



PLG

PARK LANE GROUP

creating opportunity for young musicians

Registered Charity No. 252205

www.parklanegroup.co.uk



FREE!
20-Page
Programme

PLG YOUNG ARTISTS AT **WIGMORE HALL 2011/12**



Director: John Gilhooly

MONDAYS

5 DECEMBER / 13 FEBRUARY

12 MARCH / 25 JUNE

at 7.30 each night

Part of The Monday Platform Series

16 APRIL at 7.30

Final Concert of the Future Classics Tour



PLG

PARK LANE GROUP

creating opportunity for young musicians

Director: John Woolf

THE PARK LANE GROUP

The free use of Park Lane House, 45 Park Lane, London W1 led to the founding of the Park Lane Group in 1956 with the principal aims of providing a prominent central London platform for highly talented young artists and for presenting events of special interest.

This policy of creative opportunity has been continued for 55 seasons with excellent results, presenting well over 1,900 young artists over the years. A substantial proportion have since achieved major international and national careers.

The success of these fine artists, their recognition in perceptive press reviews, plus the PLG's adventurous and imaginative programming, has established the PLG as a leading platform for young and outstanding talent.

"... served up by the freshest of young professional talent ... versatility and enterprise ... youthful exuberance"

THE TIMES

The brilliant artists in the PLG Wigmore Hall concerts have all performed with great success in the PLG Young Artists New Year Series, the choice for which is made after a rigorous audition and selection process. In the five concerts between 5 December and 25 June, two sets of artists appear in five imaginative and stimulating programmes.

If you wish to give extra support to these concerts, please consider joining the PLG Friends as an individual or as a corporate member. You will be most welcome. and there are good benefits.

PLG

T: 020 7255 1025

Email: arts@parklanegroup.co.uk

Website: www.parklanegroup.co.uk

The PLG acknowledges with gratitude the help and support of the Bernarr Rainbow Trust, Berners Trust, Delius Trust, Ludgate Trust of the Musicians Benevolent Fund, RVW Trust Fund, Tim Brandt Trust, Zochonis Charitable Trust, PLG Friends and many others.

WIGMORE HALL BOX OFFICE TEL: 020 7935 2141 | WWW.WIGMORE-HALL.ORG.UK



MONDAY 5 DECEMBER at 7.30

Cellophony

8 cellos

Richard Birchall

Pau Codina

Ashok Klouda

John Myerscough

Matthijs Broersma

Renoud Ford

Bart Lafolette

Ella Rundle

Jessica Zhu solo piano



An ensemble of eight award-winning cellists, including two PLG YA Alumni, **Cellophony** performed with great success in the PLG Young Artists New Year Series 2011. THE TIMES: "... a bold and brilliant bunch ... They even made Boulez sound like fun ... sensuously and scintillatingly delivered ... the pulsating momentum of Berio's Korot ..." THE GUARDIAN: "... thrilling to hear when played with this kind of precision and sensitivity ..." FINANCIAL TIMES: "... Berio's Korot was a breathtaking essay ... quite an evening."

Jessica Zhu is Chinese-American from Houston, Texas, who aged 20 had already won a host of important prizes in America before coming to study at the Guildhall School of Music & Drama. Earlier this year, she won first prize at the Hasting International Piano Competition and performed dazzlingly and with outstanding success in the PLG New Year Series.

Schubert

Berio

Haydn

Liszt

Three Songs from Schwanengesang, D.957 (1838-39)

Korot (1998)

Piano Sonata in E flat major, Hob. XVI/49 (1794)

Vallée d' Obermann from Années de pèlerinage:

Première année Suisse, S160 No. 6 (1848-54)

Rachmaninov

Falla

Wagner

Bach

Irving Berlin

Wieniawski

Variations on a Theme of Corelli, Op. 42 (1931)

Fantasia Baetica (1919)

Prelude to Tristan & Isolde (1886)

Two Preludes from The Well-Tempered Clavier, BWV 846 (1722)

I'm Dreaming of a White Christmas (1940)

Scherzo-Tarantella, Op. 16 (1857)

Music of song and dance: the sound of eight cellos in close harmony gives a new slant to some of Schubert's last songs and a seasonal offering by Irving Berlin, the all-time best seller which gave its name to the great Bing Crosby film. Korot is a subtle example of Berio's exploration of texture, "thrilling to hear" one critic wrote, as is the veritable apotheosis of the Tristan *Prelude*.

