

NI 6356



## KOL NIDREI: ELEGY FOR PAMELA

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| 1 | <b>Ludwig van Beethoven:</b> String Quartet in Bb, Op 130 - <i>Cavatina</i> | 6:24 |
| 2 | <b>Cheryl Frances-Hoad:</b> <i>Invocatio</i>                                | 3:46 |
| 3 | <b>Mika Haasler:</b> <i>A Fugue for Pamela</i>                              | 2:31 |
| 4 | <b>Cecilia McDowall:</b> <i>To a Nightingale</i>                            | 4:40 |
| 5 | <b>Roxanna Panufnik:</b> <i>Votive</i>                                      | 4:08 |
| 6 | <b>Freya Waley-Cohen:</b> <i>Vitae</i>                                      | 5:30 |
| 7 | <b>David Knotts:</b> <i>At the Mid Hour of Night</i>                        | 4:03 |
| 8 | <b>William Zinn:</b> <i>Kol Nidrei Memorial</i> (1986)                      | 7:45 |

**Total time:** 39:18

Recorded on 20th June and 4th July 2017 at Sound Studio,  
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## KOL NIDREI: ELEGY FOR PAMELA

Six new string  
quartets from

**Cheryl  
Frances-Hoad**

**Mika Haasler**

**David Knotts**

**Cecilia McDowall**

**Roxanna Panufnik**

**Freya Waley-Cohen**

with works by

**Beethoven and**

**William Zinn**



QUARTET  
Wihan

### **Why these works, composers and also the Wihan Quartet?**

When I decided to mount a memorial concert for Pamela it was clear to me that chamber music had to be the basis upon which to plan the event. Chamber music pervaded her life for many years and it was appropriate to use it as the vehicle for projecting her love and dreams. She always used to say to me that If she could hear Beethoven's *Cavatina* from Op 130 on her death-bed she would depart this world in peace. Hence I decided to include *Cavatina* in the programme.

She loved William Zinn's CD on Jewish themes that includes the evocative rendition of the Kol Nidrei prayer. I therefore included that piece as well.

In choosing the six composers I simulated in my own mind a 'virtual communication' process with Pamela. I tried to read her thoughts in absentia and I believe that



**Pamela Majaro, MBE**  
(1932-2016)

I got it right in my selection process. I chose composers she liked and had worked with in the past. I also knew that Pamela always wanted to give young musicians a chance.

I could not resist including Mika Haasler's wonderful *Fugue*, which both Pamela and I heard performed by the Wihan Quartet in Mika's last year at school as part of her A level studies.

The other decision I reached very quickly was that the best ensemble to perform the whole programme was the Wihan Quartet from Prague. Pamela looked after them with great affection ever since they won the First Prize as well as the Audience Prize of the London International String Quartet Competition in 1991. The Wihan Quartet always referred to her as 'our English mother'.

Altogether I feel and hope that Pamela would have approved of my choice.

**Simon Majaro**

total commitment, she developed a multi-faceted series of activities designed to attract the youth of this country to the idea that chamber music is fun. Since the start of the initiative, through an elaborate system of school concerts, over 130,000 children have attended CAVATINA-sponsored chamber music concerts and workshops with carefully-trained ensembles. A FREE CAVATINA Ticket Scheme has been operating in around 40 venues, music



societies and festivals. The number of young people using the Ticket Scheme is increasing at an impressive rate.

Family chamber music concerts, where children can escort their parents to such programmes, have become an important feature of the charity.

Pamela initiated highly prestigious intercollegiate chamber music competitions, initially at Trinity Laban and later at the Royal Academy of Music. The latter has become an annual event with string quartets competition in one year followed by a piano trio in the second year.

The Trust sponsors an annual Fellowship for outstanding ensembles among the Royal Academy students selected jointly by the Academy and the CAVATINA Trustees.

Both Pamela and her husband Simon were awarded MBE's in 2010 for establishing CAVATINA and all its education work.

Society is entitled to wish that more than one Pamela could emerge on the country's music and culture scenes. Pamela represents a wonderful role model for others who aspire to enhance the music education systems of this nation.

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## Pamela's Legacy

In every generation one encounters a few (very few) individuals, who through their dedication, steadfastness and creative determination have left an indelible mark on the community at large.

