

The Independent said of the Late Quartets: 'these [performances] are excellent: their fiery interpretations do full justice to Beethoven's final masterpieces.' and International Record Review said 'beautiful clarity....the Wihan's capacity for lightness of touch well suits op.127... the Presto (op.131) is played with splendid vigour'.

The Wihan are Quartet in Residence at Trinity College of Music, London, and for several years have taught many of the UK's gifted young Quartets at Pro Corda in Suffolk. The Quartet are great supporters of the work of the **CAVATINA Chamber Music Trust**, giving inspirational concerts and master classes to young people in many parts of the country.

Leoš Čepický plays on a 2003 prize-winning violin by Jan Spidlen, owned by the violin dealer Mila Strnad. Jan Schulmeister plays on a Jan Baptista Dvořák violin (1879) and Jiří Žigmund's viola is a 1659 Andrea Hieronimus Amati, on permanent loan from the Czech State collection. Aleš Kaspřík's cello was made in Paris in 1890 by Henri Thouvenel.



QUARTET
Wihan 

Beethoven Early String Quartets



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The Wihan Quartet

Leoš Čepický • Jan Schulmeister - violins
Jiří Žigmund - viola • Aleš Kaspřík - cello

Disc I	77:43
String Quartet in F Major, Op. 18, No. 1	28:59
1 I Allegro con brio	08:57
2 II Adagio affetuoso ed appassionato	09:34
3 III Scherzo. Allegro molto	03:26
4 IV Allegro	06:50
String Quartet in G Major, Op. 18, No. 2	23:59
5 I Allegro	07:41
6 II Adagio cantabile	05:54
7 III Scherzo. Allegro	04:33
8 IV Allegro molto, quasi presto	05:41
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9 I Allegro	07:32
10 II Andante con moto	07:18
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The Wihan Quartet
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The Wihan Quartet, formed in 1985, are heirs to the great Czech musical tradition. The Quartet's outstanding reputation for the interpretation of its native Czech heritage and of the many classical, romantic and modern masterpieces of the string quartet repertoire is widely acknowledged.

They have developed an impressive international career, which includes visits to major festivals in Europe and the Far East. They visit the United States and Japan regularly and have had highly acclaimed tours of Australia and New Zealand. They are frequent visitors to the UK and can often be heard on BBC Radio 3 as well as in concert at Wigmore Hall, Bridgewater Hall, the South Bank and many other venues throughout the country.

The Wihan Quartet has won many International Competitions including The Prague Spring Festival and the Osaka 'Chamber Festa'. In 1991, they won both the First Prize and the Audience Prize in the London International String Quartet Competition.

From October 2007 to March 2008, the Wihan gave the first ever series of all the Beethoven Quartets in Prague, and these landmark concerts were recorded for this series of CDs. The cycle was repeated in the UK at Blackheath Halls during May and June 2008.

"Their unanimity of conception was admirably and readily apparent in the opening concert" Musical Opinion." "This was an outstanding recital. The performance of the first of the expansive Razumovsky Quartets, Opus 59 was inspired and gripping from beginning to end." Musical Pointers

No less forward-looking than the finale of Op.18 No.6 is its scherzo third movement. It's true that the first two of the Op.18 quartets had also contained a scherzo, but those pieces were a good deal better behaved than this dynamic, thrusting movement. With its disturbingly dislocated accents thrown onto the last quaver of the bar, and its repeated-note patterns consistently written across the bar-line, it becomes impossible for the listener to pinpoint where the main beat actually falls. At the end of the trio section, moreover, Beethoven suddenly brings back the scherzo's theme in a forceful minor form, in order to provide a link to the reprise of the scherzo itself.

In comparison with its latter half, the work's first two movements can seem disappointingly conventional, though the sudden turn to the minor in the main second subject of the opening Allegro is certainly a thoroughly characteristic gesture. As for the slow movement, its gently rocking main subject has as much the quality of an accompaniment, as of a fully-fledged theme, and the listener should not be surprised to hear it appear more often than not during the course of the piece in the middle of the quartet texture, while new countersubjects are introduced above or below it. The opening section is followed by a mysterious idea in the minor that reappears towards the end of the movement in a luminous C major transformation, after which the music returns to the 'softer' home key of E flat almost as suddenly as it had left it.

