



Singing a Song in a Foreign Land – Music for String Quartet and Voice

7.30pm | Wednesday 24 April 2013

Britten Theatre



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MAIRIE DE PARIS 

Singing a Song in a Foreign Land – Music for String Quartet and Voice

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Sonnette der Elisabeth Barrett-Browning op 52, nos 1-3

Wellesz

Anna Rajah *soprano* | Park Quartet

5 Songs for soprano and string quartet op 40

Weigl

Céline Laly *soprano* | Gémeaux Quartett

Poems to Martha op 66

Toch

Luke Williams *baritone* | Matteo Quartet

INTERVAL

The Ellipse

Tintner

Anna Rajah *soprano* | Park Quartet

Lettres de Westerbork

Greif

Céline Laly *soprano* | Yu Zhuang & Manuel Oswald *violin*

The Leaden and the Golden Echo op 61

Wellesz

Katie Coventry *mezzo-soprano* | Molly Cockburn *violin* | George Hunt *cello*

Adrian Somogyi *clarinet* | Emas Au *piano*

A co-production with Pro Quartet, Paris www.proquartet.fr

A part of this programme was performed in a concert at the Goethe Institute Paris on
10 April, 2013.

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This concert presents compositions for voice and string quartet by four Viennese composers who were lucky enough to escape from the Nazi persecution of Jews and settle in exile in Britain, the USA and New Zealand. They had to come to terms with enormous upheavals, uncertainty and often the loss of family members and friends. While holding on to their musical values was important to many of them, their music also reflects their engagement with their new environments, often using English texts for the first time.

Egon Wellesz (1885-1974) was born in Vienna in 1885 in a Christian family of Jewish descent. He was influenced by Bruckner and Mahler and emerged as a leading modern composer alongside Schönberg and Webern. His ballets and operas were performed in leading opera houses in Germany and Austria in the 1920s and 1930s, until his success came to an abrupt end when the Nazis came to power and labelled him as a degenerate artist. Wellesz also made a name for himself as a musicologist after deciphering the byzantine musical notation in 1916. He had lectured in England several times and received an honorary doctorate from Oxford University years before he emigrated to the UK in 1938.

Wellesz wrote the *Sonnette der Elisabeth Barrett-Browning* (op 52) in 1934. With rising anti-semitism and nationalism around him, he turned to a translation by Rainer Maria Rilke of poetry by the Victorian English poet Elisabeth Barrett-Browning (1806-1861). These sonnets were written secretly for her future husband Robert Browning while the poet, strongly opposed to her father's profiting from slave labour in Jamaica, was living in London under the tyrannical rule of her father who did not want her to marry. They were published after the lovers had eloped to Italy and married in 1846.

Karl Weigl (1881-1949) studied with Alexander Zemlinski and worked for several years until 1906 as a coach at the Vienna Opera under Gustav Mahler. After the success of his first string quartets and other chamber music he won a contract with Universal Editions in 1910, the same year his first symphony was enthusiastically received. After the First World war he was appointed to a teaching position at the Neues Wiener Konservatorium but soon made composition his principle occupation, with many successful chamber works, symphonies and Lieder to his name, performed by the leading performers of his time including the conductor Wilhelm Furtwängler, amongst many others.

His *Fünf Lieder für Streichquartett und Sopran* were written in 1934. For these he chose texts by Vally Weigl, Klaus Groth, Ina Seidl and Rudolf List (he could not know that the latter two would become favourite Nazi authors later on), and from the collection Des Knaben Wunderhorn. The famous soprano Elisabeth Schumann gave the first public performance of the *Fünf Lieder* in 1937, a year before Weigl emigrated to the USA in 1938. There, having lived a comfortable life before, he struggled to make a living and had to endure considerable hardship. He continued to compose but had to rely on teaching to make a living. Many of his works have been re-discovered and recorded in recent years.

Ernst Toch (1887-1964), also born in Vienna, won major prizes and gained recognition as a composer before the First World War. He became a lecturer at the College of Music in Mannheim in 1913 and published his theoretical writings on the nature of melody in 1923. He co-founded the Gesellschaft für Neue Musik in 1925 and was an influential intellectual as well as a composer. He is well known for his compositions for spoken chorus including the “Geographical Fugue”, written in 1930. In 1933 left Germany for Paris and London, and eventually moved to New York and Hollywood in 1935. There he wrote film scores for Paramount (nominated for an Oscar three times) and taught at several universities including Harvard. He continued to write concert music and another seven symphonies until his death in 1964.

Poems to Martha was composed in 1942, commissioned by the author of the poetry, Joseph Haft, to commemorate his wife Martha.

Georg Tintner (1917-1999), born in Vienna, was a musical Wunderkind, composing already at nine for his fellow members of the Vienna Boys’ Choir. After studying with Josef Marx, Egon Wellesz, Robert Haas and Felix Weingartner, he became Assistant Conductor at the Vienna Volksoper at 19. But his promising career was destroyed by the Anschluss in 1938. He fled to New Zealand, where professional music was virtually non-existent, and then to Australia in 1954, where he struggled for many years to make a living. After brief forays in the 1960s to South Africa and Sadler’s Wells in England, he moved to Canada in 1987, but it was only in 1997, with the release of his Naxos recordings of Bruckner’s symphonies, that he achieved worldwide renown.

