



Mendelssohn on Mull

3 – 7 September 2023

ARTISTIC DIRECTORS

Doric String Quartet

Welcome

We are delighted to welcome the Doric Quartet, returning for a fifth year as Artistic Directors, and the eight young artists they have chosen for the special experience that is Mendelssohn on Mull.

Mendelssohn on Mull is, first and foremost, an immersive development opportunity for the young artists. It is an intense week of rehearsals and performances, but there is also time for them to enjoy and be inspired by the natural beauty of Mull and Iona.

We also warmly welcome our audiences. Our regular supporters will already be anticipating the excellent music making. New audience members have a treat in store; you are sure to mark next year's dates in your calendar.

Alex Redington, first violin of the Doric Quartet, is sorry that he is unable to come to Mull this year. The acclaimed American violinist Alexi Kenney will be the Doric first violin this week. Welcome, Alexi!



Our charity, Sound Waves, raises funds throughout the year to enable the young artists to benefit from this unique experience without any fees or costs for accommodation or subsistence. We receive no state funding and rely on the generosity of trusts and foundations and on your support.

Thank you to everyone who already supports us. A donation at a concert, or more regular giving throughout the year, helps us to offer this wonderful opportunity to the next generation of performers and, at the same time, offer you, our audience, the special experience of live chamber music making of the highest standard.

Thank you for your support.

Tom Forrest
Chair of Sound Waves

Concert Diary

Sunday 3 September

3pm An Tobar, Tobermory
Introduction to Mendelssohn on Mull 2023
Lecture-recital by Richard Jeffcoat

7.30pm Tobermory Parish Church
Doric String Quartet
Haydn and Schubert

Monday 4 September

7pm Dervaig Village Hall
Smetana and Mendelssohn Quintet

Tuesday 5 September

1pm Tobermory Parish Church
Bartók, Schulhoff, Mendelssohn Octet

7pm Craignure Village Hall
Haydn Trio, Benjamin, Schönberg

Wednesday 6 September

2pm Iona Village Hall
Mozart and Schönberg
7pm Bunessan Village Hall
Bartók, Janáček, Mendelssohn Quintet

Thursday 7 September

1pm Tobermory Parish Church
Schulhoff and Janáček
7pm Salen Church
Benjamin, Mozart, Mendelssohn Octet

All events: Pay-what-you-decide

No photography or recording is permitted unless agreed in advance with the General Manager

About this week's music

Programme notes by Richard Jeffcoat

Béla Bartók
(1881–1945)

44 Duos for Two Violins (1931)

a selection

This week we encounter music for 2, 3, 4, 5, 6, and 8 musicians. Among the duos, we hear a sonata for violin and cello, an impassioned debate for a pair of violas, and this ten-minute selection from a set of teaching pieces. Or at least that was the commission. As with *Mikrokosmos* for piano, the 44 Duos start simple and get harder, and titles like 'Maypole Dance' and 'Teasing Game' might persuade us this is music for children. But a composer of this resource and audacity imbues every task with compositional games of canon and inversion, experimentation with piquant harmony, even two keys at once, and captivating rhythms drawn from his knowledge of a wealth of folk music, from Hungary and beyond.

George Benjamin
(b. 1960)

Viola, Viola (1997)

'Imagine:' the composer has said, 'you only have two bows, two violas, two human beings, eight strings. There is so little you can do with those things, and yet, actually, it is impossible to find a limit. I didn't want it to be a duet – simple, transparent chamber music. I wanted it to be a huge, multiple-magic viola.' Benjamin is English, but he enrolled at the Paris Conservatoire at 16 to study with Messiaen, and his music was performed at a Prom when he was 20. This ten-minute tapestry was written for a festival in Tokyo, in memory of the composer Toru Takemitsu, who suggested both instrumentation and artists – Yuri Bashmet and Nobuko Imai. It will be good to compare this combative work's dense textures with the sparer, leaner Bartók duos, and a wealth of viola colour will be following the Haydn for a viola-less string quartet.