Notes by Misha Donat © 2008

Disc 2 76:44

String Quartet in C minor, Op. 18, No.4 23:28

- | | | | |
|---|-----|---|-------|
| 1 | I | Allegro ma non tanto | 08:18 |
| 2 | II | Scherzo. Andante scherzoso quasi Allegretto | 06:48 |
| 3 | III | Menuetto. Allegretto | 03:36 |
| 4 | IV | Allegro | 04:37 |

String Quartet in A Major, Op. 18, No.5 28:47

- | | | | |
|---|-----|-------------------|-------|
| 5 | I | Allegro | 06:49 |
| 6 | II | Menuetto | 04:47 |
| 7 | III | Andante cantabile | 09:52 |
| 8 | IV | Allegro | 07:11 |

String Quartet in B flat Major, Op. 18, No.6 24:33

- | | | | |
|----|-----|--|-------|
| 9 | I | Allegro con brio | 06:10 |
| 10 | II | Adagio ma non troppo | 07:09 |
| 11 | III | Scherzo. Allegro | 03:14 |
| 12 | IV | La Malincolia. Adagio-Allegretto quasi Allegro | 07:39 |

Live recordings in the Convent of St Agnes, Prague
 Disc 1: 18 October, 8 November and 6 December 2007
 Disc 2: 17 January, 7 February and 13 March 2008

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Beethoven Early String Quartets

Commentators on Beethoven's sixteen string quartets (seventeen, if we count the 'Grand Fugue' originally destined for the Quartet Op.130, but eventually issued as an independent work) invariably divide them into three groups, consisting respectively of 'early', 'middle' and 'late' works. It's true that Beethoven turned to the string quartet at all stages of his career, but the convenient labels are particularly misleading when it comes to his first works of the kind, Op.18, which can be described as early only in relation to their successors. Beethoven was in his thirtieth year when he completed them, and he already had an impressive tally of works to his name. They included more than a third of his total output of piano sonatas, two cello sonatas, three violin sonatas, three piano trios, and no fewer than five string trios. Beethoven's hesitation in approaching the medium of the string quartet reflects his awareness of the rich legacy in this field of Haydn and Mozart. His string trios (they are masterly, and sadly neglected, works) were his means of dipping a toe into string quartet waters without invoking direct comparison with his great predecessors.

At the time Beethoven embarked on his six string quartets Op.18, in 1798, Haydn was working on what were to be his completed quartets; and, as though the baton were being handed on, both composers dedicated their new works to the same aristocratic patron, Prince Lobkowitz. It was for Lobkowitz's private orchestra that Beethoven later composed his 'Eroica' Symphony. His String Quartet Op.74 was also inscribed to the Prince, while the Fifth and Sixth Symphonies were dedicated jointly to him and Count Razumovsky. (The latter was the dedicatee of Beethoven's three string quartets Op.59.)

The sequence of Beethoven's Op.18 quartets in their published form doesn't reflect their chronology, and the work we know as No.1 was probably the second of the six to be composed, following No.3 in D major. It may, however, have been among the last of them to reach its definitive form. In June 1799 Beethoven sent a copy of the score to his theologian friend Karl Amenda, who was a talented amateur violinist; but two years

The String Quartet Op.18 No.6 is a work that exhibits startling and sudden shifts of mood, and perhaps it's significant that its finale is prefaced by a slow introduction bearing the title of 'La Malinconia' ('Melancholy'). On the other hand, Beethoven might have called the main body of the movement 'La Gaiezza'. Around the time he composed the quartet he also wrote a small piano piece entitled 'Lustig – Traurig' ('Happy – Sad'); and, a quarter of a century later, the String Quartet Op.127 was originally to have included a movement called 'La Gaîté'.

The notion of beginning the finale with a tragic slow introduction is an unusual one, though it's possible that Beethoven had at the back of his mind the similar beginning to the last movement of Mozart's great String Quintet in G minor K.516. Beethoven's slow introduction is perhaps the most strikingly original passage in the entire series of Op.18 quartets. Its predominant dynamic marking is *pianissimo*, and the players are exhorted to treat it with utmost delicacy; yet at the point where the music begins to venture into startlingly distant keys, the innocent turn-like figure of its opening bars assumes an alarmingly menacing tone. As for the remainder of the finale, it is a country dance, though one whose pronounced off-beat accents lend the music a decided limp. In its overall plan it foreshadows two of Beethoven's later string quartets. As in the finale of his last Quartet, Op.135, with its metaphysical dilemma ('Must it be?' - 'It must be!'), the music of the slow introduction returns to cast a shadow over the otherwise carefree quicker portion of the movement. In Op.18 No.6 that later return throws the reprise of the quicker main theme momentarily into the 'wrong' key, as though it were determined to continue the slow material's tonal peregrinations; and towards the end of the piece, the two contrasting elements make a further exchange, with the dance-like theme appearing briefly in the slow tempo of the introduction. Those few bars of Adagio are followed by a scurrying conclusion whose manic cheerfulness calls to mind the sudden lightning of the clouds at the end of Beethoven's only remaining string quartet to preface its finale with a slow introduction, the 'Quartetto serio' Op.95.