Georg Tintner considered his Violin Sonata (1944–49) and *The Ellipse* (1954–59) his most important compositions. The Ellipse was a contemplation on his life thus far; a representation, as he said, not of events but “of feelings about events, and important events at that”. He wrote it by candlelight in his unheated, unserviced hut in Sydney, between gruelling opera tours in the Outback as pianist-conductor. But the loss of his culture, which he described as “a body blow”, combined with personal tragedies and an inability to find a pathway through the competing compositional styles of the mid-20th century, all contributed to his inability to write anything substantial thereafter; except for three madrigals and some trifles, he wrote nothing more in the last four decades of his life. It was a matter of enduring grief to him. (Tanya Tintner)

Olivier Greif (1950-2000) was born in Paris. His father was a doctor who had studied piano in his native Poland before moving to France. There he became a member of the French resistance during the war and was captured and deported to Auschwitz where he spent a year but survived. From 1969 Greif studied composition with Luciano Berio at the Julliard School in New York and became a friend of Salvador Dali and Andy Warhol. He returned to Paris in 1971 and embarked on a successful career as a composer of music mostly for piano, voice and string quartet.

Lettres de Westerbork, written in 1993, is based on the letters of Etty Hillesum, who worked in the Dutch transit camp of Westerbork before being taken to the Auschwitz concentration camp, where she was killed in 1943.

The final piece in the programme is again by **Egon Wellesz**. After being uprooted emigrating to Britain, Wellesz found himself unable to compose for more than five years. One of the first pieces he wrote after regaining his creativity was *The Leaden and the Golden Echo* (1944). The poem by G M Hopkins (1844-1889) is one of the most celebrated and unusual English poems from the Victorian era and was also set, more recently, by Elizabeth Maconchy. It was conceived by the Jesuit priest Hopkins as part of a drama entitled *St Winifred's Well* about the miraculous return to life of the beautiful Winifred after her decapitation by a rejected suitor. In the first part, the poem mourns the inevitable loss of beauty. In the second part, it suggests that there is a way to keep beauty by giving it back to god, its giver. "The thing we freely forfeit is kept with fonder care". The piece was performed and recorded for the BBC by the English mezzo-soprano Janet Baker.

After the war Wellesz taught a great number of British musicians and musicologists and went on to write nine symphonies and many other works until his death in 1974. RCM Director Professor Colin Lawson remembers him well from his own student days and recalls playing at his 85th birthday concert in 1970.

1 Und es geschah mir einst

Und es geschah mir einst
an Theokrit zu denken
der von jenen süßen Jahren
gesungen hat
und wie sie gütig waren,
und gebend und geneigt bei jedem Schritt

Und wie ich saß,
antikischem Gedicht nachsinnend
sah ich durch mein weinen leise
die süßen Jahre,
wie sie sich im Kreise aufstellten
Diese von Verzicht lichtlosen Jahre: Meine Jahre.

Da stand plötzlich jemand hinter mir
Und zog aus diesem Weinen
Mich an meinem Haar;
Und eine Stimme rief,
die furchtbar war:
"Rate, wer hält dich so?"
"Der Tod, gewiß!"
"Die Liebe" klang es wieder,
sanft und nah.

2 Nur drei jedoch in Gottes ganzem All

Nur drei jedoch in Gottes ganzem All
Vernahmen es:
Er selbst und du, der sprach,
Und ich, die hörte.
Und in diesem Fall war Er's, der Antwort
gab...
Um Ungemach
Auf meinen Augenliedern aufzuschichten
So viel, daß nicht mit größeren Gewichten
der Tod sie hindern könnte,
sich zu dir noch einmal aufzuschlagen.
Dieses hier, dies Nein
von Gott, mein Freund, Ist schwerer als andre Nein.

1 I thought once how

*I thought once how
Theocritus had sung
Of the sweet years,
the dear and wished-for years,
Who each one in a gracious hand appears
To bear a gift for mortals, old or young:*

*And, as I mused
it in his antique tongue,
I saw, in gradual vision through my tears,
The sweet, sad years, the melancholy years,
Those of my own life, who by turns had flung
A shadow across me. Straightway I was 'ware,*

*So weeping, how a mystic Shape did move
Behind me,
and drew me backward by the hair;
And a voice said in mastery,
while I strove, ---
'Guess now who holds thee?' ---
'Death,' I said.
But, there, The silver answer rang, ---
'Not Death, but Love.'*

2 But only three in all God's universe

*But only three in all God's universe
Have heard this word thou hast said,---
Himself, beside
Thee speaking, and me listening!
and replied One of us . . . that was God, . . .
and laid the curse
So darkly on my eyelids, as to amerce
My sight from seeing thee,---that if I had died,
The deathweights, placed there, would have sig-
nified
Less absolute exclusion.
'Nay' is worse
From God than from all others, O my friend!*

Wir dürften allenfalls stehn ,gegen Menschen,
Meer und Sturm uns sträubend,
Und durch Gebirge hin uns halten lernen;
Und stürzten Himmel auch herein
betäubend,
Wir hielten uns noch fester zwischen Sternen.