Joseph Haydn
(1732–1809)

String Quartet in C major, Op. 50 No. 2

Vivace
Adagio
Menuetto: Allegro
Vivace assai

The Doric Quartet have chosen to open their week of music with a wonderful example from the progenitor of the genre, and his Op. 50 set, written in 1787. All week we will be considering what music expresses, and how chamber music in particular can create a poetic image, even in the absence of words. Smetana and Schönberg aim for something explicit, but, though Haydn's quartets are abstract, they still tell a story, through gesture, allusion, development. His music somehow seems full of humanity, grace and compassion, perhaps particularly in the quartets. And we should not miss the humour. Does the C major have elements of parody, a haughty opening, an aria for a slow movement that takes itself too seriously? As always, Haydn's music is never far from the dance, and the last movement could be a polka.

String Trio in C major, Hob. V. 16

Allegro
Menuetto
Presto

Haydn's Trio is the earliest music of the week. Perhaps his generation was proud to enter an aristocrat's service, for his allegiance to a lord for his entire career was unthinkable for Mozart or Beethoven. Haydn the tradesman was expected to produce music for entertainment, even as wallpaper, and the wonder is that the glory of the string quartet genre should emerge from this duty. This music dates from 1766, not long before the first publications of string quartets or the daring Sturm und Drang symphonies, and it is recognisably courtly music, with lashings of wit, requiring sensitivity from its executants. It was published in a set of six in London in 1778, an early sign of English interest.

Felix Mendelssohn
(1809–1847)

String Quintet No. 1 in A major, Op. 18

Allegro con moto
Intermezzo: Andante sostenuto
Scherzo: Allegro di molto
Allegro vivace

Despite the catalogue number Mendelssohn's first quintet was the project immediately after his Octet. They are linked through Eduard Rietz, the original first violin for both, who may have encouraged the seventeen-year-old composer to explore the double-violin form in which Mozart worked such miracles. Even its opening paragraphs show a poet of the Romantic era straining against an apparently classical form: the graceful generosity of the opening material upstaged by some fiendish cello flashiness and a strange vision of Fairyland in a minor mode. The scherzo, where fairies properly belong, is a minefield of contrapuntal genius, and the panache of the finale combines the wit and colour of the opera house with astonishing, Bachian feats of contrapuntal command. An original minuet, clad in rather dour canon, was replaced in 1832 by an Intermezzo of unsettling profundity. Rietz the violinist had died, and this is his memorial.

Octet in E flat major, Op. 20

Allegro moderato ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

We last heard the Octet in 2017, and this is the Doric's first encounter with it on the island. A miracle of invention at any level of a composer's experience, it seems particularly life-affirming that the composer was 16. He knew it was revolutionary – in a note on the score, he instructs players to emphasise piano and forte with more force than is usual in chamber music. And it offers a real eight-part texture, not a pair of quartets. This astonishes in the contrapuntal sections that abound, and it makes for a symphonic web in the slow movement that could almost be Richard Strauss. And all week we are thinking about the interaction between abstract music and narrative – is there a poem hiding in here? Fanny Mendelssohn tells us that the scherzo is inspired by a Goethe vision of the German Hallowe'en.

Leoš Janáček
(1854–1928)

String Quartet No. 1 *The Kreutzer Sonata*

Adagio – Con moto
Con moto
Con moto – Vivo – Andante
Con moto – Adagio – Più mosso

Janacek was approaching 70 when he composed his first quartet. He had begun a relationship with a young married woman, which transformed his last years in an explosion of creativity. The second quartet, heard on Mull last year, bears testimony to their relationship, but the first is inspired by a tragic Tolstoy novel. It tells of an illicit affair between two musicians working on the Beethoven violin sonata named after its dedicatee. Though the novelist chose the perspective of the injured, murderous husband, the composer concentrates on the wife's unhappiness, creating music of a maniacal beauty and fearsome complexity. Rather than a narrative, as Schönberg, the four sections may be prisms through which each character views the unhappy events, although perhaps the third movement presents the climactic recital. We are a long way from the clarity of Haydn's framing of fast and slow movements, and balance and repetition have given way to something more like film.

