

BIOGRAPHY

PAVEL MINEV, violinist, was born in Bulgaria into a family of musicians. He started his violin classes at the age of 5 with his mother Yovka Iordanova a prominent violin teacher. When he was six, he performed his first Vivaldi concerto with the Sofia Chamber Orchestra. Pavel has won a number of prestigious competitions, among them: 1st Prize at "Svyatoslav Obretenov" national contest; 1st Prize in the "Jan Kotsian" international contest in the Czech Republic; 1st Prize at the "Chitta di Streza" in Italy; Gold Medal at the International Wieniawski festival in Poland. In 1997 Minev graduated cum laude from Moscow State Conservatory with the class of professor Bochkova.

IVO STANKOV has become one of Bulgaria's leading and most versatile artists of his generation. Described by the press as "a stunning virtuoso" he has captivated audiences in the UK and in Europe with his "commanding" style and "spirited" performances. He is equally at home as a soloist, recitalist, chamber musician, and educator. In addition to his busy performing career Ivo is a Violin professor in the Junior department of the Guildhall School of Music & Drama, and is also a violin tutor with the South London Youth Orchestra. He is regularly invited as a jury member of competitions for young performers and also is giving Master Classes internationally. Particularly interested in the propagation of Bulgarian music abroad Ivo founded the London Festival of Bulgarian Culture. Its three extremely successful editions led to Ivo being awarded the Silver medal by the Bulgarian Ministry of Foreign Affairs and the Gold Medal 'Boris Hristov' by the Bulgarian Ministry of Culture. He plays on 1787 Gagliano violin, kindly lent to him by the Independent Opera at Sadler's Wells.

Praised for his intense, innovative interpretations **ALEXANDER ZEMTSOV** is one of the most versatile and sought after musicians on the music stage today. He has established the recognition as a soloist, conductor, professor and chamber musician. Alexander was born in 1978 in a family of musicians. He attended the Gnessin Music Lyceum in Moscow, the famous school for gifted children, where he studied under Prof. E. Ozol. He continued his education with Prof. Michael Kugel in Hoogeschool Maastricht and post graduated from the Hochschule "Hanns Eisler" Berlin in the class of Prof. Tabea Zimmermann. Since the age of 15 Alexander has been extensively performing as viola soloist with numerous renowned orchestras in Europe, USA, Asia and Australia. Among others he regularly performs as soloist with conductors such as Alexander Vedernikov, Vladimir Jurowski and Neeme Jarvi. Alexander's mastery and artistry have been widely recognized internationally and have brought him numerous prizes and awards International Competition "Classical Legacy" in Moscow (First prize 1995), at the Elise Meyer competition in Hamburg (First prize 1997), at the 8th Brahms competition in Poertschach, Austria (First prize 2001) and many more.

GUY JOHNSTON, born 1981, is a British cellist and the winner of the BBC Young Musician of the Year award in 2000. He has subsequently enjoyed a successful international career as a soloist and chamber musician and currently serves as a Professor of Cello at the Royal Academy of Music in London. Johnston came to prominence after winning the BBC Young Musician of the Year competition in 2000, where he notably broke a string playing Shostakovich's Cello Concerto No. 1. In the following year he made his concerto debut at The Proms performing Edward Elgar's Cello Concerto with Leonard Slatkin and the BBC Symphony Orchestra. He was named "Young British Classical Performer" of the year at the 2002 Classic Brit Awards. In addition to a busy and versatile career as an international soloist, chamber musician and guest principal, Guy is an inspiring leader of young musicians as a patron of several charities which promote music education with schoolchildren and young people including Music First and Future Talent. He is a Professor of Cello at the Royal Academy of Music where he was recently awarded an Hon ARAM, and is a board member of the Pierre Fournier Award for young cellists. Johnson plays a 1714 David Tecchler cello, generously on loan from the Godlee-Tecchler Trust which is administered by The Royal Society of Musicians.

Described as an 'endlessly fascinating artist', **ASHLEY WASS** is firmly established as one of the leading performers of his generation. He began playing the piano at the age of five, and studied music at Chetham's School of Music from age 11. In his teens he studied on scholarship at the Royal Academy of Music, where his teachers included Christopher Elton and Hamish Milne. Ashley's watershed moment came in 1997 when he won the London International Piano Competition (the only British winner this far), a victory that led to a recording contract with Naxos, making him the first solo artist to obtain an exclusive deal with the label. His first recording was a highly praised CD of César Franck piano music, released in 1999. He has also been prizewinner at the Leeds Piano Competition, and is a former BBC Radio 3 New Generation Artist. Ashley is currently a Professor of Piano at the Royal College of Music, London, and is an Associate of the Royal Academy of Music.

