
CONCERTS AT THE UNIVERSITY

Autumn - Winter 2016

Tuesday 4 October 2016

1.10pm

City of Edinburgh Methodist Church

George Kennaway · cello

Hannah Harnest · piano

Programme of works by **SAMUEL BARBER**,
MARIE DARE and **JOHN IRELAND**



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Cello Sonata in C minor Op. 6 (1932)

Samuel Barber (1910-1981)

Allegro ma non troppo
Adagio—Presto—Adagio
Allegro appassionato

Samuel Barber, a contemporary of Ives, Crumb, Copland, Bernstein, and Cage, was viewed as a conservative composer who did not embody the newly defined American style – unlike most of his contemporaries, he did not study with Boulanger in Paris. Nonetheless, Barber combined his American voice with European techniques and traditions. He was a prolific song composer, setting texts by European writers from Chekhov to Neruda. But Barber's music also speaks of a timeless America – the *Adagio for Strings* or *Knoxville Summer of 1915* belong to Americana like the Empire State Building or the cinnamon doughnut. The cello sonata was composed during a trip to Europe with his life-long friend the composer Menotti, and was dedicated to Barber's composition teacher Rosario Scalero – it was his last student composition. The 1933 première was given in New York by Orlando Cole with the composer (Cole was to record it in 1973). With Barber's *Music for a Scene from Shelley*, the sonata won a Pulitzer travel stipend and the Prix de Rome in 1935. It was his normal practice to work closely with the intended performers of his music, and in this case Orlando Cole was deeply involved with the work. The influence of Brahms's sonatas can be heard, unsurprisingly given that Scalero was particularly devoted to Brahms and Bach, but there are also distinctly American elements, such as the second movement's exuberant *presto* and the hymn-like piano writing in the *adagio* sections. Barber's sonata was the first substantial cello sonata by an American composer until the appearance of Elliott Carter's sonata in 1948, and was performed by many of the leading cellists of the time, including Silva, Salmond, Garbousova, and Piatigorsky.

Le lac (1927, published 1938)

Marie Dare (1902-1976)

Marie Dare was my teacher while I was at school in Edinburgh in the 1960s. Born in Fife, she studied cello at the Guildhall School of Music with, among others, W. H. Squire. She won the Guildhall gold medal in 1919 and two composition prizes, and went to Paris to study with Paul Bazelaire, while also studying composition with Benjamin Dale – she won a Society of Women Musicians prize with her Piano Trio. Her recital career, which took her to Vienna, Prague and Budapest, included an Aeolian Hall concert of her own compositions, in which she performed as both cellist and pianist. She took part in the first complete recording of the Schubert Quintet in 1925. After the war she became principal cellist of the Reid Orchestra,

and was for many years a member of the Scottish Trio. Unusually for a cellist, she became a proficient double bass player. She taught cello at the RSAMD (now the Royal Conservatoire of Scotland). She had great charm, but spoke with firm authority when teaching. 'Le lac' was written for a pupil at Winchester School who, she told me, had good technique but little imagination: 'And, George, it opened a door!' Rehearsals in her apartment in Marchmont were always a pleasure.

Cello Sonata in G minor (1923)

John Ireland (1879 -1962)

Moderato e sostenuto
Poco largamente – non troppo lento
Con moto e marcato

John Ireland was born near Manchester, and studied composition at the Royal College of Music under Stanford. At 17 he was appointed organist at Holy Trinity, Sloane Street and moved to St Luke's Church, Chelsea in 1904, and for a short while before the Second World War he was organist at a church in Guernsey. He retired to Sussex in 1953. Ireland taught composition at the RCM, where his students included Britten, Geoffrey Bush, and E.J. Moeran. Many of his works have connections with Sussex – the cello sonata was inspired by a Bronze Age site on the South Downs known as the Devil's Jumps. The sonata was premiered by Beatrice Harrison in 1924, who also played it in Salzburg. Two other early performers, who were both accompanied by the composer, were the German cellist and Manchester teacher Carl Fuchs, and the Spanish cellist Antonio Sala who made the first recording. The first movement contains a quotation from one of Ireland's songs, 'The Trellis', which expressed his deep feelings for his friend Arthur Miller, a Chelsea antiques dealer. As with much of Ireland's instrumental music, the sonata is mostly derived from the opening material and its harmonic language is quite dense at times – Ireland himself disliked performances that were too fast to appreciate this.