A major Quartet, nor does Beethoven attempt to match the expansive warmth of the Mozart. Only the rustling accompaniment seems to echo Mozart's piece; for the rest, Beethoven goes very much his own way. Rather than provide a penultimate variation in the minor, as does Mozart, he presents a *pianissimo* version of his theme in a new harmonisation whose broad, chorale-like texture interrupts what has been a progressive increase in rhythmic motion with each succeeding variation. Also utterly individual, and a characteristic witticism at this stage of Beethoven's career, is the sudden switch of key at the start of the coda, coinciding with the introduction of a deliberately banal bass accompaniment without a theme.

Like the concluding Allegro of Mozart's A major Quartet, Beethoven's finale is a largely contrapuntal piece, though it falls far behind its model in elegance. All the same, the closely-worked texture of its opening page is intricate enough for the chorale-like start of the exposition's second stage to provide overwhelming contrast. At the same time, the rising fourths of this second theme are derived from the movement's opening 'tag' – a point Beethoven emphasises during the central development section, where the two ideas are combined.

At the time Beethoven composed his first set of string quartets he was becoming increasingly aware of the fact that the course of his life was changing irrevocably. "There's a whistling and roaring in my ears day and night", he told his close friend Franz Gerhard Wegeler on 29 June 1801.

For nearly two years I've been avoiding all social functions, because it is impossible for me now to tell people: I am deaf. If I had any other profession it would not be so bad, but in my profession it is a terrible state of affairs – what would my enemies, whose number is not small, say about it? ... Sometimes I barely hear someone who is speaking quietly at all – just the sounds, but not the words; and yet as soon as anyone shouts it's unbearable to me. Heaven alone knows what will come of it.

later he asked Amenda not to lend the quartet to anyone. "I have greatly changed it," Beethoven told him, "for only now have I learned how to write quartets properly." The revisions Beethoven carried out to the Op.18 No.1 quartet were particularly far-reaching in the case of its opening movement. One telling change affected the manner in which the recapitulation, at roughly the movement's mid-point, was approached. Beethoven had originally written a series of rushing *fortissimo* scales here; but his final version creates a more subtle atmosphere of subdued excitement, and reserves the crescendo for the last possible moment before the reprise of the main theme. (This is one of the composer's many works in which the quietly understated opening subject returns at this point in a startling *fortissimo*.) Also new was a dramatic passage near the end of the piece, with all four instruments striding upwards in long notes. On top of those specific changes, Beethoven generally rendered the music's texture more transparent, and reduced the number of appearances of the opening turn-like motif during the course of the piece. All the same, that motif – the very first thing we hear in the work – makes itself felt throughout the movement even in its revised form.

If Beethoven chose to place this work rather than any of its companions at the head of the set, it may well have been in view of its fine slow movement – one of the great tragic utterances among his earlier music. According to Karl Amenda, Beethoven wrote it while thinking of the scene in the burial-vault from 'Romeo and Juliet'. Amenda's claim is borne out by a remark found among Beethoven's sketches for the piece – *les derniers soupirs* ('the last sighs'). The piece begins with the throbbing sound of an accompaniment played by the three lower instruments, before the first violin enters with the quiet main theme. That theme later assumes a more dramatic guise, with the aid of a rushing new figure superimposed above it; and during the final stages of the movement the rushing figure itself reaches a peak of anguish, before the music sinks to an exhausted close.

