



Soloist Natalie Clein to perform Schumann's Cello Concerto

Internationally acclaimed cellist, Natalie Clein has given recitals in Copenhagen, Vienna and Salzburg, as well as Tokyo, Seoul and New York.

She has partnered many of today's leading pianists, including: Julius Drake, Charles Owen, Wayne Marshall and Itamar Golan.

Graduating from the Royal College of Music, where she received a scholarship, Clein is also a former pupil of the cellist Heinrich Schiff.

She first came to prominence after winning the 'BBC Young Musician of the Year' award in 1994. Three years on, she made her concerto debut at The Proms, performing Haydn's Cello Concerto in C major with the National Youth Chamber Orchestra.

Since then, she has performed as a soloist with all of the UK's leading orchestras.

In 2005, she won the prestigious 'Classical Brit Award for Young British Performer,' and three years later was nominated in the 'Classical Brits. Best Female Artist' category.

Her recording credits include: Elgar's Cello Concerto (with the Royal Liverpool Philharmonic Orchestra), Brahms' Cello Sonatas, and Schubert's Arpeggione and 'The Romantic Cello.'

She is an avid chamber musician, much in demand as a recitalist and plays on the "Simpson" Guadagnini cello (from 1777). ■

Orchestral programme to conclude series in grand finale

BBC National Orchestra of Wales will bring the curtain down on the 70th anniversary season, in a concert to be recorded live for broadcast on Radio 3

BBC National Orchestra of Wales is one of several full orchestras maintained by the broadcaster. Based in Cardiff (where it is Orchestra-in-Residence at St David's Hall), the company performs throughout Wales, across the UK and internationally.

Its Principal Guest Conductor is Dutch born Jac van Steen, who directs the orchestra for our concert in Marlborough.

Weimar (the German National Theatre based in Weimar).

Our programme opens with a short piece – "Suite for Lady Caroline Lamb (Elegy for Viola and Orchestra)" by Richard Rodney Bennett.

The score was adapted by the composer from his soundtrack to the motion picture, which tells the story of



BBC National Orchestra of Wales

The 70th Season at a glance

The Sixteen

18 September 2011 at 7:30pm

Jack Liebeck

9 October 2011 at 7:30pm

Chilingirian Quartet

6 November 2011 at 7:30pm

East Meets West

15 January 2012 at 3:00pm

BBC National Orchestra of Wales

5 February 2012 at 3:00pm

Jac van Steen studied music theory and orchestral /choral conducting at the Brabants Conservatory of Music, in the Netherlands.

His professional associations have included numerous Music Director appointments, most notably with Nijmegen Bach Choir, Het Nationale Ballet (Amsterdam), and Neues Berliner Kammerorchester.

He also has had spells as Chief Conductor with the Nürnberger Symphoniker, and Music Director of the Neues Berliner Kammerorchester, as well as the twin institution Deutsche Nationaltheater and Staatskapelle

the heroine's ill-fated and obsessive love affair with poet Lord Byron.

The work is presented in two movements – scaling the heights and depths of emotional love, sometimes dreamy and nocturnal, at times passionate and troubled.

Then comes the main feature from the orchestra and soloist – Schumann's Cello Concerto in A minor.

The concerto was completed during a two week period in October 1850, following the composer's appointment

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as Music Director in the city of Düsseldorf. Sadly, it wasn't performed during his lifetime – receiving its première four years after his death, in June 1860.

Schumann famously abhorred audience applause before the end of his pieces, and this concerto is generally performed without pause between movements.

Soloist for this performance is the much cherished virtuoso cellist, Natalie Clein.

After the break, we resume with Dvořák's Symphony #7 in D minor.

Parallels have been drawn between this work and Brahms' fourth symphony. Both are characterised by the romantic style and premièred within six months of each other – the former in April 1885, the latter in October of the same year.