The late Pamela Majaro was one of those individuals.

She adored chamber music and its vast repertoire from an early age. She harboured a nostalgia for the days when chamber music in the more enlightened western world was performed in homes in front of invited friends.



She was always moved when she saw paintings (and later photos) of musicians like Mozart, Haydn, Beethoven and Dvořák, entertaining their guests in private salons. Her dream was to revive this custom. She was determined to remove the notion that chamber music was an elitist genre of music. Any group of players, including enthusiastic amateurs, she felt, could form an ensemble and play for their own pleasure and their friends. That was what she viewed as the essence of chamber music.

The main obstacle to this dream was the sad fact that the younger generation showed no interest or knowledge of this wonderful form of music. It was sufficient to attend chamber music concerts in public venues to note the absence of young faces. So she decided that the first challenge was to change the age profile of the audiences by attracting children and young people to chamber music concerts.

Together with her husband Simon she set up a charity in 1988, CAVATINA Chamber Music Trust, with the aim of attracting the younger Generation to chamber music.

Pamela was the driving force of the whole project. In a single-minded fashion and with

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### Ludwig van Beethoven (1770-1827) String Quartet In Bb, Op 130 - *Cavatina*

The emotional high point of Op 130 is reserved for the famous *Cavatina* fifth movement. According to Beethoven's violinist friend Karl Holz, this wonderfully warm, deeply-felt piece brought tears to the composer's eyes while he was working on it, and he confessed that nothing he had ever written had so moved him. Towards its end, the first violin has a passage in broken snatches of recitative that carries the direction, "beklemmt" (choked). It is, indeed, as though Beethoven's tears were welling up.

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### Cheryl Frances-Hoad (b 1980) *Invocatio*

*Invocatio* is dedicated to the memory of Pamela Majaro, who I am very sorry not to have had the opportunity to meet. It was wonderful to hear stories about her tremendous kindness and generosity, in particular towards young musicians, and school children who may have not heard classical music before the CAVATINA Chamber Music Trust brought live chamber music concerts to their schools. My piece is in part inspired by these stories: at the beginning, a simple melody (that could easily be sung by a child) builds and builds in supplicatory fashion over a simple repeating bass line. A mournful middle section follows, with a reprise to the original material in which all instruments climb to the top of their range, before resolving onto a simple D major chord.

### Mika Haasler (b 1997) *A Fugue for Pamela*

This piece was first performed by the Wihan Quartet in 2015 as part of a chamber music concert at Woodhouse College, North London organised by the CAVATINA Chamber Music Trust. The Trust provided a platform for the piece to be heard – a wonderful opportunity for both the composer and the students forming the audience.

The piece begins with a presentation of a stately theme inspired by the dances of the Elizabethan-era. The fugue begins with an ascending melody, evoking imagery of climbing. With all parts intertwined, the Elizabethan style continues in the waltz-like nature of the fugue's resolution. The

main theme returns, giving a somewhat regal conclusion to the piece. The work is dedicated to the memory of Pamela Majaro.

### **Cecilia McDowall** (b 1951) *To a Nightingale*

Simon Majaro's warm-hearted and loving tribute to his remarkable wife, Pamela, has brought together these short string quartets which have all been fashioned in her memory. When Simon and Pamela commissioned a clarinet, cello and piano trio from me in 2008, I drew my inspiration from John Keats' *Ode to a Nightingale*, written one springtime under a plum tree in a Hampstead garden, and from the first ever birdsong recording in 1924, in which the cellist, Beatrice Harrison, played well-known songs in nocturnal duet with a nightingale in her garden. At the centre of the trio I made a reference to the opening of Beethoven's sublime *Cavatina*. Then, at Simon's kind suggestion, I re-thought and condensed the trio for the Wihan Quartet; *To a Nightingale* opens with a sliver of the *Cavatina*. In my mind Pamela is the 'nightingale'; eloquent, passionate and committed to bringing the beauty of wonderful chamber music to young audiences everywhere.

### **Roxanna Panufnik** (b 1968) *Votive*

This short piece was commissioned in memory of the amazing Pamela Majaro who, alongside her husband Simon Majaro, founded and directed the CAVATINA Chamber Music Trust. This wonderful organisation takes professional musicians into schools to introduce the wonders of chamber music to children who may not necessarily come across it in their day-to-day lives.