3 Du bist da droben im Palast begehrt

Du bist da droben im Palast begehrt,
Erlauchter Sänger lauterer Gedichte,
Wo Tänzer stillstehn, deinem Angesichte
Und deinem Munde durstend zugekehrt.
Und es gefällt dir, dieser dürftgen Tür Griff
Anzurühren? Daß deiner Stimme Klang
In goldnen Falten vor eine Türe fällt,
Zu arm dafür?
Sieh die zerbrochnen Fenster,
Fledermaus und Eule baun im Dach.
Und meine Grille zirpt gegen deine Mando-
line.
Stille, das echo macht noch trauriger das
Haus.
Drin eine Stimme weint, so wie die deine
Da draußen singen muß... Allein, Alleine...

translation by Rainer Maria Rilke

5 Songs for soprano and string quartet op 40

1 Trost, text by Ina Seidel

Unsterblich duften die Linden.
Was bangst du nur?
Du wirst vergeh'n
Und deiner Schritte Spur
Wird bald kein Auge mehr im Sande finden.

Doch blau und leuchtend wir der Sommer
stehn.
Und wird mit seinem süßen Atemweh'n,
Gelind die arme Menschenbrust entbinden.

Wo kommst du her?
Wie lang bist du noch hier?
Was liegt an dir?

*Men could not part us with their worldly jars,
Nor the seas change us, nor the tempests bend;
Our hands would touch for all the mountain-bars:
And, heaven being rolled between us at the
end,
We should but vow the faster for the stars.*

3 Thou hast thy calling to some palace-floor

*Thou hast thy calling to some palace-floor,
Most gracious singer of high poems! where
The dancers will break footing, from the care
Of watching up thy pregnant lips for more.
And dost thou lift this house's latch too poor
For hand of thine? and canst thou think and
bear
To let thy music drop here unaware
In folds of golden fulness at my door?
Look up and see the casement broken in,
The bats and owlets builders in the roof!
My cricket chirps against thy mandolin.
Hush, call no echo up in further proof
Of desolation! there's a voice within
That weeps . . . as thou must sing . . . alone,
aloof*

Karl Weigl
(1881-1949)

1 Consolation

*The linden's scent is unfading.
Be not afraid.
For though shalt pass
And of their life and thee
Shall nothing here remain, no trace be over.*

*But summer still shall have her lighted days
And in her sweet enchanting linden breath
Shall still the struggling human heart find
refuge.*

*Whence comest thou?
How long shalt thou yet stay?
What art thou then?*

2 Sommernachmittag text by Vally Weigl

Das Kindlein schläft im Garten
Nichts stört die süße Ruh.,
Kein Windhauch weht,
Kein Blättlein fällt,
Grasmücklein bei ihm Wache halt
Und Grillchen zirpt dazu.

Die kleinen Vöglein warten,
Daß unser Kind erwacht.
Die Blümlein auch
Sie atmen kaum,
Nur leise rauscht's im Apfelbaum
Und still die Sonne lacht.

Aus vielen kleinen zarten
Mittsommerfäden spinnt
Sie Leiterlein gar licht und fein,
D'rauf schweben tausend Engelein,
Die hüten unser Kind.

3 Regenlied, text by Klaus Groth

Regen, Regen braus',
Wir sitzen warm zuhaus.
Die Vöglein an den Ast sich kauern
Die Kühe steh'n am Wall und schauern.

Regen, Regen saus',
Hernieder auf das Haus.
Ein Wasserstrahl stürzt von dem Dach
Und aus der Esche träuft's gemach.

Regen, regen roll',
Bis alle gräben voll,
Dann laß die Wolken weiterzieh'n,
Die liebe Sonne wieder glüh'n.

2 Summer Afternoon

*The baby in the garden
Sleeps peacefully and well.
No falling leaf,
Nor sighing wind,
Disturbs his sweetly resting mind,
The cricket's song does swell.*

*The birds await their pleasure,
Our little sleeping child.
The flow'rs are silent
And the bee,
All silent is the apple tree,
The sun shines warm and mild.*

*All spun from floating gossamer
And sun rays light and steep
Appears a ladder wond'rous fine
On which a thousand angels climb
And guard our child asleep.*

3 Rain Song

*Pitter, patter, pour
While we sit warm indoor!
The cows seek shelter from the shower
The birds sit on the branch and cower.*

*Pitter, patter, rain,
With all your might and main!
A stream comes pouring off the roof
While we sit here in warmth aloof.*

*Pitter, patter, fall,
Till streams are torrents all!
Then clouds disperse and skies be clear
And let the friendly sun appear.*

4 Ave Maria, text by Rudolf List

In goldroten Abendgluten
Hab ich dich geschaut, Maria,
Im Wolkenpalast
Der auf den Bergen sich staut,
Aus hohen, sonnenlichten Mauern.

