

Spotlight BBC Young Musician

Jaren Ziegler *viola*

Lynn Arnold *piano*

St Gregory's Church

Tuesday 09 July

Johann Sebastian Bach	'Prelude' and 'Allemande' from Cello Suite No. 6, BWV1012	13'
Max Bruch	Romance in F major Op. 85	7'
Louis Vierne	Le soir, Op. 5, No. 1	4'
Dobrinka Tabakova	Whispered Lullaby	5'
Johannes Brahms	Viola Sonata op. 120 no. 1 in F minor	21'

About the Programme

JS Bach Prelude and Allemande from Cello Suite No.6 BWV1012

Bach wrote his cello suites while he was Kapellmeister to Prince Leopold of Cothen. Most of Bach's pieces fell out of favour for some period of his lifetime. The cello suites suffered particularly from this through much of the 19th century. In 1890, Pablo Casals, aged 13 at the time, found a dog-eared copy of the suites in a secondhand bookshop in Barcelona. He worked on them privately for years and his eventual recording of them, finally brought Bach's cello music into the limelight after 200 years of neglect. The instrument that Bach had in mind when he composed Suite No 6, had five strings instead of the usual four, extending its range higher into the treble register. It was written in the key of D major but is transposed down a fifth, to G major, when played on the viola. The Prelude is a bouncy and cheerful movement which skips along in two-eight time and is followed by an atypical Allemande, which is more introvert and quiet. It is ornate and song-like and is especially expressive, constantly testing the players ability to extreme lengths with many virtuosic passage work.

Max Bruch Romance in F major Op. 85

This Romance belongs to a group of works composed between 1909 and 1911 for specific performers who were close to Bruch in various ways. Its dedicatee was the French violist Maurice Vieux who also gave the public premier the work. Like his contemporary Johannes Brahms, Bruch belonged to a school of composition that looked to expand genres established by Haydn, Mozart and Beethoven. The origin of the instrumental romance can be found in vocal ballads expressing extravagant and sentimental tales, and the genre found much popularity in the violin and cello schools of the 19th century.

The piece is written in a classic ABA ternary structure. After a brief two-bar introduction the solo viola enters with a lyrical theme reminiscent of his Scottish Fantasy, op. 46, for violin and orchestra. Bruch loved to use folk melodies as source material for his compositions, and the character of the first A-section is indeed folk-like, especially the second theme which is stated in double-stops by the solo viola. The B-section begins with the piano playing the theme initially stated by the solo line at the beginning of the piece. The solo viola, meanwhile, plays an obligato line above which

foreshadows the virtuosic passagework at the heart of the dramatic B-section. The stormy arpeggios and tremolando gradually give way to the lyrical sunlight of the second A-section.

Louis Vierne *Le soir*, Op. 5, No. 1

Louis Vierne is best known for his organ compositions: he was organist at Notre Dame de Paris from 1900 until his death in 1937. He was born almost blind, and this perhaps heightened his sensitivity towards musical impressions. He had an elegant, clean style of writing that respected form above all else. His harmonic language was romantically rich, but not as sentimental or theatrical as that of his early mentor Cesar Franck. Apart from his organ pieces he wrote a variety of chamber and vocal music. His Two Pieces Op. 5 for viola date from his last year as a student at the Paris Conservatoire and fit within the nineteenth-century tradition of pictorial miniatures. This short piece is one of a pair he wrote in 1894. In this first piece 'Le Soir' (the evening) in F major, tranquillity is evoked through the slow tempo and the viola's serene melodic lines.

Dobrinka Tabakova Whispered Lullaby

Whispered Lullaby is a short work for viola and piano that was composed in 2004, and first premiered in 2005. Tabakova says in her programme notes for this work that: "This musical sketch was inspired by a passage from Goethe's Faust, where The Spirits paint a nocturnal picture of a still lake reflecting a glistening full moon." The work is atmospheric and Tabakova's spacial awareness is reflective through this piece, which highlights the nocturnal elements in the programme notes. The beginning of the piece is based on an overtone technique that was developed by violist, Maxim Rysanov (who also premiered this piece in London, 2005). This technique gives the start of the work a slightly uneasy feel, which is then resolved by the ominous piano entry.