I have had the pleasure of working with Pamela and Simon since the Trust was established. In a very fitting memorial, Simon has commissioned these mini quartets in her memory as part of a project involving multiple composers, entitled *Kol Nidrei: Elegy for Pamela* – and it's this title that inspired me to use a stunning Oriental-Sephardic 'Kol Nidrei' found for me by my great friend and Jewish Music mentor, Dr Alexander Knapp.

*Votive* starts quietly but intensely, a prayer that over its four minute duration becomes more and more fervent so that by the end it's a passionate declaration of the joy and positivity that was – and always will be – Pamela. The piece is dedicated to her, in admiration and loving memory.

## **From the Wihan Quartet**

In 1991 we came to the UK for the first time. The purpose of our visit was to take part in the London International String Quartet Competition that had moved from Portsmouth to London in that year. The Competition took place at the Goldsmiths' Hall.

Soon after our arrival we met a very charming lady, Pamela Majaro, one of the Directors of the Competition. She welcomed us most warmly and made us feel at home. Following the Competition, where we won the First Prize and the Audience Prize, we started coming to the UK on a regular basis. Pamela looked after us like a mother. She helped and guided us with the utmost care and affection. We owe our success in the UK entirely to her support. We called her, for very good reason, 'our English mother'. We miss her very much.



L-R: Leoš Čepický -violin Jakub Čepický -viola  
Jan Schulmeister-violin Michal Kaňka -cello

## **Wihan** QUARTET

The Wihan Quartet has been described by *International Record Review* as: 'one of the best quartets in the world today.' The Quartet's recording of Dvořák Op 34/Op 105 was chosen as a 'Recording of the Year' by *MusicWeb International* and *BBC Music Magazine* said of their Dvořák Op 61 recording: 'This is the finest recorded performance I have encountered to date'

Jiří Zigmund, retired from the Quartet in 2014 and the Quartet was very fortunate to find an excellent viola player in Jakub Čepický, son of Leoš. His first recording with the Quartet of Suk, Dvořák and Janáček was released on Nimbus Alliance in 2016: 'one of the most experienced and admired of chamber ensembles...the sweetness of tone achieved in the Adagio is remarkable and the first movement has irresistible impetus...this CD shows the Wihan to be in fine form' *BBC Music Magazine*, May 2016.

In 2017, after 32 years in the Wihan, cellist Aleš Kaspřík left the Quartet. The Quartet have been very fortunate to find a very good substitute, Michal Kaňka, cellist with the Prazak Quartet.



**Freya Waley-Cohen's** music has been performed at venues including The Sage Gateshead, St John's Smith Square, The National Portrait Gallery, Kew Royal Botanical Gardens and at the Aldeburgh, Cheltenham, Dartington, Ryedale, Spitalfields and Tanglewood, festivals.

A Britten-Pears Young Artist from 2013-16, she holds an Open Space Residency at Snape Maltings, with which she created an architectural performance artwork, *Permutations*, launched at the 2017 Aldeburgh Festival together with a Signum Classics CD. She has been Composer-in-Residence at Northern Chords Festival, Apprentice Composer with Orchestra of the Swan, was a Composition Fellow at Tanglewood and is Associate Composer with Non-Classical, Magnard Ensemble and Reverie Choir. While at the Royal Academy of Music, Freya was Manson Fellow (2014-15).

She is a founding member and artistic director of the Listenpony concert series, commissioning body and record label.



Composer-violinist **William Zinn** was a member of many major orchestras. He performed under the world's greatest conductors and his compositions have been played worldwide. He has composed over 500 chamber ensemble, symphony, vocal and solo instrumental works. Miscellaneous works include '24 Paganini Caprices' arranged for string quartet (recorded on the Nimbus Alliance label by the Wihan Quartet).

### **Freya Waley-Cohen** (b 1989) *Vitae*

*Vitae* was written in memory and celebration of Pamela Majaro. When I first talked to her husband Simon about this work, he showed me several of her elegant and distinctive artworks. When it came to choosing a title, I decided to ask Simon to suggest one of her pieces from which to find a title, which is where the word 'Vitae' came from. The stark octaves in the opening lead into shifting melodies, constantly unsettled by each other and the unsteady movement of the underlying harmonies, finally finding their groove in the lower registers of the cello and floating off skywards.