Die Vöglein sind froh und laut,
Auf reifen Feldern beten die Bauern
Wenn in den Lüften ein Aveklang
Sich sanft seine Wiege baut.

Ein Blühen wird mir da im Grund des Herzens
Und es spricht der Mund,
Indes mein Auge trunken schaut:
Ave Maria.

5 Einladung zur Martinsgans, text from *Des Knaben Wunderhorn*

Wenn der heil'ge Sankt Martin
Will der Bischofsehr' entflieh'n
Sitzt er in dem Gänsestall,
Niemand find't ihn überall,
Bis der Gänse groß Geschrei
Seine Sucher ruft herbei.

Nun dieweil das Gick-Gacks Lied
Diesen heil'gen Mann verriet,
Dafür tat am Martinstag
Man den Gänsen diese Plag',
Daß ein strenges Todesrecht
Geh'n muß über ihr Geschlecht.

Drum wie billig halten auch
Diesen alten Martinsbrauch
Lachen fein zu diesem Fest
Uns're allerliebsten Gäst'
Auf die Martinsgänselein ein
Bei Musik und kühlem Wein!

*In golden evening twilight
I have seen thee, Virgin Mary,
In a palace of cloud,
Starting out of mountain tops,
With gleaming walls, all bright with sunlight.*

*Now merrily sing the birds,
Rejoice the peasants in their ripe cornfields
And in the air floats the sound of bells
Soft pealing a lullaby.*

*Now blooms my heart within me,
My tongue will speak the ecstasy of my heart
My eyes and ears together gaze:
Ave Maria.*

5 Invitation for Supper at Martinmas

*At our feast of Martinmas
We recall what came to pass
When saint Martin seeking peace
Hid himself among the geese,
Till their furious quack quack quack
Brought his seekers on his track.*

*Now on this our Martin's day
(since the geese did give away
good Saint Martin where he hid)
to our table you are bid,
for by judgment stern and just
geese on this day perish must.*

*To this custom hold we true
So we ask today that you
Your, our dearest welcome guest
Join us in Saint Martin's feast.
We have geese well cooked and fine,
Music, mirth and good red wine!*

1 Eventide

'Tis just a little mound of earth,
a little hallowed sod
which at the very time of birth
is preordained by God.

And though its symbol mute and sad
remains my memory,
I thank God that I even had
The hours to cherish thee.

For here you sleep my sweet my own,
And wait for eventide,
When I will come to you alone
To rest forever by your side.
Sleep, my sweet!

2 In the Train

Like huge white tents against the cloudless
sky,
The snowcapped sentinels are standing by,
The very ones that you and I
Gazed at with admiring eye.

Across wide gully, then towering peak
An azure sky with fleecy streak.
How well you loved these things to see,
Rousing, sitting along side of me.

The rolling hills, the wild terrain,
The cattle grazing cross the plain,
The little house down yonder lane,
The flickering light through window pane,

The flower strewn field with violet,
The hurrying, gushing rivulet,
The painted sky when sun has set,
Then twilight shadows silhouette.

And in the far off place you dwell,
No earthly being can mar the spell
Of all these things you loved so well
Yes, all these things we loved so well.

3 Spring

My beloved, spring is here
With colour bloom and song,
And my heart is yearning, dear,
All the live day long.

Birds have weaned their little brood,
And they love and bill and coo,
Stirring winds with gentle moods
Are calling you.

Little buds are peeping
through their tiny nest
And all the fragrant blossoms too
Are doing their sweetest best.

The robin struts across the lawn
And looks quite handsomely,
Whilst in the early morn
He sings so plaintively.

The branches full of shining green,
Pink rosebuds, white and red
Everywhere can now be seen
To nod their sleepy heads.

So come my dear, come with me,
Hand in hand we'll go
To greet the spring so tenderly,
The spring we both love so.

4 Farewell

Goodbye my sweet, goodbye,
Until we meet again in some far distant land,
Where you and I shall know no pain
To journey hand in hand.

Where sorrow and grief are never known
And all good things endure,
Together you and I, my own,
Will see Gods vision sure.

The Ellipse (1954-59)

1 Da oben auf dem Berge (from Des Knaben Wunderhorn)

Da oben auf dem Berge,
Da rauscht der Wind,
Da sitzt Maria und wieget ihr Kind.
Sie wiegt es mit ihrer schneeweißen Hand,
Dazu braucht sie kein Wiegenband.

3 Feldeinwärts flog ein Vögelein (Ludwig Tieck)

Feldeinwärts flog ein Vögelein
Und sang im muntern Sonnenschein
Mit süßem wunderbarem Ton Ade!
Ich fliege nun davon.
Weit! Weit! Reis ich noch heut!

5 The Trysting Tree (James Devaney)

Something is gone from the hillsides
A light, a loveliness,
Where we three whispered alone on eventides
My love and I and the Trysting tree.

Do you remember our pale halfmoon
Our late cuckoo on the flat below.
The plans and dreams of our hearts in tune
Ah love, that loveliest things must go.

The loving seed that you have sown
Will grow and flourish on
And all the dreams that you have known
Will come true, my dearest one.

Goodbye, my sweet, goodbye.