Different times and places are evoked with Haydn's grandest piano sonata and by the expansive meditation by Liszt on the eternal questions posed in Senancour's novel. Searching variations by Rachmaninov on the old Spanish *La Folia* are followed by even older Spanish flamenco gestures and tonality in Falla's solo piano masterpiece. And contrasts from three centuries complete the scintillating programme.

WIGMORE HALL BOX OFFICE TEL: 020 7935 2141 | WWW.WIGMORE-HALL.ORG.UK

MONDAY 13 FEBRUARY at 7.30

Tamsin Waley-Cohen

violin

Huw Watkins

piano

Alexander Soares

solo piano

Tamsin Waley-Cohen was Royal College of Music Player of the Year and has performed at major concert halls in the UK and Europe as well in the 2010 PLG Young Artists New Year Series. She gave an outstanding solo violin recital for the PLG in Wigmore Hall last season. THE TIMES: "... held us rapt with her daring and undaunted performances ..." THE STRAD: "... blisteringly fine reading ... played with a strength of feeling and expression ... impeccable command and agility ..."

Huw Watkins is a PLG Alumnus and one of this country's leading pianists.

Alexander Soares performed a wide-ranging programme with great success in the PLG New Year Series 2010. "fine pianism ... played the work as if it was in his blood." MUSIC WEB INTERNATIONAL

Mozart	Sonata in B flat for violin and piano, K454 (1784)
Beethoven	Sonata Op. 81a 'Les Adieux' (1809-10)
Kodály	Dances from Marosszék (1927)
Bartók	Piano Sonata, Sz80 (1926)
Schumann	Romances for violin and piano, Op. 94 (1849)
Poulenc	Sonata for violin and piano (1942-43)

Music imbued with personal connections: Mozart wrote his sonata for the beautiful young Regina Strinasacchi at speed and in an expression of sheer admiration, while Beethoven was inspired by the enforced departure from Vienna of his patron the Archduke Rudolf. Kodály got Bartók involved in field-research of folk music and its rhythmic verve and melodic pungency characterises the percussive sonata of 1927, so different from Kodály's almost contemporary *Marosszék Dances*.

The Schumann Romances, originally for oboe, were a product of the difficult years following the 1848 political upheavals. Poulenc composed his Sonata in Nazi-occupied France, and bravely dedicated it to Garcia Lorca, whose violent death is evoked in the tragic presto finale.



MONDAY 12 MARCH at 7.30

Cavaleri String Quartet

Anna Harpham violin Ann Beilby viola
Ciaran McCabe violin Rowena Calvert cello

Lakeside Piano Trio

Chihiro Ono violin
Vladimir Waltham cello
Prach Boondiskulchok piano

The **Cavaleri String Quartet** are originally from the Royal College of Music and have performed with stunning success in the PLG Young Artists New Year Series, the PLG Maxwell Davies Naxos String Quartet Concerts and outstandingly for the PLG in Wigmore Hall. EVENING STANDARD: "***** ... assurance and success ..." CLASSICAL SOURCE: "sensitive and assured ..."

The **Lakeside Piano Trio** was a prizewinner, finalist and semi-finalist in several international competitions, including the GSMD's Ivan Sutton Award for Chamber Music, and made a stunning Purcell Room début in the PLG Young Artists New Year Series last January.

Andrezj Panufnik Piano Trio, Op. 1 (1934/1945-77)
Mendelssohn String Quartet No. 2 in A minor,
Op. 13 (1827)

Alfred Schnittke String Quartet No. 3 (1983)
Ravel Piano Trio (1914)

Music of inherent seriousness: the ghosts of the late Beethoven quartets hover over Mendelssohn's Op. 13, which conveys all the excitement of a young man discovering them for the first time. Otherworldly music by Schnittke invokes Beethoven, Lassus, and his teacher, Shostakovich, whose allusive and elliptical late style he developed even further.

