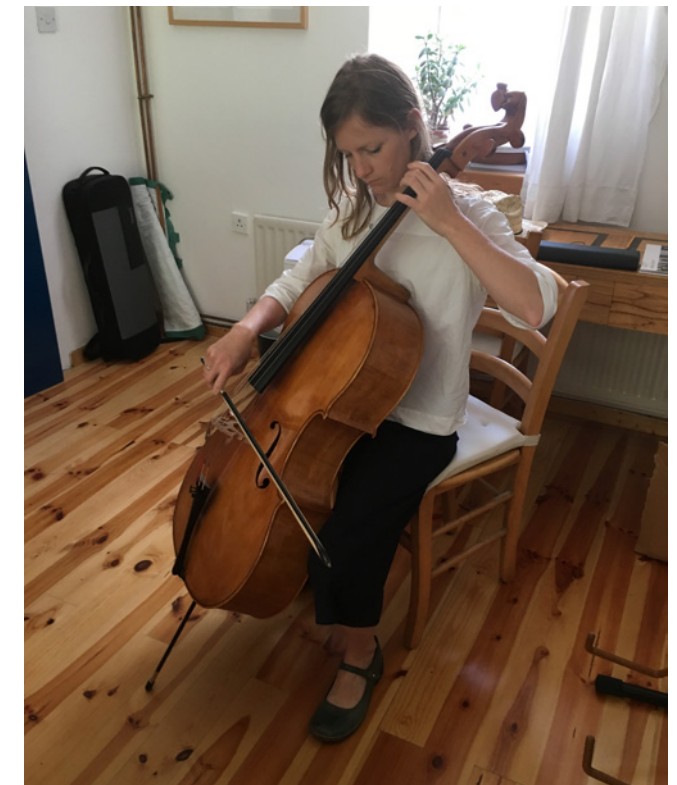
Finghin Collins (AD MfG), Eimear Noone (MfG Laoch Ceoil), Craig Stuart Garfinkle, Anna Lardi (ED MfG) at the CELLISSIMO Fundraising Gala, Galway, March 2019



The Galway Cello meets the world – Naomi Berrill jams with musicians in Galway



Finghin Collins & French Cellist Marc Coppey at the presentation of CELLISSIMO at the Cello Biënnale Amsterdam 2018



Naomi Berrill plays the Galway Cello for the first time



Chris Ellis and Naomi Berrill at the presentation of CELLISSIMO at the Cello Biënnale Amsterdam 2018 (Credit Andy Doornhein)



MfG Administrative Support Suzanne Black with her husband Norman and MfG Boardmember Delia Breathnach at the CELLISSIMO Fundraising Gala



Thank you for your support

Funders:



Commissioners:



Strategic Partner:



Galway Cello:



International Student Programme:



Concert Sponsors:



Accommodation/Venue Partners:



Media Sponsors:



Printing Partners:



Cellissimo Patrons:

Noel Flynn | Stewart Construction

Thank you

- Jennifer Ahern  
Miriam Allen  
Katharina Baker  
Vanessa Balhausen  
Liz Barry  
Yvonne Barry  
Joanne Beirne  
Matthew Berrill  
Peter and Mairead Berrill  
Naomi Berrill  
Sonja Brodie  
Maeve Bryan  
Liam Campbell  
Adrienne Carolan  
John Caulfield  
Becca Clayton  
Rosemary Collier  
Brid and Jim Collins  
Alessandro Colomba  
Padraic Conroy  
Marc Coppey  
Marie-Thérèse Cotter  
Conor Coyne  
Stéphane Crouzat  
Tom Cussen  
Paul D'Eath  
Mary Deeley  
Imelda Dervin  
Emma Dillon-Leetch  
Johan Dorrestein  
Eugene Downes  
Mark Duley  
Eamonn Dunne  
Jacinta Dwyer  
Brian Fenton  
Sr Magdalena FitzGibbon  
William Fitzgerald  
Madeleine Flanagan  
Margaret Flannery  
Brendan Flynn  
Philip Fogarty  
Patricia Forde  
Mark Gantly  
Nickie Geddes  
Marie Gibbs  
Dani Gill  
Heike Gorman
- Mairead Gorman  
Murray Grigor  
James Harrold  
Deirdre Hedd  
Adrian Herlihy  
Mike Herwood  
Mother Máire Hickey  
Carol Hinch  
Ulla Hokkanen  
Barry Houlihan  
Francis Humphrys  
Feargal Hynes  
Ursula Jennings  
Maeve Joyce  
Sorcha Keane  
Gerry Keenan  
H.E. Kevin Kelly  
Maureen Kennelly  
Peadar King  
Ewelina Kowalczyk  
Paula Leonard  
Cormac Lynch  
Noelle Lynskey  
Leslie Lyons  
Marc Mac Lochlainn  
Katharine Mac Maghnuis  
Louise Manifold  
Natalie McCambridge  
Liz McConnell  
Ray McDonnell  
Fergal McGrath  
Jimmy McGuire  
Sinead McPhillips  
Kenneth Montgomery  
Catherine Moore Temple  
Maarten Mostert  
Maria Moynihan Lee  
Hugh Murphy  
Kevin Murphy  
Patrick Murphy  
Andrew Murray  
Jill Murray  
Siomha Nee  
Michaël Neuberger  
Una Ni Chanainn  
Marianne Ní Chinnéide  
Mairéad Ní Chróinin
- Ríonach Ní Néill  
Eimear Noone  
Bernie O'Brien  
Sr Karol O'Connell  
Derek O'Connor  
Eamonn O'Donoghue  
Francis O'Flaherty  
Paul and Veronica O'Hara  
Aislinn Ó hEocha  
Aine O'Hora  
Lynn O'Keefe-Lascar  
Chris O'Malley  
Reverend Lynda Peilow  
Petal Pilley  
Eveanna Ryan  
Mary Ryan  
Patricia Ryan  
Patrick Siegle  
Ludmila Snigireva  
Caroline Spollen  
Rod Stoneman  
Marcus and Irene Sweeney  
Brian Thornton  
Elena Toniato  
Kuros Torkzadeh  
Daria van den Bercken  
Eithne Verling  
Anne Watts  
Bill and Denise Whelan  
Anna Zirr

**Music for Galway Diamond Patrons:**  
Anonymous  
Yvonne Barry  
Diginet Business Solutions  
Mark Gantly  
Optique Opticians  
Seán Stewart  
SSL Logistics  
T. Ó Huiginn and Chomh. Teo

**Buan Chairde:**  
John Behan RHA  
Jane O'Leary  
Enda Rohan  
Seán Stewart



Credits

**Festival Director:** Anna Lardi  
**Artistic Director:** Finghin Collins  
**Administrative Support / Website:** Suzanne Black  
**Box Office / Help Desk:** Suzanne Black, Annie McMahon, Camille Twomey  
**Publicist:** Mary Folan  
**Digital Marketing Manager:** Camille Twomey  
**Management Accountant:** Bernie O’Brien A.C.M.A.  
**Production Manager:** Niall Barrett  
**CELLISSIMO Visuals / Design:** Marshall Light Studio  
**CELLISSIMO logo:** Ray McDonnell

**Director:** Bob Corkey  
**Live Streaming:** Unbound Media  
**Live Stream Producer:** Ray Grady  
**PPV Technician:** David O’Malley  
**Vision Mixer:** Adrian Conway  
**Camera:** Matthew Blayney, Kenny Gaughan & Fintan Geraghty  
**Sound engineer:** Paul Ashe Browne

**Music for Galway Board of Directors:**  
Anne Ó Maille, Chair  
Delia Breathnach, Cyril Briscoe, Claire Cuddy, Mark Gantly, Liz McConnell, Claire McLaughlin, Cathal O’Donoghue, Dan Shields, Ludmila Snigireva  
**Company Secretary:** Terri Treacy

**Music for Galway**, NUI Galway, Riverside Terrapin, Distillery Road, Lower Newcastle, Galway  
p: 00353 91 705962  
e: info@musicforgalway.ie  
w: www.musicforgalway.ie  
facebook.com/musicforgalway  
twitter.com/musicforgalway  
instagram.com/musicforgalway

**Music for Galway is funded by the Arts Council and Galway City Council**

**ALTERATIONS TO THE PROGRAMME**  
MfG reserves the right to alter any advertised programme if necessary.



MfG Board Members at a team meeting



Members of the MfG Board on a trip to Inishbofin, Galway