Wolfgang Amadeus Mozart
(1756–1791)

String Quartet in A major, K. 464

Allegro
Menuetto
Andante
Allegro non troppo

It is good to hear Mozart's A major 'Haydn' quartet alongside Mendelssohn's quintet in the same key. Mozart created a set of six inspired by Haydn's Op. 33. The A major, completed in 1785, was Beethoven's favourite. He learned from the ingenuity with which tiny fragments create musical architecture – a fragment of falling melody and its inverted answer are all Mozart needs for a finale. Mendelssohn, among the first to understand Beethoven's quartets, clearly shared his admiration for its example, if you compare the first movement of his quintet with that of the Mozart quartet. Our week is ideal for appreciating such cross-fertilisation. The slow movement is a theme and variations. The playful cello line which emerges and lingers to the end has inspired the nickname of 'the Drum', though it sounds more like a jazz bass these days.

Arnold Schönberg
(1874–1951)

**Verklärte Nacht – Transfigured Night
for string sextet (1899)**

This glorious journey from darkness to light, an arc encompassing remorse and forgiveness, clothed in the richest and most inventive writing for strings, is a response to the poem by Richard Dehmel whose salient lines are presented here:

Two people walk through a bare, cold wood.
The moon passes above tall oaks.
A woman's voice speaks:
'I am carrying a child, and not by you.
I am walking here with you in a state of sin.
I felt a grievous longing for a mother's joy,
so I yielded to the embrace of a stranger.
Now life has its revenge, and I have met you.'
She walks on, stumbling, as the moon keeps pace.
A man's voice speaks:
'Look how brightly the universe shines!
Splendour falls on everything around us.
That warmth will transfigure the stranger's child.'
Their breath embraces in the air.
Two people walk on through the shining night.

Franz Schubert
(1797–1828)

String Quartet in G major, D. 887

Allegro molto moderato
Andante un poco moto
Scherzo: Allegro vivace
Allegro assai

Haydn's quartets keep their stories to themselves; Schönberg writes a wordless opera for strings, even writing lines that mime text. Halfway between them, Schubert writes at least seventeen examples of the quartet form. Here, in the last and greatest, composed in 1826, he offers four movements that are recognisably Haydn's descendants, but of a scale and complexity that only Beethoven can rival. Just as Schönberg's poem was completed in three weeks, Schubert's creation of this thrilling journey in ten days betrays the same white-hot intensity. We know that Schubert was made aware in 1822 that he had a few short years left. Is this quartet a wordless testimony to his defiance before fate? How can a young man born in the 18th-Century write music of such grandeur and emotional extremes that it prefigures Bruckner, Mahler, even Schönberg? And the paradox is that the greatest composer of music for words in song needs no words here to tell us about the most important things we face.

Erwin Schulhoff
(1894–1942)

Duo for violin and cello (1925)

Moderato
Zingaresca: Allegro giocoso
Andantino
Moderato – Presto fanatico

A four-movement sonata for violin and cello, or a comment on Czechoslovakia between the wars? In a work dedicated to 'Maestro Janáček' soon after the young composer had attended the premiere of the string quartet we hear this week, Schulhoff calls on every conceivable technique to create dazzling textures that imply far more musicians than the pair we see. The free ballads of the opening movement give way to a gipsy dance and a lyrical slow movement. The opening texture returns for a final section, only to be crushed by a Presto fanatico. A political agitator of communist sympathies and Jewish heritage, whose music revelled in modernism and the subversive colours of jazz, Schulhoff could not long remain at large. He died of TB in a Nazi camp, and his music is only now reaching the audience it deserves.

Bedřich Smetana
(1824–1884)

String Quartet No. 1 in E minor *From My Life*

Allegro vivo appassionato
Allegro moderato à la Polka
Largo sostenuto
Vivace

This week's wondrous selection invites us to consider what music can describe. At least one work dramatises a poem in wordless sound; others hint at narrative within a classical form. Smetana offers something unique, for which parallels can only be found in modernism – Shostakovich, perhaps. By 1876 the composer was nearly deaf, and *From My Life* is an autobiography in quartet form, presenting his life in music while he still could. The viola paints a portrait of the artist as a young man, in a first movement full of hopes and fears. A polka is a statement of Czech defiance against the Austrian Empire. The third movement is a eulogy to his late wife. The last offers a farewell to his art, with a chilling representation of the whistling that distorts his hearing. Is this wordless bio-pic less than or more than a quartet in the tradition of Haydn? Like all our music, only you can decide.

