

BIOGRAPHY

JAMIE CAMPBELL was born in London in 1982. After reading music at Clare College, Cambridge he continued his studies in Vienna, London and Madrid. He is the violinist of the Werther Ensemble and is Principal 2nd violin of Aurora Orchestra. He founded and was 1st violin of the Solstice Quartet from 2005-2013 with whom he appeared in several major international competitions and at venues including the Wigmore Hall, Southbank Centre, Lincoln Center New York and the Musée d'Orsay Paris. In addition, Jamie has appeared as guest leader and principal with the London Sinfonietta, the City of London Sinfonia, the English Chamber Orchestra, and London Contemporary Orchestra with the Scottish Ensemble and with the St. Endellion Festival Orchestra. Jamie lives in South London and, when not playing the violin, loves watching sport, particularly rugby, escaping to the countryside and cooking. He plays a violin by Wiltrud Fauler, made in New York in 2005.

British violist **ROSALIND VENTRIS** is a soloist and chamber musician based in London, emerging as one of the most sought after young violists internationally. She has given recitals at the Royal Festival Hall, Wigmore Hall, Bridgewater Hall, the Slovak Philharmonic Bratislava, and Het Concertgebouw Kleine Zaal. In 2014 she performed at the Wigmore Hall's viola celebration with Tabea Zimmermann, Garth Knox, and Thomas Hoppe, and she received five prizes at the 2013 Lionel Tertis International Viola Competition.

Dutch cellist **KAREL BREDEHORST** (Den Haag, 1978) performs internationally as a soloist and chamber musician. Karel studied in Holland with Monique Bartels and with Paul Uytterlinde. In Germany he continued his studies with Troels Svane at the Musikhochschule in Lübeck, where he graduated the soloist class with distinction and the highest grade in all subjects. During, and after his studies, Karel was frequently coached by mastercellists such as Gustav Rivinius, Gary Hoffman, Miklos Perenyi, Steven Isserlis, Anner Bylisma and David Geringas. In turn currently Karel is a masterclass teacher during different festivals i.a the European Summer Music Academy in Kosovo. Karel currently plays at the Cello8ctet Amsterdam, is a member of Cuarteto Soltango, performs regularly with Spira Mirabilis and is founder and artistic director of the Cervo Chamber Music festival in Cervo, Italy.

Steinway Artist **SIMON CALLAGHAN** performs internationally as a soloist and chamber musician. His recent tours have taken him to Japan, Malaysia, Thailand and on two occasions to the Banff Centre in Canada. He has performed at all of the UK's major concert halls. 2016-17 will see Simon undertake concert tours in the UK, Austria, Germany, Holland and Switzerland. His interest in rarely-performed works has led to invitations to perform concerti by Françaix, Tippett and the first UK performance since 1946 of Medtner's 3rd Concerto. In 2016 he made his debut concerto recording for Hyperion with the BBC Scottish Symphony Orchestra and Martyn Brabbins. Simon puts great value on teaching and in 2016 will give regular masterclasses, lead a course at Benslow Music and continue his work as Head of Piano at the Ingenium Academy in Winchester. He is co-producer of MusicUpClose, a series that aims to introduce classical music to non-musicians and is also regularly invited to give lecture-recitals, presenting rarely-performed music to enthusiastic audiences, enhanced by extensive research and engaging introductions. In addition to his performing schedule, Callaghan is Director of Music at Conway Hall, where he oversees the longest-running chamber music series in Europe.

NEXT AT CONWAY HALL

Sunday December 4th 2016 at 6:30pm
DELTA PIANO TRIO

Rachmaninov Trio élégiaque No. 1
Haydn Trio in E minor HobXV:12
Mendelssohn Trio in D minor Op. 49

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Conway Hall Sunday Concerts are an integral part of the charitable activities of Conway Hall.
Conway Hall's registered charity name is Conway Hall Ethical Society (no. 1156033).

CONWAY
HALL
SUNDAY
CONCERTS

Patrons - Stephen Hough, Prunella Scales CBE, Roderick Swanston,
Hiro Takenouchi and Timothy West CBE
Artistic Director - Simon Callaghan

Sunday November 27th 2016, 6:30pm

SIMON CALLAGHAN & FRIENDS

VIOLIN	JAMIE CAMPBELL
VIOLA	ROSALIND VENTRIS
CELLO	KAREL BREDEHORST
PIANO	SIMON CALLAGHAN



We are hugely grateful to the CAVATINA Chamber Music Trust for their support in providing free tickets for those aged 8-25

PLEASE BE AWARE THAT TONIGHT'S PERFORMANCE WILL
BE LIVE-STREAMED.