G.K.

George Kennaway is a cellist, conductor, teacher, and musicologist. Born in Edinburgh, he studied at the universities of Newcastle and Oxford, the Guildhall School of Music, and the University of Leeds. He studied the cello with Marie Dare, Valentine Orde, Michael Edmonds, and Christopher Bunting. He is now Visiting Research Fellow at the University of Huddersfield's Centre for Performance Research, and Visiting Research Fellow at the University of Leeds. In 2008-12 he was a post-doctoral researcher at the University of Leeds, investigating 19th-century annotated editions of string music. Before that, he was principal cello no. 2 in the Orchestra of Opera North for 28 years, having played regularly in the Scottish Chamber Orchestra and BBC Scottish Symphony Orchestra. He now regularly appears as a soloist and chamber music player, on modern, 19th-

century, and baroque cello. With David Milsom and Jonathan Gooin, he is a member of the Meiningen Ensemble, a chamber group which explores applications of historical research to the 19th-century repertoire. His book *Playing The Cello 1780-1930* (Ashgate) appeared in 2014, and he has published extensively in the field of historical performance. He has conducted orchestras in the UK, Russia, Uzbekistan, Kazakhstan, Italy, and Lithuania, and currently conducts the Harrogate Philharmonic Orchestra, the Sheffield Chamber Orchestra, and the Pennine Sinfonia. He has taught at the Royal Northern College of Music and the Lithuanian National Academy of Music. In 1985 he gave the Scottish première of the Weill cello sonata at the Reid School of Music.

German-American pianist **Hannah Harnest** has been educated at the Conservatoire Supérieur de Paris, and has been awarded a Masters in Solo piano performance from the Royal College of Music, London, as well as an MSc in Cultural Sociology from the London School of Economics. This summer she graduated with Distinction from the Royal Academy of Music, London, where she studied with Michael Dussek, Malcolm Martineau, and Ian Brown, and where she was awarded an MA in piano accompaniment, the Dip RAM (highest possible award from the Royal Academy), and the Christian Carpenter Prize for the best final recital in her year. Hannah is now working as a graduate studio assistant at the music department of the University of Edinburgh.

As a soloist, she has played with orchestras in Germany, Hungary, France, and Italy, giving performances in the Dohnányi Synagogue in Budapest, the Herkules Concert Hall in Munich, the Guiseppe Verdi Conservatory in Turin, and in the great auditorium of the UNESCO in Paris. As a chamber music partner and vocal accompanist, she has appeared at St. Martin in the Fields, the Wigmore Hall, Steinway Hall, the National Gallery, and St. James's Piccadilly in London, and in the Philharmonic Hall in Munich (concert broadcast live by the Bavarian State Radio - BR), and in the Forchheim Auditorium of the Center for Jewish History in New York.

Together with the baritone Samuel Berlad, with whom she recently recorded a CD of artsong, Hannah was invited to the live rounds of the International Wigmore Hall song competition in September 2015. She was also selected as a Britten-Pears Young Artist 2016, working with Bernarda Fink and Thomas Quasthoff at the Int. Aldeburgh Music Festival.

Having been invited to become a 'Young Steinway Artist' in March 2009, Hannah has received guidance, amongst others, from Roger Vignoles, Margo Garrett, Menahem Pressler, Émile Naoumoff (last disciple of Nadia Boulanger), Olivier Gardon, Stephen Bishop Kovacevich, Robert Levin, Vladimir Krainev, and Levon Chilingirian.

FORTHCOMING CONCERT:

Friday 7 October, 1.10pm, Reid Concert Hall. Dorien Schouten (organ)
Works by J.S. BACH, COELHO, M. PRAETORIUS and BERT MATTER
Admission Free