Artistic Directors

Doric String Quartet

Alex Redington violin

Ying Xue violin

Hélène Clément viola

John Myerscough cello

Formed in 1998 the Doric String Quartet studied on the Paris-based ProQuartet Professional Training Program and later at the Music Academy in Basel. Selected for representation by YCAT in 2006, the Quartet went on to win several prizes including the 2008 Osaka International Chamber Music Competition in Japan. In 2015 the Quartet was appointed as Teaching Quartet in Association at the Royal Academy of Music in London.

Since 2010 the Doric Quartet has recorded exclusively for Chandos Records. Their extensive discography ranges from Haydn to Brett Dean. The Quartet has recorded the complete Mendelssohn Quartets, and the Mendelssohn Quintets with Timothy Ridout, viola.

The Doric Quartet has presented the Britten Quartets at the Aldeburgh Festival, and cycles of the Bartók Quartets at Aldeburgh and Wigmore Hall in London. Recent recording projects include a Beethoven cycle, and further instalments in their complete Haydn.

The Doric String Quartet became Artistic Directors of Mendelssohn on Mull in 2018. Each year they invite young artists of exceptional talent with a particular love for chamber music as they enter the profession. They select a programme that is varied and challenging, rooted in the canon of the classical repertoire, yet extending to the present day.

A unique feature of Mendelssohn on Mull is that the Artistic Directors form ensembles with the younger artists, to perform alongside them as equals, presenting concerts across Mull and Iona.

doricstringquartet.com

Rehearsing and performing alongside the Doric Quartet and other young students has been a big privilege, and the amount of knowledge acquired is unbelievable for just a one-week stay. I feel extremely lucky to have had the opportunity to work with the Doric, which really motivated and inspired me since they gave us incredible support and encouragement.

Gerard Flotats, cello, 2022

It is rare to be a part of an event that cherishes heart, beauty, and connection quite as much as high-level music making. Mendelssohn on Mull is a true celebration of all those things. Working alongside the Doric String Quartet is already incredibly musically enriching, but it manages to be equally inspiring in a human way.

Emma Wernig, viola, 2022

Eight days in the magic Isle of Mull – who would have thought that this would be one of the highlights of my entire life as a musician? With that stunning landscape it was really easy to remind ourselves everyday that music connects people, nature and souls in the most genuine way.

Nathan Amaral, violin, 2022



Biographies

Gabriel Bilbao – violin



Gabriel Bilbao is a Bolivian violinist based in London. He completed his Bachelor’s and Master’s degrees at the Royal Academy of Music where he studied with Alex Redington and Jack Liebeck. Gabriel has performed as a soloist with Bolivia Clásica Chamber Orchestra, Bolivian National Symphony Orchestra, and NSO SMI Orchestra, and taken part in Festival Música nas Montanhas, and the Verbier, Norfolk, and Southwell Festivals.

He has performed in the National Auditorium in La Paz, Wigmore Hall in London, Salle des Combins in Verbier, and the Kennedy Center in Washington D.C. Gabriel is part of the Bolivian Chamber Music Society.

Passionate about music and human connection, Gabriel has been taking part in Música para Respirar – a Bolivian initiative to engage in musical activity with people affected during the pandemic, reaching all of Latin America, Spain and Australia.

Gabriel plays on a 1770 Cuypers violin, loaned from the Royal Academy of Music collection.

Hélène Clément – viola

Born in France in 1988, Hélène has performed at the Queen Elizabeth Hall and the Wigmore Hall in London, Carnegie Hall in New York, the Kimmel Center in Philadelphia, the Gardner Museum in Boston, the Konzerthaus in Berlin, the Concertgebouw in Amsterdam, the Salle Cortot and the Cité de la Musique in Paris, and throughout Europe.