NEXT AT CONWAY HALL

Sunday November 20th 2016, 6:30pm
LONDON FESTIVAL OF BULGARIAN
CULTURE: CONCERT 3

Mozart Sonata for Violin and Piano in B flat K454
Pancho Vladigerov Piano Trio Op. 4
Dvorák Piano Quintet in A Op. 81

Please follow us on Facebook and Twitter
to stay updated about concerts and news.  

CONWAY
HALL
SUNDAY
CONCERTS

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

Sunday November 13th 2016, 6:30pm

LONDON FESTIVAL OF BULGARIAN CULTURE: CONCERT 2

VIOLIN	PAVEL MINEV
VIOLIN	IVO STANKOV
VIOLA	MARTIN BLOOR
CELLO	GUY JOHNSTON
PIANO	ASHLEY WASS

 CAVATINA
Chamber Music Trust
www.cavatina.net

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

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).

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



PROGRAMME

Erno Dohnányi (1877-1960)

SERENADE IN C OP. 10 (1902)

I. Marcia: Allegro

II. Romanza: adagio non troppo

III. Scherzo: Vivace

IV. Tema con variazioni: Andante con moto

V. Rondo



Bedrich Smetana (1824-1884)

MACBETH AND THE WITCHES (1859)



Pancho Vladigerov (1899-1978)

BULGARIAN RHAPSODY 'VARDAR' OP. 16 (1922)



INTERVAL

(15 mins)



Johannes Brahms (1833-1897)

PIANO QUINTET IN F MINOR OP. 34 (1864)

I. Allegro non troppo

II. Andante, un poco Adagio

III. Scherzo: Allegro

IV. Finale: Poco sostenuto - Allegro non troppo

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

PROGRAMME NOTES

DOHNÁNYI SERENADE IN C OP. 10 (1902)

When it comes to Hungary's musical history, Ern ('Ernst Von') Dohnányi is a name of immense significance. He established a considerable name as a pianist, conductor, teacher and composer, and is celebrated as the core of musical life in 20th century Hungary. His Serenade in C begins in traditional fashion with a short yet buoyant march packed with Hungarian folk flavours. A yearning melody in the viola introduces the Romanza over offbeat pizzicato chords, followed by a stormy middle section rich in texture and colour before the violin restores the melancholic air. The Scherzo excites a skittish energy driven by a rich fugal narrative, serpentine chromaticism and punching accents. A brooding theme in the fourth movement follows with a chain of variations, before the frisky energy of the opening movement breathes new life in the final Rondo.



SMETANA MACBETH AND THE WITCHES (1859)

For centuries, William Shakespeare's writing has been a source of inspiration for storytellers beyond the pen and paper. From Russian renditions of Romeo and Juliet to Britten's opera production of A Midsummer Night's Dream, 'The Bard' has influenced a wealth of composers, including Bedrich Smetana. Macbeth and the Witches is a solo piano work picturing the scene where Macbeth encounters the three witches and hears their prophecies of his future ascent to king. Smetana narrates the mysterious atmosphere of the scene with vivid chromatic colours, impressionistic harmonies and theatrical Liszt-like passages, while grand episodes of a heroic march theme represent Macbeth himself.



PANCHO VLADIGEROV BULGARIAN RHAPSODY 'VARDAR' OP. 16 (1922)

Alongside their rich folk tradition, Bulgaria has also left their mark on classical music. Pancho Vladigerov is regarded as their most influential composer. A founding member of the Bulgarian Contemporary Music Society (now the Union of Bulgarian Composers), he was an important catalyst in the nation's musical evolution. Bulgarian Rhapsody 'Vardar' is undeniably his most emblematic piece. It was originally written for violin and piano, but was later arranged for various orchestral ensembles. A choral-like introduction opens the piece as a dazzling, patriotic energy burns throughout its strong folk foundations (particularly in the majestic dances in the central section), ferocious rhythmic passages and passionate melodies in the violin.



BRAHMS PIANO QUINTET IN F MINOR OP. 34 (1864)

The musical narrative of Brahms' sole Piano Quintet is as turbulent as the journey Brahms endured when composing this masterpiece. It began life as a string quintet, but he destroyed this version and rearranged it as a sonata for two pianos. However, after careful scrutiny and advice from close friends Joseph Joachim, Clara Schumann and Hermann Levi, Brahms gathered the bones of the sonata and transformed it into a piano quintet. The German composer sets light to a narrative of pure richness and adventure in the first movement, showcasing his ability to amplify chamber music to epic proportions. The slow movement in A-flat major rocks gently in a calm cradle of tender melodies and swaying rhythms, while the Scherzo unleashes a thunder strike of triumphant marches, majestic harmonies and sinuous syncopated phrases, finished off with an almost manic ending. A mournful introduction builds suspense towards a winding rondo in the Finale. The movement juxtaposes a sequence of contrasting episodes that seesaws between vigorous statements and tender answers, before driving relentlessly towards a final whirlwind that is sure to bring any audience to their feet.

© Isaku Takahashi 2016