Beethoven's tempo marking for the slow movement in the revised version of the work includes the word 'appassionato' – a comparatively rare indication in his music, and one

that is conspicuously absent from the so-called 'Appassionata' piano sonata. (We will, however, meet with the term again in the finale of the Quartet Op.132.) Beethoven also altered the tempo indications of the last two movements: the third movement, originally a straightforward 'Allegro', became 'Allegro molto' in order to ensure that the piece would be played in genuine scherzo style; and the finale was transformed from a gentle 'Allegretto' into a brilliant 'Allegro'. The last movement is, indeed, a dazzling piece, with a fugue as its centrepiece, and a closing page which brings the curtain down with unabashed symphonic grandeur.

Like the F major Quartet, the second work of the series underwent thorough revision before it was published. One of the most far-reaching changes Beethoven made was to tighten the structure of its slow movement, from a five-part form with two contrasting episodes, to a simple ternary design. Significantly, the nature of the central section was also altered, to form a miniature scherzo within the ornate surrounding material. The resulting fusion of serene slow movement and lively scherzo was an idea Beethoven had already tried in his string trio Serenade Op.8, and the design is one that appealed among later composers to Brahms in particular. The scherzo episode takes its point of departure from the unassuming phrase with which the Adagio opening section comes to a close.

The key of G major was one Beethoven chose for some of his wittiest works, and the Quartet Op.18 No.2 belongs firmly among them. Even the inclusion of a scherzo-like episode in its second movement did not prevent him from following the piece with an actual scherzo, rather than a more relaxed minuet; or from casting the finale in the character of a high-spirited 'Allegro molto'.

As for the first movement, it begins with the witticism of a theme which sounds as though it is an ending, rather than a beginning - so much so that the same eight-bar subject is eventually used to round the piece off, in a conclusion of deliberate understatement. The piece is notable, too, for two highly characteristic inspirations: a contrapuntal development leading to a climax on an insistent pedal-note on the fifth degree of the scale, which

The A major work seems to have been Beethoven's favourite among Mozart's string quartets, and he made a thorough study of it before embarking on his Op.18 set, copying out its finale in its entirety for his own instruction. There is, too, a sense in which the slow movement of Beethoven's A major Quartet itself looks forward to one of his own late quartets: in the fifth variation the theme appears surmounted by a halo of violin trills - an effect recalled in the coda of the variation movement from the C sharp minor Quartet Op.131.

Perhaps there is, after all, something Haydnesque about the playfulness of the opening Allegro of Op.18 No.5. This is music in which one idea succeeds another with witty insouciance (the turn to the minor at the start of the exposition's second stage is a characteristic gesture), and in its lilting, waltz-like rhythm, it is a piece that may remind us of the opening movement of Haydn's A major Quartet Op.20 No.6 - a work Beethoven almost certainly knew: he had made his own manuscript copy of the first quartet from Haydn's set in the early 1790s.

The gently understated two-part texture of the opening bars of Beethoven's minuet is something of which Haydn would again have approved. Beethoven scores the minuet's first half for the two violins alone (shades of the similarly transparent trio in the 'scherzando' second movement from Haydn's so-called 'Bird' Quartet Op.33 No.3?), before providing a varied repeat in which the theme passes to the viola, in a three-stranded texture that has the violins playing in octaves throughout. It is the leanness of the minuet's opening half that gives the start of its second section, in which the full quartet sound is heard for the first time, its peculiar glow of warmth. As for the trio section, it is in the style of a Ländler whose graceful lilt is barely compromised by typically Beethovenian off-beat accents.

From his sketches for the variation slow movement we can see that Beethoven toyed with a rhythmically elaborate theme, before paring his material down to a melodic idea of utmost simplicity - little more, in effect, than a descending and ascending scale. Certainly, it is a good deal less intricate than the theme of the variation movement in Mozart's

Op.20), but the recapitulation adds a perky new countersubject, and the entire texture is composed in seemingly effortless triple counterpoint.

As always when he writes his second movement in the manner - or at least against the background - of a scherzo, Beethoven follows it not with an actual scherzo, which in the context would have been superfluous, but with a minuet. This time, however, he seems to want to have it both ways: following the trio section in the major, the players are instructed to take the reprise of the minuet at a quicker tempo, as though to show that after a respectable lapse of time the second movement could be followed by another scherzo after all.

The finale also features a quicker coda, with the tempo increasing from 'Allegro' to 'Prestissimo'. The forceful symphonic flourish with which it ends, with its echo of Mozart's 'Jupiter' Symphony, is not merely a gratuitous gesture: its fanfare-like motif is derived from the episode in the major that stands at the centre of the movement.