Her chamber music partners have included Nicolas Altstaedt, Jonathan Biss, Brett Dean, Richard Goode, Alina Ibragimova, Marie-Elisabeth Hecker, Elisabeth Leonskaja, Mitsuko Uchida, and Peter Wispelwey. Since September 2013 she has been the viola player of the Doric String Quartet.

Hélène is a regular guest at the prestigious Marlboro Music Festival in America, and Prussia Cove in England. She teaches viola and chamber music at the Royal Academy of Music in London.



She plays a viola by Guissani from 1843, generously on loan from the Britten-Pears Foundation and previously owned by Frank Bridge and Benjamin Britten.

Hélène is a keen motorcyclist and enjoys giving her viola a rest every now and then to explore the countryside on her Kawasaki W800.

Alexi Kenney – violin



Violinist Alexi Kenney is forging a career that defies categorisation, following his interests, intuition, and heart.

He has appeared as soloist with the Cleveland Orchestra, San Francisco Symphony, Dallas Symphony, Pittsburgh Symphony, Detroit Symphony,

Orchestre de la Suisse Romande, Gulbenkian Orchestra, and the St. Paul Chamber Orchestra, in recital at Wigmore Hall, Carnegie Hall, Boston Celebrity Series, Cal Performances, and the Phillips Collection, and as chamber musician at the Marlboro Music Festival and Lincoln Center.

He is a founding member of Owls, an inverted quartet hailed as a “dream group” by The New York Times, alongside violist Ayane Kozasa, cellist Gabe Cabezas, and cellist/composer Paul Wiancko.

Born in Palo Alto, California, Alexi is a graduate of the New England Conservatory, where he studied with Miriam Fried and Donald Weilerstein. He performs on the “Bostonian” Stradivarius, c. 1718, on generous loan from a private donor through the Reuning Artist Society.

Outside of music, Alexi enjoys searching for great food and coffee, baking for friends, and walking for miles on end in whichever city he finds himself, listening to podcasts and Bach on repeat.

Nina Kiva – cello

Ukrainian British cellist Nina Kiva has performed extensively at many venues across the UK and internationally. She has performed alongside artists such as Steven Isserlis, Maxim Vengerov and Rebecca Gilliver. She has regularly attended many chamber music festivals, such as Yellow Barn and IMS Prussia Cove.

Nina regularly performs with orchestras throughout the UK, and has performed as principal cellist of the English National Opera and Bournemouth Symphony Orchestra. She has also sat as co-principal cellist with BBC Symphony



Orchestra and London Philharmonic Orchestra. In 2022 she was selected by Ivan Fischer to be an academist of the Budapest Festival Orchestra.

Nina recently graduated from the Royal College of Music in London with an Artist Diploma Degree, where she was studying with Melissa Phelps.

Natalie Loughran – viola



Twenty-five year old American violist Natalie Loughran was awarded First Prize at the 2021 Primrose International Viola Competition, with the Audience Award, and the BIPOC Composer Prize. She was a finalist for the 2020 Young Concert Artist Auditions, and won a special prize at the Tertis International Viola Competition. Natalie also won the

William Schuman prize at the Juilliard School in New York for her outstanding leadership and achievement.

A former member of the Kila Quartet, Natalie has appeared on WQXR’s series Midday Masterpieces, and has performed extensively at Marlboro, Yellow Barn, the Perlman Music Program Chamber Workshop, Robert Mann’s String Quartet Institute, and Kronberg’s Chamber Music Connects the World.

Natalie has collaborated with Itzhak Perlman, Gidon Kremer, Mitsuko Uchida, Christian Tetzlaff, Tabea Zimmermann, and Nobuko Imai.

Natalie studied at the Juilliard School with Roger Tapping, Misha Amory, and Hsin-Yun Huang, and she received the Kovner Fellowship. Natalie is currently studying at the Kronberg Academy with Tabea Zimmermann.