The dark woody timbre of the viola complements the lower range of the piano in a very magical way, which Tabakova utilises. To then change this she puts the viola's motif an octave up, which brings lots of colour to the texture and atmosphere. Both the viola and the piano parts are relatively simple, yet require much control and energy to fully show the emotional background of the music. The piano plays arpeggiated chords, whilst the viola holds high long notes, creating suspense within the work. The extensive ranges used on the viola creates so much colour, which in turn gives so much to the timbre and tonality. A short interlude by the viola as it creeps up to the top range, where the piano joins in to reiterate the recycled motif. This climax is certainly felt, as the viola and piano unify to play a short descending figure, to then end on the tonic chord. The delicate nature of this work is very emotive and the fade out at the end of the piece accentuates this.

Johannes Brahms Viola Sonata op. 120 no. 1 in F minor

Allegro Appassionato

Andante un poco adagio

Allegretto grazioso

Vivace

This sonata was originally written for clarinet and piano, one of the works that Brahms wrote towards the end of his life for the clarinettist Richard Mühlfeld and a firm friendship soon developed between the two men. The viola version was published at the same time as the original. The Sonata's opening Allegro, with a brief piano introduction, conveys a sense of gravity, but it continues with lyrical ideas illustrated by a yearning viola melody. A large number of distinct themes are introduced and developed until a calming sostenuto coda, in the major key, brings eventual rest. A pensive slow movement has a single main tune, first heard on the viola over a soft piano accompaniment. The dreamy mood is never broken, through to the final bars. A graceful intermezzo, with restrained animation, forms the third movement. In the manner of an Austrian ländler, it develops a certain vigour in its second theme, and a delicate central section exploits the viola's lower register. There is no diminution of energy in the final Vivace. Three chiming minims open the movement and turn up in various guises throughout the rondo structure with its chuckling theme.

In memory of **Jack and Dora Black**

Artist Biographies

Jaren Ziegler *viola*

In 2022 Jaren Ziegler won the BBC Young Musician Strings Final at age 16, becoming the first violist in the competition's history to do so. In the Grand Final, he performed the Walton Viola Concerto with the BBC Philharmonic conducted by Mark Wigglesworth. This led to invitations to perform solo recitals around the UK, such as at the Holywell Music Room, Oxford, Bath Festival, St George's Bristol, and Chiltern Arts Festival. In summer 2023 he performed Mozart Sinfonia Concertante with the London Mozart Players at St Jude's Proms, and attended the Verbier Festival Academy.

The 2023/24 season brings further solo engagements including a first appearance at Lammermuir Festival, and several concerto performances with the Northern Chamber Orchestra. Jaren was recently awarded First Prize in the Concerto Competition at the Junior Department of the Royal College of Music, Junior Academy Viola Prize and Bromsgrove Young Musicians' Platform and was the youngest participant in the 2021 Cecil Aronowitz International Viola Competition. He began playing the viola at age six and studies with Jacky Woods. He is a member of LGT Young Soloists, having toured internationally and recorded with them at Abbey Road Studios. Jaren is grateful to the Young Classical Artists Trust for their generous support in their aftercare scheme for BBC Young Musician finalists.

Lynn Arnold *piano*

Pianist Lynn Arnold is well-known for her collaborative musicianship and for her commitment to advocating and performing British music. Recognised for the breadth, scope and depth of colour of her interpretations, Lynn performs frequently both across the UK and internationally as a chamber musician, soloist and accompanist. Lynn was the Founder Director of the Butlers Marston Concert Society in 2009; since then she and the Society have brought outstanding chamber music to rural and online audiences.

A founding member of the Warwick Piano Trio, the Arnold Ensemble and the piano duet "Four Hands" with Charles Matthews, Lynn also collaborates with individual artists including Roderick Williams, Francesca Barritt and Peter Mallinson. Lynn has now recorded ten albums of British music, with the Tippett Quartet, as part of "Four Hands", and with Peter Mallinson for labels including Albion records, Convivium Records, Dutton Epoch, Meridian and Toccata Classics. Lynn has recently recorded a further album with Two Violas: Peter Mallinson & Matthias Wiesner.

An alumna of Cambridge University where she held a celebrated Instrumental Award, Lynn won much recognition in various competitions during her subsequent study at the Royal Academy of Music, not least the prestigious Sir Henry Richardson Award from the Musicians Benevolent Fund. A former Park Lane Group Young Artist, Lynn studied with Vanessa Latache, Michael Dussek and Patsy Toh.

Lynn is on the staff of the Royal Academy of Music, Junior Department and has coached chamber music at the Royal Birmingham Conservatoire. A member of the ABRSM grade examining panel, Lynn teaches a select number of pupils privately.