Georg Tintner
(1917-1999)

1 *Up there on that mountain*

*Up there on that mountain
The wind is rustling,
There sits Maria and cradles her child
She cradles the child with her snowwhite hand,
For that she needs no cradle ribbon.*

3 *Towards the field flew a little bird*

*Towards the field flew a little bird
And sang in the bright sunshine
With a sweet, wonderful tone Farewell!
I am now flying away.
Far! Far! I travel today!*

I come uneager across the grass
Where joy was want to outhasten me.
Long we commune but now alas,
Only I and the Trysting tree.

Lettres de Westerbork (1993), words by Etty Hillesum

Olivier Greif
(1950-2000)

1 On vit ici dans une misère indescriptible.
Dans les grandes baraques, on vit vraiment
comme des rats dans un égout.
On voit beaucoup d'enfants mourir faute
de soins. La semaine dernière nous est arrivé
en pleine nuit un convoi de prisonniers.
Visages cireux et diaphanes.
Jamais je n'ai vu autant que sette nuit –
La d'épuisement et de fatigue des visages
humains. Au petit matin, on les a entassés
dans les wagons de marchandises. (3 juillet
1943)

1 One lives here in indescribable destitution.
*In the large sheds one truly lives like rats in a
sewer. One sees many children die for lack of
treatment. Last week, in the middle of the
night, there arrived a convoy of prisoners.
Faces waxen and translucent.
Never have I seen as much exhaustion and fa-
tigue on human faces as on that night. In the
early morning they packed them into goods
trucks. (July 3, 1943)*

Save me, o God, by thy name,
And judge me by thy strength.
Hear my prayer, o God,
Give ear to the words of my mouth.
For strangers are risen up against me
And oppressors seek after my soul.
(Psalm 54)

2 Ce sont des temps d'effroi, mon Dieu.
Cette nuit, pour la première fois, je suis
restée éveillée dans le noir, les yeux brûlants,
Des images de souffrance humaine défilant
Sans arrêt devant moi. J'ai déjà subi mill morts
Dans mille camps de concentration...
(29 juin 1942)

2 These are times of terror, my God.
*Last night for the first time I stayed awake in
the dark, eyes burning, images of human
suffering passing in front of me. I have already
suffered a thousand deaths in a thousand
concentration camps.....
(June 29, 1942)*

My God, why hast thou forsaken me?
Why art thou so far from helping me
And from the words of my roaring?
O my God, I cry in the daytime,
But thou hearest not;
And in the night season, and am not silent.
Unto thee will I cry, O Lord my rock;

Be not silent to me.
Lest, if thou be silent to me,
I become like them who go down into the pit.
(Psalm 22)

3 Mon Dieu, quand je me tiens dans un coin
du camp, les pieds plantés dans la terre,
les yeux levés vers ton ciel, j'ai parfois le visage
inondé de larmes. Le soir aussi, lorsque
couchée
dans mon lit je me recueille en toi, mon Dieu,
des larmes de gratitude m'inondent parfois
le visage, e c'est ma prière ...
(18 août 1943)

*3 My God, when I stand in a corner of the
camp, my feet planted in your earth, my eyes
raised to your heaven, I have at times a face
flooded in tears. In the evening too, when lying
in my bed I meditate on you, my God, tears of
gratitude at times flood my face, and it is my
prayer....
(August 18, 1943)*

O God, hear my cry,
O God, attend unto my prayer.
Hear my prayer, O Lord,
And let my cry come unto thee.
(Psalm 61)

Translation by Sonja Nerdrum

The Leaden and the Golden Echo op 61 (1944)

Egon Wellesz
(1885-1974)

The Leaden Echo

How to kéep—is there ány any, is there none such, nowhere known some, bow or brooch or
braid or brace, láce, latch or catch or key to keep
Back beauty, keep it, beauty, beauty, beauty, ... from vanishing away?
Ó is there no frowning of these wrinkles, rankéd wrinkles deep,
Dówn? no waving off of these most mournful messengers, still messengers, sad and stealing
messengers of grey?
No there's none, there's none, O no there's none,
Nor can you long be, what you now are, called fair,
Do what you may do, what, do what you may,
And wisdom is early to despair:
Be beginning; since, no, nothing can be done
To keep at bay
Age and age's evils, hoar hair,
Ruck and wrinkle, drooping, dying, death's worst, winding sheets, tombs and worms and
tumbling to decay;
So be beginning, be beginning to despair.
O there's none; no no no there's none:
Be beginning to despair, to despair,
Despair, despair, despair, despair.

The Golden Echo

Spare!

There is one, yes I have one (Hush there!);

Only not within seeing of the sun,

Not within the singeing of the strong sun,

Tall sun's tingeing, or treacherous the tainting of the earth's air,

Somewhere elsewhere there is ah well where! one,

Oné. Yes I can tell such a key, I do know such a place,

Where whatever's prized and passes of us, everything that's fresh and fast flying of us, seems
to us sweet of us and swiftly away with, done away with, undone,

Undone, done with, soon done with, and yet dearly and dangerously sweet

Of us, the wimpled-water-dimpled, not-by-morning-matched face,

The flower of beauty, fleece of beauty, too too apt to, ah! to fleet,

Never fleets móre, fastened with the tenderest truth

To its own best being and its loveliness of youth: it is an everlastingness of, O it is an all youth!