Ben Michaels – cello

Ben Michaels is a British cellist based in London. He began learning with his father, Joel Michaels, and later studied with Felix Schmidt and John Myerscough at the Royal Academy of Music.

Ben is passionate about chamber and contemporary music. He was a founding member of the Hill Quartet, with whom he was a Chamber Fellow at the Academy 2020–22. In 2022 he was awarded the inaugural Keith Harvey Memorial Award by the London Cello Society, supporting the commission of six short solo works by cellist-composers.

At the Royal Academy, Ben received the Alexander Kelly, Lesley Alexander and Sir John Barbirolli Memorial Awards. He has received support from The Countess of Munster Musical Trust, Help Musicians UK, the Janatha Stubbs Foundation, the Craxton Memorial Trust, the Emanuel Hurwitz Chamber Music Trust, the VCT Trust, the ACH Crisford Charitable Trust, the Peter Adams Trust, and the Tom Cocklin Memorial Trust.



Ben plays on a Gaetano Gadda cello, generously provided on loan by an anonymous benefactor.

Before exploring his passion for music, Ben studied Biochemistry at Clare College, Cambridge.

John Myerscough – cello



Alongside his work as cellist of the Doric String Quartet, John performs widely as a solo cellist and chamber musician. Since 2018 he has been a faculty member at the Yellow Barn festival in Vermont, USA.

In chamber music settings he has collaborated with Nicolas Altstaedt, Alasdair Beatson,

Jonathan Biss, Pavel Kolesnikov, Vilde Frang, Elizabeth Leonskaja, Anthony Marwood, and Lawrence Power, amongst others. He is also active as a baroque cellist and has appeared with groups including Arcangelo, La Nuova Musica, and La Serenissima. John is Professor of Cello and Chamber Music at the Royal Academy of Music, London, where the Quartet holds the position of Teaching Quartet in Association. He also gives masterclasses for the London-based ChamberStudio and for the ProQuartet Professional Training Programme for String Quartets in France.

John performs on a 1587 Brothers Amati cello.

Connie Pharoah – viola

Connie is an exciting British violist, performing across Europe as a soloist and leader, and internationally as a chamber musician.

Based in Amsterdam, Connie is a member of the Marigold Piano Quartet who recently took the Netherlands by storm, with performances at the Concertgebouw and on the Dutch classical station Radio 4. She freelances across Europe with the Amsterdam Sinfonietta, Netherlands Radio Philharmonic Orchestra, Netherlands Chamber Orchestra, 12 Ensemble and O/Modernt Chamber Orchestra, and she is the co-founder of Seida Ensemble.

Connie has a wealth of chamber music experience and enjoys putting together collaborative chamber concerts.



Her artistic and conceptual approach has been largely influenced by musicians she has played with at festivals including Yellow Barn, Ozawa Academy, Prussia Cove, and Zermatt.

She plays on a Charles Coquet viola with an Emmanuel Carlier bow.

Mio Takahashi – violin



Born in 2001, Japanese violinist Mio Takahashi moved to London at the age of three. Later this month she begins her Master's degree at the Royal Academy of Music in London, studying under Philippe Honoré. She is a recipient of The Clarence Myerscough Trust Award.

Mio was a strings category finalist of the BBC Young Musician of the Year 2020, where her playing was described as 'gorgeous and effortless'. She won the Tunbridge Wells International Competition in 2021. In February 2022, she gave the world premiere of Shinuh Lee's Caprice No.4 for violin, *Totentanz*, as part of the Royal Academy of Music's 200 PIECES series, launched to celebrate its bicentenary.

She has performed with her quartet at venues including Regent Hall, Southwark Cathedral and Charlton House. She performed at Hatfield House Chamber Music Festival 2022 and 2023. She has also collaborated with pianist Roger Vignoles and tenor James Gilchrist, at Conway Hall in London.

Sophie Williams – violin

Born in Edinburgh in 1999, Sophie Williams attended St. Mary's Music School before studying at the Royal College of Music, London, and also in the Musikhochschule, Stuttgart, with Gaby Lester and Nurit Stark.