The Piano Trio of Panufnik, one of his first acknowledged works, composed in 1934 but destroyed during the Second World War and reconstructed from memory afterwards, finds a worthy partner in one of Ravel's finest and most intellectual works, dedicated to his counterpoint teacher, which pushes the trio medium to its technical limits.

MONDAY 16 APRIL at 7.30

FUTURE CLASSICS

Foreign & Colonial Investment Trust presents
PLG Artists in the Final Concert of their UK Tour: Harrogate, Edinburgh, Bristol, Guildford, London



Piatti String Quartet

Charlotte Scott violin David Wigram viola
Michael Trainor violin Jessie Ann Richardson cello

Clare Hammond solo piano

Since playing in the PLG Young Artists New Year Series 2010, the **Piatti String Quartet** have given magnificent performances for the PLG, including at Wigmore Hall. They were winners of the first St Martin-in-the-Fields Chamber Music Competition. **MUSICAL POINTERS:** "The Piattis played vibrantly." **THE TIMES:** "... poise, blended tone and general lustre ..."

Clare Hammond is a further example of high quality musicianship and technical ability. **CLASSICAL SOURCE:** "... scintillating pianism ... high octane account ... formidable articulation ... fairly brought the house down." Clare Hammond also gave a fine Wigmore Hall concert for the PLG last season.



Haydn String Quartet in C, Op. 76 No. 3 (Emperor) (1799)

Ravel Le Tombeau de Couperin (1913-17)

Ravel Menuet sur le nom d'Haydn (1909)

Satie Nos. 2 and 3 from Gnossiennes (1890)

Albeniz Evocación and Triana from Iberia (1909)

Debussy String Quartet, Op. 10 (1893)

Haydn's famous masterpiece, with its variations on the Emperor's Hymn, is a great example of his 68 quartets which earned him the title of "The Father of the String Quartet". Ravel's *Tombeau*, replete with delicate baroque dance forms, is one of many such *homages* to the past: neo-classicism which is a key element of Ravel's style. His tiny "Haydn" minuet takes the manner of the master and imprints it with a musical motif derived from his name.

Satie evokes a timeless past in his mysteriously entitled *Gnossiennes*, and Albeniz delves deep into the Spanish psyche evoking his native Seville, in his sometimes unbelievably virtuosic masterpiece, *Iberia*. Albeniz was hugely admired by Debussy with his colourful and original Quartet.

MONDAY 25 JUNE at 7.30

Fournier Piano Trio

Sulki Yu violin Pei-Jee Ng cello Chiao-Ying Chang piano

John Savournin baritone

James Young piano

The **Fournier Piano Trio**, with two PLG Alumni, performed in the PLG Young Artists New Year Series 2011. **CLASSICAL SOURCE:** "... all have awesome technical ability and highly attuned chamber antennae ... great conviction ... remarkably fresh and intuitive ... impressive ..."

John Savournin and **James Young** performed in the same series. **CLASSICAL SOURCE:** "... a real pleasure ... a strong attractive voice ... brought these pieces to vigorous life ... If that's star quality, Savournin's got it. So does his pianist, James Young."

Debussy Trois Mélodies (Verlaine) (1891)

Fauré Piano Trio in D minor, Op. 120 (1922-23)

Poulenc Chansons Gaillardes - 8 songs (1926)

Wolf Six songs from Mörike-Lieder (1888):
Er ist's; Der Tambour; Bei Einer Trauung;
Zur Warnung; Der Jäger; Abschied

Brahms Piano Trio No. 2 in C major, Op. 87

Music which challenges our sense of history: youthful Debussy jostles prettily with one of the last works of Fauré, a man considerably his senior who nevertheless outlived him and whose Op. 120 is the luminous product of total deafness. The irreverent *drolleries* of Poulenc contrast with Mörike settings produced in feverish excitement by Hugo Wolf, a man on the edge of madness who declared that Brahms "could never exult", a view splendidly exploded by the concentrated riches of the latter's Op. 87.