Please turn off all mobile phones and electronic devices.
No recording and photographing allowed at any time.



PROGRAMME

Ludwig van Beethoven (1770-1827)

PIANO TRIO IN C MINOR OP. 1 NO. 3 (1794-95)

- I. Allegro con brio
- II. Andante cantabile con variazioni
- III. Menuetto: Quasi allegro
- IV. Finale: Prestissimo



Wolfgang Amadeus Mozart (1756-91)

PIANO QUARTET IN E FLAT K493 (1786)

- I. Allegro
- II. Larghetto
- III. Allegretto



INTERVAL
(15 mins)



Gabriel Fauré (1845-1924)

PIANO QUARTET NO. 1 IN C MINOR OP. 15 (1879 REV. 1883)

- I. Allegro molto moderato
- II. Scherzo: Allegro vivo
- III. Adagio
- IV. Allegro molto

Tonight's performance will finish at approximately 8:30pm.

PROGRAMME NOTES

BEETHOVEN PIANO TRIO IN C MINOR OP. 1 NO. 3 (1794-95)

Beethoven's third Piano Trio from his Op. 1 set is a symbolic work that provided a fleeting glimpse into the Beethoven to come. Haydn complimented his first two trios at its premiere at Prince Lichnowsky's house, two years before its publication in 1795. However, he was sceptical of the third, deeming its musical complexity and forward-thinking ideas too ahead of its time and difficult for the public to comprehend. The opening brooding unison melody weighs down a strong Beethovenian gravity that would set the tone for the Sturm und Drang-inspired narrative of the piece. Relentless passages in the piano, dramatic mood swings and propulsive rhythms drive the motor in an opening movement laden with urgency. By contrast, the following Theme and Variations ripples waves of elegance from a gentle main theme followed by a thread of variations adorned with charming lyricism. A carefree Minuet and Trio skips along with quirky melodies, staccato lines, brisk scales and arpeggios, offering the final sprinkle of grace before the furious Finale. An ocean of rapid Mannheim rockets, turbulent dynamics and caffeine-driven energy rejuvenates the fire of the opening movement, and plays itself out before the piece evaporates with an unforeseen quiet ending.



MOZART PIANO QUARTET IN E FLAT K493 (1786)

After the somewhat disappointing reaction Mozart received from publisher Franz Anton Hoffmeister regarding his first Piano Quartet in G minor, Hoffmeister ceased the commission of three piano quartets he offered. Despite losing the support of his close friend, Mozart was keen to explore this relatively unique chamber combination further in his second Piano Quartet in E flat. The Allegro shimmers regal warmth in the exposition, while a tonally and texturally adventurous development section hangs a curtain of mystery above the narrative before the recapitulation revives the genial character of the opening chapter. The Larghetto coaxes a wonderful blend of jewel-like piano passages flowing through opulent harmonies and textures in the string trio. The Finale rounds off the piece, as the piano takes centre stage in a dazzling rondo full of concerto-like figurations and bouncing rhythms, enriched with delightful conversations with the warm strings.



FAURÉ PIANO QUARTET NO. 1 IN C MINOR OP. 15 (1879 REV. 1883)

The rise of French music in the late 19th/early 20th century can perhaps not be discussed without mentioning Gabriel Fauré. As Professor at the Paris Conservatoire and one of the founding members of the Société Nationale de Musique, he was a substantial figure in promoting a new breed of music and composers in France, and riding the transition from the end of Romanticism to the dawn of a new artistic direction. Fauré guides a sea of lush Romantic grandeur and cool Parisian sensuality in his Piano Quartet No. 1. The first movement follows a sinuous trail coloured with flowing melodies, seamless harmonic streams and changes in atmosphere. The Scherzo is a pleasant surprise of delicately buoyant pizzicato chords, playful tunes tossed between each player to coax a pixie-like energy. A dreamy poignancy shimmers from the reflective themes and serene textures of the Adagio, perhaps a reflection of Fauré's despondent emotions at that time after Marianne Viardot (daughter of singer and composer Pauline Viardot) broke their engagement after only four months. However, the nostalgia of the Adagio is blown away with a final storm of restless rhythms, swelling dynamics and rich lyricism to conclude this inspiring work.

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