For two years Sophie was principal second violin of the European Union Youth Orchestra. She was invited to play with Spira Mirabilis, and the Budapest Festival Orchestra. Sophie performs regularly with the Balthasar Neumann Ensemble and the Gabrieli Consort.

As a chamber musician, Sophie has been invited to the Barenboim–Said Akademie Masterclasses in Berlin. Musical mentors and influences include members of the Doric String Quartet, Richard Ireland, Alina Ibragimova, Pablo Hernán, Nicholas Rimmer, David Watkin and Philip Higham. Sophie will perform the Brahms Concerto with the



Edinburgh Symphony Orchestra in March 2024.

Later this month Sophie moves to Basel, Switzerland, to continue studying with Rainer Schmidt and Raphaël Oleg.

Sophie's participation at Mendelssohn on Mull is supported by Spoff's Scholarship Fund.

Ying Xue – violin



Born in Urumqi in China, Ying Xue began studying the violin at the age of four. At eighteen, she moved to Boston as the recipient of the Presidential Scholarship at the New England Conservatory, where she studied with Donald Weilerstein and Miriam Fried. As a soloist, Ying has appeared with the Camerata Salzburg, Nanning Symphony Orchestra, and Jinfan Symphony Orchestra. She is a prizewinner of the International Mozart Competition and the Corpus Christi Competition. A passionate chamber musician, Ying has collaborated with many artists including Donald Weilerstein, András Schiff, Menahem Pressler, Pamela Frank, Kim Kashkashian, and Gidon Kremer.

From 2013 Ying was the Second Violinist in the Parker Quartet, and she served as a faculty member at Harvard University. In October 2018 she joined the Doric String Quartet as their Second Violinist. She plays on a 1754 Giovanni Battista Gabrielli violin.

When Ying is not playing the violin, she enjoys spending time with her almost one-year-old daughter Lily, and, when time allows, making dumplings.

Katherine Yoon – violin

South Korean violinist Katherine Yoon has performed in concert venues including Musikverein Vienna, Konzerthaus Berlin, Elbphilharmonie Hamburg, Victoria Hall Singapore, Wigmore Hall, Berlin Philharmonie, DR Koncerthuset, and Bozar Brussels. She has made festival appearances at the Heidelberger Frühling, Yellow Barn, and Gstaad Menuhin Festivals.

Katherine is a member of the Kleio Quartet, formed at the Seiji Ozawa Academy in 2019. They were awarded the First Prize and the Commission Prize at the Carl Nielsen International Chamber Music Competition in April 2023. She is mentored as a chamber musician by John Myerscough and Eckart Runge.



Katherine studied with Akiko Ono at the Yehudi Menuhin School for six years. Then, as an ABRSM Scholar, she pursued her Bachelor and Master's degrees at the Royal College of Music in London, studying with Itzhak Rashkovsky.

Katherine currently plays on a Jean-Baptiste Vuillaume violin on loan from the RCM.



Mull Music Makers

Set up by local parent Laura Mandleberg in 2013, Mull Music Makers is approaching its tenth anniversary on top form.

This last year has been one of the busiest and most exciting times for Mull Music Makers. Our new lead tutor, the celebrated Scottish musician and educator Patsy Reid, has refreshed the programme and brought a special energy to the workshops. Patsy's own ingenious arrangements are tailored to give everyone, regardless of their playing level, the opportunity to be part of a whole ensemble.

We still have around 40 youngsters from across Mull attending our workshops each month. Our most advanced players have been learning with us since 2013. It is wonderful to see them still playing and developing into fine young musicians. At the other end of the scale, we welcomed our biggest intake of beginners to the project. All our Music Makers are making great progress as anyone who has come to our lively concerts and ceilidhs will know.

The crowning moment of this amazing year came with the invitation to perform as part

of the opening weekend of the Edinburgh International Festival. Mull Music Makers on the stage in Princes Street Gardens celebrating Scotland's young musicians – we didn't see that coming 10 years ago!

Laura Mandleberg,
Mull Music Makers Project Manager



Sound Waves and everyone involved in Mull Music Makers would like to thank our amazing Project Manager, Laura, all the dedicated tutors, and all the parents who support the project in so many ways.

