

Dinnae Fasch Yersel

Ensemble Marsyas

Antoine Torunczyk **Oboe**

Andreas Helm **Oboe**

Peter Whelan **Bassoon**

Sarah McMahon **Cello**

Alex McCartney **Lute / Theorbo**

Tom Foster **Harpsichord**

JOHANN FRIEDRICH FASCH (1688-1758)

Sonata in F for 2 oboes, bassoon and basso continuo

GEORGE FRIDERIC HANDEL (1685-1759)

Trio Sonata in g minor, HWV393

FASCH

Sonata in C for bassoon and basso continuo

JAN DISMAS ZELENKA (1679-1745)

Sonata No.5 for 2 oboes, bassoon and basso continuo



Fridays at One

Friday 27 February 2015

Ensemble Marsyas is devoted to exploring and championing the virtuoso wind music of the Baroque and Classical eras. Among its members are several of the finest historical instrumentalists working in Europe today. The ensemble derives its name from Marsyas, the satyr of Greek mythology who excels in the playing of reed instruments and audaciously challenges Apollo, the god of music, to a musical contest to be judged by the muses.



Thomas Foster is a native of the United States and is currently based in Boston, Massachusetts. Having studied modern piano at the State University of New York at Fredonia where he graduated with honours in 2008, his interest in historical performance led him to the Royal College of Music in London where he studied harpsichord with Robert Woolley, continuo playing with Terence Charlston, and fortepiano with Geoffrey Govier. While in London, he was privileged to participate in masterclasses with some the leading exponents of early music, such as Miklos Spanyi, Bart van Oort, Malcolm Bilson, Lisa Beznosiuk, and Ashley Solomon.

Upon graduating in 2012, he became active professionally as a continuo player in and around England and Wales, having recently appeared with Sinfonia Cymru, the Charities Philharmonia, and Ensemble Serse, with whom he collaborated in the modern-day premiere of Hasse's *Cajo Fabrico*. Thomas is also active as a soloist, chamber musician, and researcher. He was the recipient of the Victoria Bohlen Composition Award in both 2004 and 2005, and the Amadeus Fortepiano Prize in 2012.

Andreas Helm studied recorder and oboe with Carin van Heerden at the Bruckner Konservatorium in Linz, where he completed his degree in 1999. Subsequently he studied baroque oboe with Alfredo Bernardini at the Conservatorium van Amsterdam graduating in 2002.

From 2001 to 2003 he was principal oboe and solo recorder player with the European Union Baroque Orchestra. He is a member of the recorder trio Tricorders, the Rossi Piceno Baroque Ensemble and Schikaneders Jugend, a trio performing alpine folk music from around 1800s. In addition he plays both oboe and recorder with a large number of European orchestras including Wiener Akademie, L'Orfeo Barockorchester, Les Talens Lyriques, Freiburger Barockorchester, Concerto Köln and Concentus Musicus Wien and the Irish Baroque Orchestra. He has toured extensively all over Europe, USA, Mexico, Singapore, South Africa and the Far East. He is the recipient of several international prizes and awards including the Bonporti Prize in Rovereto, Italy and the Gradus ad Parnassum award in Eisenstadt, Austria.

Andreas Helm teaches regularly at the Aestas Musica Summer School of Baroque Music in Varaždin, Croatia and at the Austrian Baroque Akademie in Gmunden. He is professor of baroque oboe at the Musikuniversität in Graz and Principal Oboe of the Irish Baroque Orchestra.

Continually in demand as an accompanist and soloist, **Alex McCartney** has performed extensively in the UK and abroad, working regularly with artists such as Emma Kirkby, Academy of Ancient Music, Orchestra of the Age of Enlightenment, English Concert, Early Opera Company, Royal Opera House, His Majesty's Sagbutts and Cornetts, Poeticall Musicke, La Nuova Musica, Ensemble Libro I and the Royal Ballet. Alex also often performs live via radio and television.

Alex is regularly recorded and is a resident artist with his own record label Veterum Musica. Amongst an array of recordings, some featuring his ensemble Poeticall Musicke, Alex has recently released his debut solo album of works by the lesser known composer René Mésangeau. Future solo projects include an album of works by Dowland, Holborne and Batcheler.

Occasionally Alex consults and teaches for film and television productions, the most recent being an adaptation of *Wolf Hall* by the BBC broadcast in December 2014. In addition to on-set consultancy, Alex had the challenge of teaching the actors Damian Lewis and Max Fowler to play the lute to a professional standard in the short space of one month. In his spare time Alex enjoys making lutes in his studio in Glasgow.

Sarah McMahon began learning the cello in Nairobi at the age of ten. She subsequently moved to Dublin to study with Nora Gilleece at the Royal Irish Academy of Music. In 1995 she enrolled at the Royal Academy of Music in London where she continued her studies with David Strange, Jenny Ward-Clarke and Colin Carr.

In 1999 she founded the Callino String Quartet with whom she now has a busy performing schedule. They have collaborated with numerous composers for string quartet including Kevin Volans, Ian Wilson, Arvo Pärt, György Kurtág, Alexander Knaifel, Aleksandra Vrebalov and Peteris Vasks.