Come then, your ways and airs and looks, locks, maiden gear, gallantry and gaiety and grace,

Winning ways, airs innocent, maiden manners, sweet looks, loose locks, long locks, lovelocks,

gaygear, going gallant, girlgrace—

Resign them, sign them, seal them, send them, motion them with breath,

And with sighs soaring, soaring síghs deliver

Them; beauty-in-the-ghost, deliver it, early now, long before death

Give beauty back, beauty, beauty, beauty, back to God, beauty's self and beauty's giver.

See; not a hair is, not an eyelash, not the least lash lost; every hair

Is, hair of the head, numbered.

Nay, what we had lighthanded left in surly the mere mould

Will have waked and have waxed and have walked with the wind what while we slept,

This side, that side hurling a heavyheaded hundredfold

What while we, while we slumbered.

O then, weary then why

When the thing we freely fórfeit is kept with fonder a care,

Fonder a care kept than we could have kept it, kept

Far with fonder a care (and we, we should have lost it) finer, fonder

A care kept.—Where kept? Do but tell us where kept, where.—

Yonder.—What high as that! We follow, now we follow.—Yonder, yes yonder, yonder,

Yonder.

Louis Fima

After a degree in musicology at the Sorbonne, Louis Fima was awarded first prize for viola and for chamber music at the Conservatoire National Supérieur de Musique (CNSM) in Paris, before continuing his studies at Yale University.

For more than ten years he has been associated with the Inter-Contemporary Ensemble and French National Theatre La Comédie Française as an invited artist for performances and recordings. Violist of the Razumowsky Quartet, he founded the Brahms Sextet in 1985 and, subsequently, the Arpeggione Quartet in 1987, receiving international acclaim and awards.

Louis maintains an intensive teaching career as professor of viola in Paris, at the Conservatoire à Rayonnement Régional (CRR) and the Jacques Ibert Conservatory, and has been teaching in ProQuartet-CEMC since 1994. We are grateful to Louis for teaching a masterclass over the last three days as part of the exchange with Pro Quartet Paris made possible by the ESTHER project.

Céline Laly

Finalist in the Concurso Internacional de Canto Montserrat Caballé 2011 in Zaragoza (Spain), soprano Céline Laly completed two diplomas at the Paris Conservatoire, in singing and chamber music. She has participated in masterclasses with Montserrat Caballe, Thomas Quasthoff, Marjana Lipovsek, Luciana d'Intino, Renata Scotto, Yvonne Minton and Ann Murray.

On stage she has performed the roles of Alcina (Handel's *Alcina*), Rosina (Rossini's *Il Barbiere di Siviglia*), Zerlina (Mozart's *Don Giovanni*), Micaela (Bizet's *Carmen*), Stella (Viardot's *Le dernier sorcier*), and worked with directors J-L Pichon (Opéra de Marseille, Opéra d'Avignon), E Cordoliani (CNSMDP – Cité de la Musique), P Thirion-Vallet and O Achard. She premiered the role of Pauline in a French tour of *Pierre-la-Tignasse*, (from *Der Struwwelpeter* by H Hoffmann).

On the concert platform, she has given recitals in France (Saint-Etienne Opera), and Italy (Teatro di Vicenza, Bomarzo, Bassano Romano). She has performed the role of Varvara in Janáček's *Kátia Kabanová* at the Théâtre des Bouffes du Nord in Paris, a production that was awarded the Grand Prix du Syndicat de la critique 2012 for best operatic production of the year.

Keen to promote less performed repertoire in alternative ways, she created the company Le Vieil or de la dernière syllable with whom she initiated the Voyages de Pierre Loti and Mémoires d'un cancre projects. She is also regularly invited to the Darpana Academy of Performing Arts (Ahmedabad, India), to promote classical western repertoire in India and works with choreographer Mallika Sarabhai as part of the Roario Duet (voice and guitar).

Park Quartet

Eunsley Park *violin* | John Garner *violin* | Marie Schreer *viola* | Ariana Kashefi *cello*

Park Quartet formed at the Royal College of Music in September 2009. The quartet has performed extensively in concerts for the college, including in the Amaryllis Fleming Concert Hall, the Britten Theatre (where they performed for the British-EU Society's Diamond Jubilee Celebrations), and as part of the Chamber Spotlight series. They were also involved in the Philharmonia's festival 'Infernal Dance: Inside the World of Béla Bartók', which culminated in a performance of Dohnányi's Piano Quintet. They performed Maconchy's String Quartet no 5 as part of the 'Music for Olympic Years'. Other projects have included collaborations with high-profile artists including Stewart Copeland and a Proms Plus broadcast for BBC Radio 3.

In 2012, the quartet was artist-in-residence at the fifth 'Combret sur Rance' music festival in France. The Park Quartet has received coaching from the Chilingirian, Carducci, Cavaleri and Sacconi Quartets, Simon Rowland-Jones, Melissa Phelps, Berent Korfker, Mark Messenger, Louis Firma and Heime Müller.