### **David Knotts** (b 1971) *At the Mid Hour of Night*

*At the Mid Hour of Night* was inspired by a poem by the visionary poet, Sylvia Townsend Warner. She describes sitting up late into the night and seeing an extraordinary troop of people and animals passing by in an imaginary nocturnal procession. Townsend Warner celebrates her vision: it is a vision which she embraces and enjoys in her wakefulness: it is a vision which inspires her imagination and sparks her creativity.

*At the Mid Hour of Night* was written in memory of Pamela Majaro whose fantastic vision continues to inspire young audiences and musicians.

### **William Zinn** (b 1924) *Kol Nidrei Memorial* (1986)

*Dedicated to those individuals who have sacrificed themselves, and continue to do so, for the cause of freedom.*

The *Kol Nidrei Memorial* was composed in remembrance of the six million innocent Jews that were slaughtered during the holocaust. I took the most sacred, mournful theme in all Hebraic music, and built a composition upon it. The theme for the deceased is repeated five times, in different ranges, on different instruments and with different variations each time. The rest of the piece is serious but uplifting, bringing hope and optimism for the future.



Admired for her originality, fluency and professionalism, **Cheryl Frances-Hoad** has been composing to commission since she was fifteen. Classical tradition (she trained as a cellist and pianist at the Menuhin School before going on to Cambridge and King's College, London) along with diverse contemporary inspirations including literature, painting and dance, have contributed to a creative presence provocatively her own.



**Mika Haasler** was born in London and grew up surrounded by live music, having attended a wide variety of concerts for many years. Her music has already been performed in prestigious venues including the Royal Albert Hall.

Composition has been a central interest and is now a prominent part of her studies – Mika currently studies Music at the University of Liverpool, where her works have been performed by members of the Royal Liverpool Philharmonic Orchestra as well as university ensembles. She hopes to study further after completing her undergraduate degree.



**Roxanna Panufnik** studied composition at the Royal Academy of Music and, since then, has written a wide range of pieces – opera, ballet, music theatre, choral works, orchestral and chamber compositions, and music for film and television – which are performed worldwide. She has a great love of music from all over the world and different faiths, whose influence she uses liberally throughout her compositions. Roxanna is Associate Composer with the London Mozart Players. Her compositions are published by Peters Edition and recorded on many labels including Warner Classics, Chandos, Signum and EMI Classics.



Born in London **Cecilia McDowall** has won many awards and been short-listed eight times for the British Composer Awards. In 2014 she won the Choral category of the British Composer Awards for her haunting work, *Night Flight*, which celebrates the pioneering flight of the American aviatrix, Harriet Quimby, across the English Channel. McDowall's distinctive style speaks directly to listeners, instrumentalists and singers alike. Her most characteristic works fuse fluent melodic lines with occasional dissonant harmonies and rhythmic exuberance. Her music has been commissioned and performed by leading choirs, including the BBC Singers, The Sixteen, ensembles and at festivals worldwide. *Three Latin Motets* were recorded by renowned American choir, Phoenix Chorale, winning a Grammy award for their Chandos recording. Upcoming commissions include works for the National Children's Choir of Great Britain, King's College and St John's College, Cambridge, Kansas City Chorale and a Requiem for the Wimbledon Choral Society.



**David Knotts** studied at the Royal Academy of Music, King's College, Cambridge, the Guildhall School of Music and Drama and the University of Sussex. In 2007, David was made an honorary associate of the Royal Academy of Music where he has taught since 1994. He is also a staff accompanist at Canterbury Christchurch University. He first came to public attention as a finalist in the 1994 Young Musician of the Year Composer Competition and has gone on to write music for many of the country's finest soloists, orchestras and chamber-music ensembles.

Recent commissions include *An Eye for an Eye*, (an opera based of the lives of the murdering Papin Sisters) premiered at the 2013 St Magnus and Bath International festivals, the Violin Concerto *From Crystal Heavn's Above*, *Grimm Tales* for guitarist Craig Ogden a large-scale oratorio and the Piano Concerto, *Laments and Lullabies* commissioned by the Presteigne Festival.