We are grateful for the support we receive from:

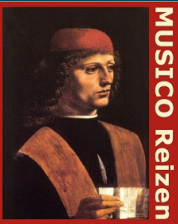
Creative Scotland's Youth Music Initiative, Isle of Mull Cottages, the Q Foundation, the Johnny Paton Memorial Fund, Scops Arts Trust, the Hope Scott Trust, the Gordon Fraser Charitable Trust, Scottish Sea Farms, and The Hugh Fraser Foundation.



Please follow Mull Music Makers on Facebook to see images and sample clips from activities and concerts.

Contact: mmm@soundwavesscio.org.uk

Welcome to Mull



This year we welcome music-lovers from the Netherlands, organised by Wouter Schmidt, of specialist tour company Musico Reizen. We are delighted that a party of 25 have come to Mull, following the path of Mendelssohn's Scottish tour. Their last stop will be a trip to Staffa on Wednesday, and before then they attend five concerts. Since the tour sold out quickly, we hope to welcome another party next year.

musico.nl

Our guests from the Netherlands will be staying at the Western Isles Hotel. Since the earliest days of Mendelssohn on Mull we have enjoyed a special bond with the hotel, including cabaret evenings, lecture-recitals, and space for rehearsal. We look forward to more collaboration in years to come.

info@westernisleshotel.com



An Tobar and Mull Theatre

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antobarandmulltheatre.co.uk

Thanks

The Trustees of Sound Waves thank the following for their support of Mendelssohn on Mull 2023:

- The Turtleton Charitable Trust
- The William Syson Foundation
- Scorfen Charitable Trust
- Spoff's Scholarship Fund
- Bandrum Nursing Home, Fife
- MUSICO Reizen, Netherlands
- Clifford and Ruth Moisey
- Bill and Suzanne Patterson
- Malcolm and Susan Crosby

and all the individuals who give generously to support our work.

Acknowledgements

We are grateful to the following:

- Sarah Darling, photography
- Alasdair Satchel, film-maker
- Janna Greenhalgh, of Round and About Mull
- The staff at An Tobar and Mull Theatre
- Margaret Broad, and all at Tobermory Parish Church
- Janet Macdonald, and all at Tobermory Free Church
- Joanne Maclean, and all at Aros Hall, Tobermory
- The keepers of Dervaig, Craignure, Iona, and Buessan Halls, and Salen Church
- Helen Swinbanks, at the Hebridean Lodge, caterer to the stars

and all the people of Mull for sharing their wonderful island with us.

We value your support



Your generosity enables us to continue our work in supporting young musicians.

We rely on your donations. We especially value regular monthly giving through your bank. The amount you give is entirely up to you. Whatever you can afford makes a difference. The next time you go to one of our concerts you will know that you helped to create that wonderful sound!

If you are a UK taxpayer we can claim an additional 25% in Gift Aid, with your permission.

Becoming a Guardian is a special category of regular giving. Guardians give £67 per month and commit to doing so for at least three years. When enhanced by Gift Aid this contributes £1,000 per year to our work.

Please contact us if you would like more information about regular giving, or sponsoring a young artist or a concert.

Donations at concerts

These can be made with cash or cheque, by card reader, or by bank transfer.

Our bank details:

Sound Waves SCIO

Sort code: **82-68-18**

Account number: **40513343**

Sound Waves SCIO
SC044935

Registered address:

Achadh Beul na-h'Uidhe,
Penmore, Dervaig,
Isle of Mull, PA75 6QS

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Jamie Munn, Margaret Parker

General Manager

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NEXT YEAR



Mendelssohn on Mull

9 – 13 September 2024

Spring Music

Chamber music on the Ross of Mull
4 – 10 March 2024



Call **07391 833080**

Email **info@soundwavesscio.org.uk**

Web **SoundWavesSCIO.org.uk**

Scottish Charitable Incorporated Organisation SC044935.
Sound Waves SCIO aims to advance education in music
and encourage live performance.