Gémeaux Quartett

Yu Zhuang *violin* | Manuel Oswald *violin* | Sylvia Zucker *viola* | Matthijs Broersma *cello*

Representing four different nations, the Gémeaux Quartett is one of the leading ensembles of its generation. Earlier this year the Quartet won 2nd Prize in both the International "Franz Schubert and Modern Music" Competition in Graz and the International "Joseph Haydn Chamber Music" Competition in Vienna.

The quartet has a busy concert schedule, recently including performances at the Philharmonie Berlin, KKL in Lucerne, Opera Bastille in Paris, Tonhalle in Zürich, Wigmore Hall and at the Philharmonie in Köln, as well as festivals in Lucerne, Rheingau Heidelberg and Davos.

The quartet was formed in 2003 at the Music Academy in Basel where they studied with Walter Levin and Sebastian Hamann. On the record label GENUIN, the Gémeaux Quartett released the first recording of the two string quartets and the string trio by Pierre-Dominique Ponnelle. We are delighted to welcome the Gémeaux Quartett to the RCM on the occasion of this co-production with ProQuartet Paris, where they have been nurtured for many years and performed on 10 April alongside the RCM Park Quartet.

Matteo Quartet

Molly Cockburn *violin* | Elaine Ambridge *violin* | Alison Jane D'Souza *viola* | George Hoult *cello*

The Matteo Quartet formed in November 2012 at the Royal College of Music, and in February 2013 the quartet was selected to represent the RCM at the Wigmore Hall National Youth String Quartet Weekend in Manchester where they gave their debut performance and received coaching from Christoph Richter, Mark Messenger, Pavel Fischer, Nicholas Jones and Thomas Riebl. Since then the quartet have given a recital at St Sepulchre's church in London, and collaborated with the singer songwriter 'The Little Unsaid', with whom they will give a series of UK performances later this year, as well as appearing on his forthcoming album.

Prior to meeting at the RCM, the members also studied at the RAM, RNCM and Chetham's School of Music, and they have given performances at Wigmore Hall, Royal Festival Hall, Mendelssohn on Mull Festival, Lake District Summer Music Festival and the Sibelius Academy.

Anna Rajah

Anna Rajah is a first year student in the RCM Opera School studying with Timothy Evans Jones and is a Fishmongers Company Scholar and a Samling Scholar. She recently achieved a distinction for her M(Perf) at the RCM and completed her undergraduate studies at the Guildhall School of Music and Drama. Anna has sung in masterclasses with Susan Bullock, Roger Vignoles, Graham Johnson, Janis Kelly and Felicity Palmer.

Anna was also the first soprano for the RCM's collaboration with English Touring Opera in their production of Buxtehude's *Membra Jesu Nostri*. Operatic roles have included Barbarina for RCM's production of *Le nozze di Figaro*, Pepik, Owl and the Frog in *The Cunning Little Vixen* with Ryedale Festival Opera and Queen of the Night in London Youth Opera's production of *The Magic Flute*. Solo Oratorio work has included Poulenc's *Gloria*, Bernstein's *Chichester Psalms*, Handel's *Dixit Dominus*, Scarlatti's *Laudate Pueri* and Bach's *Magnificat*. Anna looks forward to singing a recital at the Royal Albert Hall.

Luke Williams

Luke Williams is a Levesley Scholar on the RCM International Opera School and is grateful to Peter Miller for his generous support. After initially qualifying as a nurse he became a postgraduate scholar at the RCM studying first with Peter Savidge and later with Russell Smythe. His principal roles have included Puck, *A Midsummer Night's Dream* (RCM), Barone, *La Traviata*, Title Role in *Eugene Onegin* (Suffolk Opera), Sid, *Albert Herring* and Demetrius *A Midsummer Night's Dream* (Co-Opera Company).

He has been a soloist in recent RCM concerts performing the music of Jonathan Dove and the ostracised composer Hans Gal, and looks forward to performing Poulenc's song cycle *Tel Jour Telle Nuit* in a 50-year anniversary concert of the composers' death in January 2013. He has sung the roles of Liberto/Littore in Monteverdi's *L'incoronazione di Poppea* (RCM) and the title role in Handel's *Imeneo* (RCM) as part of the London Handel festival in March 2013.

Katie Coventry

Katie Coventry is Mezzo-Soprano from Perth and is studying on the Graduate Diploma course at the Royal College of Music with Tim Evans-Jones. She is generously supported by a Douglas and Hilda Simmonds Award. Katie graduated from Royal Holloway, University of London in July with First Class Honours in History and Music and was also awarded the Alice Dougherty Chaplin Prize for excellence in a solo recital. Recent roles include Le Prince Charmant, Cendrillon and Micah, Samson (Opera Holloway). Whilst at University Katie also sang for the Royal Holloway Chapel Choir and is a member of Dieci Voices, Caledonian Voices and Laudibus. In masterclasses she has worked with Dame Felicity Lott and Janis Kelly.