In addition to this Sarah is passionately committed to historical performance practice and is Principal Cello with the Irish Baroque Orchestra and a member of Camerata Kilkenny and Ensemble Marsyas. She is also regularly invited to play guest principal cello with the Academy of Ancient Music, Arcangelo, the Aurora orchestra and the Orchestra of the Age of Enlightenment.

Fascinated by eighteenth century repertoire, **Antoine Torunczyk** soon specialized in early oboe performance practice, first in the *Conservatoire National Supérieur de Lyon* under guidance of Michel HENRY, then in Amsterdam's *Sweelinck Conservatorium*, with Alfredo BERNARDINI. He graduated in 2000, and the same year he obtained the First Prize in the baroque oboe competition in Halle (Germany).

Currently Principal Oboe in the Amsterdam Baroque Orchestra as well as in Concerto Copenhagen, he frequently collaborates with many of the main period instruments orchestras in Europe. Antoine is also a very active chamber musician, and co-founder of *l'Assemblée des Honnestes Curieux*, winner of the Premio Bomperti Early Music Competition in Rovereto (Italy), as well as *l'Accademia dei Dissonanti*, together with musicians such as Sébastien Marq, Amandine Beyer, Javier Zafra, Tami Troman, Chiaopin Kuo.

He has been taking part in numerous recordings, as an orchestral player or as a chamber musician or soloist : Pierre Philidor *Suites* for oboe & BC (Zig Zag Territoires), Handel's *sonatas of several parts* (ZZT), Bach double concerto (with violin player Amandine Beyer) and concerto for oboe d'amore (Alpha)... Antoine is very involved in pedagogy and is currently teaching early oboe in the Early Music Department of Paris Region Conservatory as well as in the *Pôle Supérieur Paris-Boulogne Billancourt*. He is webmaster of *the Hautboy Companion*, a pedagogical website about early oboe.

Peter Whelan has been Principal Bassoon with the Scottish Chamber Orchestra since 2008. Equally at home on modern and historical instruments, Peter has a diverse repertoire spanning over four centuries and is in constant demand as a soloist and chamber musician. He has received glowing responses from audiences and critics across the globe, including a *Gramophone* Award for his recording of the Vivaldi Bassoon Concertos with La Serenissima. As a concerto soloist, Whelan has performed in many prestigious venues including the Musikverein (Vienna), Cadogan and Wigmore Halls (London) and Lincoln Center (New York). He has recorded the Weber Bassoon Concerto with the SCO for Linn and Mozart's Bassoon Concerto with Arcangelo for Hyperion.

Whelan is the founder and artistic director of Ensemble Marsyas whose debut album of Zelenka's Sonatas received a Supersonic Award. This album, along with their second album of Quartets and Concertos by Johann Friedrich Fasch, were named Chamber Choice by *BBC Music Magazine*. Whelan has also collaborated with the Belcea Quartet, London Winds, Robert Levin, Anthony Marwood and Monica Huggett, and appears with Tori Amos on her album *Night of Hunters* (Deutsche Grammophon). Whelan's orchestral work has seen him playing with the Chamber Orchestra of Europe, Orchestra of the Age of Enlightenment (Sir Simon Rattle), London Symphony, Australian Chamber, English Baroque Soloists (Sir John Eliot Gardiner), Mahler Chamber Orchestra, Les Musiciens du Louvre and Oper Zurich.

Whelan is Professor of Baroque Bassoon at the Guildhall School of Music and Drama and gives masterclasses at conservatories across the UK and Europe.

FORTHCOMING MUSICAL EVENTS

Mondays at One: Great Keys of Fire

Monday 2 March / Ledger Recital Room / 1pm

REMESA

Stigmata

RAVEL

Gaspard de la Nuit: Three Poems for Piano after Aloysius Bertrand

RACHMANINOFF

Piano Sonata No. 2 (Horowitz Edition)

In recent years, keyboard students from RCS have gone on to international acclaim. The next generation of talented players are featured in this showcase concert where they will dazzle you with their fireworks.

Fridays at One: Prosseda and the Pedal Piano

Friday 6 March / Stevenson Hall / 1pm

SCHUMANN

Etudes in Canon Form for pedal piano

SCHUMANN

Sketches for pedal piano

BOËLY

Fantaisie et Fugue

GOUNOD

Marche Funèbre pour une Marionnette

ALKAN

Benedictus

ALKAN

3 Grands Préludes

Previous attendees of the RCS Piano Festival will know that we have a fondness for filling the stage with pianos and lots of them. Today's concert will have just two pianos on stage, but only one player! In the late 1800's there was a fashion for the Pedal Piano - two grand pianos stacked on top of each other, with the bottom instrument played using pedals much like an organ. The pianopédalier was an invitation to the great virtuoso composers of the Romantic period.

Roberto Prosseda is the leading exponent of this instrument in our time, and his programme features some of those great composers, including Schumann, Gounod and Charles Alkan.