Dvořák began working on the piece in December of the preceding year soon after hearing and admiring Brahms' third symphony. It gave him the impetus to begin a new major work, and it was well timed, because he had earlier received an invitation from the London Philharmonic Society to write a new symphony.

Following one of his daily walks to the railway station, an idea occurred to him for a first subject for the piece. It would be the arrival of his countrymen from Budapest, to attend a musical evening in Prague in support of political protest by his compatriots. He resolved there and then that the symphony would reflect this struggle.

We can hear in the work, his personal struggle to reconcile the peaceful feelings of a simple countryman with an intense patriotism and a wish to see the Czech nation flourish.

Initial progress was rapid and within a month he had completed sketches for the first two movements. Writing to friends, he noted: "I am now busy with this symphony for London, and wherever I go I can think of nothing else. God grant that this Czech music will move the world!"

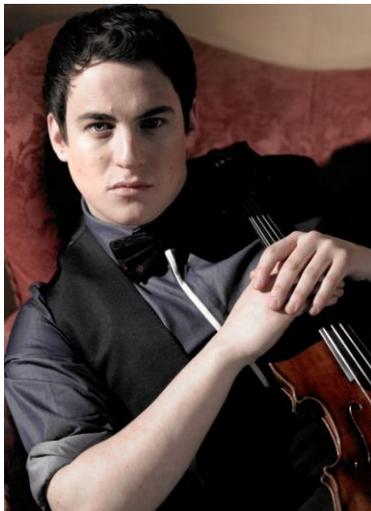
The second, slow movement is evocative of sadness, perhaps in reference to the death of his mother, though he wrote in a letter to a friend, "What is in my mind is Love, God, and my Fatherland."

Sketches for the third and fourth movements quickly followed – the latter hinting at the capacity of the Czech people to display stubborn resistance in the face of political oppression.

The symphony was completed on March 17th, opening in St James's Hall, London, a month later on April 22nd. ■

Duo delivers audience 'a classic'

'Classic' violin recitals of the 'old school' don't come along quite so often these days, so when they do it's something of a treat.



Jack Liebeck

Jack Liebeck is a violinist of excellent pedigree and the easy manner in which he delivers his musical ideas is quite

special. This recital however, was more than a violin recital; a better description might be duo recital, because his duo partner was the remarkable pianist Ana Maria Vera.

Vera is an exceptional musician – not only in shadowing, supporting and nurturing Liebeck's playing, but knowing when to take centre stage with her cultured, sophisticated and deliciously delicate touch.

The evening consisted of two sonatas, one by Brahms, one by Cesar Franck; and Bloch's stunning trilogy 'Baal Shem'. The Brahms was breathtakingly beautiful, and balance was judged to perfection; the Franck was brimming with passion and intensity, and the Bloch nestled in between, providing a totally different mood and colour.

The violinistic pyrotechnics came in Tchaikovsky's Valse Scherzo, where rubato, staccato and appassionato flowed. A true classic.

Philip Dukes (Artistic Director)

Hearts and voices soar on opening night in the College Chapel

To mark the occasion of the opening concert of the 70th anniversary series, we needed something truly special – and in the stunning performance in Chapel given by The Sixteen, we got just that!

The blend, depth of sound and tonal colour was judged to absolute perfection and the variety in choice of programme exploited these qualities to the full.

Harry Christophers was unavailable for this concert, and his place was taken by The Sixteen's Assistant Musical Director, Eamonn Dougan. Dougan is a quietly charismatic conductor and coaxes his singers with precision and clarity, be it in long seamless musical lines, perfect articulation, diction or ensemble.

The programme also allowed individuals from within the group to feature as

soloists – in this respect the Tippett Spirituals were particularly memorable.

The control of the intonation was also quite superb – not easy when a programme is completely unaccom-



The Sixteen

panied, but such is the total control and technical mastery of this group, it is hardly surprising.

A packed Chapel witnessed something special tonight, and in so doing created the perfect start to our celebration season.

Philip Dukes (Artistic Director)