Molly Cockburn

Molly Cockburn is currently in her third year at the Royal College of Music as an RCM Foundation Scholar supported by a Douglas and Hilda Simmonds Award, studying with Jan Repko. She studied as a 6th-former at Chetham's School of Music, where she won the Concerto Prize, and led both the Symphony and Chamber Orchestras.

Molly has performed concertos with the Junior RNCM Chamber Orchestra, Sheffield Chamber Orchestra, Chetham's Symphony Orchestra, Blackpool Symphony Orchestra, Hallam Sinfonia, and the Eastbourne Symphony Orchestra.

In 2008 she reached the string semi-finals of the BBC Young Musician of the Year Competition, and she was recently awarded the prize for the best interpretation of a contemporary piece at the 2011 Ginette Neveu International Violin Competition in Avignon. Molly plays on an early 18th century Venetian violin by Matteo Goffriller kindly loaned by the Royal College of Music, as well as a fine contemporary Carlo Bergonzi copy by Neil Értz.

George Hoult

George Hoult is currently studying for a Masters in Performance at the Royal College of Music, where he learns with Melissa Phelps. In 2004 he joined the RNCM Junior School to learn with Chris Hoyle and then went on to study as an undergraduate at the RNCM, graduating in 2012 with a 1st class BMus (Hons). As a soloist, George won 1st prize in the national final of the the 2012 Lions European Music Competition for cello.

George is an avid chamber musician and has made many appearances at the annual RNCM Chamber Music Festival, as well as performing at Wigmore Hall and the Sibelius Academy, Helsinki. He was principal cellist in various RNCM orchestras, and has performed with the BBC Philharmonic after winning a place on their Professional Experience Scheme. George was selected as a Britten-Pears Young Artist in 2011, through which he has performed with the Aldeburgh World Orchestra under Sir Mark Elder at the Concertgebouw and the BBC Proms. George is an RCM scholar generously supported by a John Lewis award. He is also very thankful to the Countess of Munster Trust, the Kathleen Trust and the Split Infinitive trust for supporting his postgraduate studies.

Adrian Somogyi

Adrian Somogyi, 25, was born and raised in Hungary. He began studying clarinet with Istvan Hortobagyi and Klara Gyarmati. In 2005 he joined the Ernst von Dohnanyi Conservatory of Music, Veszprem and then continued his studies at the Franz Liszt Academy of Music, Budapest. Currently in his second year at the Royal College of Music, receiving the Leverhulme Postgraduate Studentship, he is taught by Timothy Lines, Barnaby Robson and Michael Collins.

In January 2012, Adrian played the Prokofiev Quintet at the Festival Hall, as part of the LPO's Prokofiev Festival. He has a passion for contemporary music and has performed many times with Csaba Klenyán. Adrian has recorded a contemporary chamber piece for the National Hungarian Radio, once again, with Csaba Klenyán. Adrian has performed, under the direction of Tim Lines, as part of the New Perspectives ensemble in Canterbury and at the RCM. Recently, Adrian has played the Hans Gal Clarinet Quintet at the Schwerin Music Festival, Germany.

Emas Au

Emas Au is currently a postgraduate student at the Royal College of Music, studying piano accompaniment with Roger Vignoles, John Blakely and Kathron Sturrock. She holds an RCM Foundation Scholarship, supported by a Somers-Mountfort Award. Performance highlights include collaborations with London Philharmonic Orchestra's project conducted by Vladimir Jurowski, Philharmonia Orchestra's project, Parry Orchestra with Robert Hodge, Les Voix Nouvelles with Jean-Louis Gosselin, Philharmonia Britannica with Peter Fender, London Youth Opera with Joseph Samir Ramadan, Fulham Opera with Benjamin Woodward, Opera at Bearwood, RCM Symphony Orchestra with Paul Daniel, RCM Philharmonic Orchestra with Peter Stark, RCM Opera Orchestra with Gerry Cornelius, RCM Swing Band by Mark Armstrong, RCM Brass Ensemble by Nigel Black and RCM Musical Theatre with Edward Bell.

Emas has given solo, accompanying and conducting performances in United Kingdom, Finland, Singapore, China, Macau and Hong Kong. Apart from classical music, she also performs in jazz and pop gigs, at the same time composes and arranges music. She is also an amateur player of cello, recorder, and organ, also an amateur singer.

Turangalîla

7.30pm | Thursday 23 May 2013 | Royal Festival Hall

RCM Symphony Orchestra

Thierry Fischer conductor

Stefan Stroissnig piano

Cynthia Millar ondes martenot

Messiaen Turangalîla-Symphonie

We're delighted to announce that the RCM Symphony Orchestra has been invited to the Royal Festival Hall to perform one of the truly great orchestral works of the 20th century.

Since its premiere after the Second World War, Messiaen's extraordinary masterpiece *Turangalîla* has acquired a cult following among audiences drawn to its ecstatic harmonies, soaring melodies, opulent orchestrations and intense emotional power.

If you've never experienced this utterly extraordinary work live, then this is the time to do it.

Part of the Southbank Centre's year-long festival 'The Rest is Noise' which is inspired by Alex Ross' book.

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