The completion of Beethoven's Op.18 quartets marked the advent of a new century, and with it the dawn of a new era. But for all their forward-looking aspects, these works are at the same time firmly rooted in tradition, reflecting not so much the influence of Beethoven's erstwhile teacher Haydn, as of Mozart. In the case of the A major Quartet Op.18 No.5, the work's template is the same as that of Mozart's Quartet in the same key, K.464 – the fifth in his series inscribed to Haydn. Like Mozart, Beethoven places his minuet as the second of the four movements (this is the only occasion in the Op.18 quartets on which the two inner movements appear in this sequence), and follows it with a slow movement in the form of a set of variations. Moreover, Beethoven's finale contains a detail that can be traced directly to the corresponding movement in K.464: in Mozart's exuberant piece the central development section is suddenly interrupted by the appearance of a broad chorale-like theme in long notes which is restated above a 'running' accompaniment from the second violin. Beethoven does something very similar, placing his mysterious slow idea, however, not in the development but in the exposition.

continues through the start of the recapitulation, lending this crucial moment a sense of tension and instability (Beethoven was to press a similar idea into service, though to very different effect, in the first movement of the 'Appassionata' Sonata); and the *pianissimo* interpolation of the main theme in a distant key between the two stages of the recapitulation.

A remarkable feature of the scherzo is the transition that joins the end of its trio section seamlessly to the reprise of the scherzo itself. Such links are rare in Haydn and Mozart, though examples are to be found in Mozart's 'Kegelstatt' Trio for piano, clarinet and viola, K.498, and in Haydn's last completed Quartet, Op.77 No.2. In the Mozart, the passage in question is based on the trio's material; but Beethoven, like Haydn, startlingly provides a pre-echo of the scherzo's material.

The finale begins in highly original fashion, by alternating the phrases of its main theme between solo cello and the full quartet sound. At the end of the exposition the expected repeat is subverted through a startling switch of key, with the sudden change in harmonic direction casting its shadow over the entire first half of the central development. When the principal subject makes a return, it does so in a bright C major and in a more conventional quartet layout, before Beethoven - as though anxious to announce that he is in the wrong key after all - makes exaggeratedly emphatic preparations for the actual recapitulation. At the crucial moment, however, the music takes a side-step into another distant key, before the genuine recapitulation is at last allowed to set in. It was humour of this kind that caused Beethoven's contemporaries so much consternation, though in retrospect, and faced with the uncompromisingly bold gestures of his later string quartets, they must have looked back on the more classically-orientated world of the Op.18 set with nostalgia.

The D major third work in the series may well have been the first of Beethoven's string quartets to be composed, and its opening bars find him seemingly determined to stamp his personality on the music from the very outset. Indeed, none of Beethoven's quartets begins more arrestingly than this one: two long unaccompanied notes on the violin, arching

upwards to form a melodic interval just one note short of an octave. Are we witnessing the start of a mysterious slow introduction; and if so, what is the music's key? All is revealed as soon as the remaining players enter in the third bar of what turns out to be an ingratiating Allegro, but Beethoven's arresting beginning leaves him with the very real problem of how to cap this moment when it returns later in the movement, at the beginning of the recapitulation. His solution is brilliantly original: the music reaches a full-blooded climax on the chord of C sharp major, and the violins break off while the two lower instruments sustain the fundamental note C sharp. While this note is still being sounded, the violins nonchalantly re-enter with the main theme in imitation, with the C sharp resolving naturally onto the home key in the theme's second bar. Beethoven was pleased enough with this moment to reproduce it almost exactly at the parallel point in the opening Allegro of his Second Symphony.

The slow movement is a study in contrasting sonorities and textures. Its smooth main theme, initially entrusted to the second violin, eventually gives way to a contrapuntal second idea played in a delicate staccato. The main subject itself presents a single four-note phrase reiterated in a rising pattern, with each occurrence a whole tone higher than the last. In order to avoid any feeling of monotony from such a sequential theme, Beethoven not only provides the melody with a variety of countersubjects during the course of the piece, but also has it played simultaneously with its own inversion. It is with a fragment of its inverted form that the movement eventually dies away to its *pianissimo* conclusion.

The third movement lies midway between a minuet and a scherzo. Its heading is simply 'Allegro', and its 'running' trio in the minor has a slightly old-fashioned feel; but the outer sections, with their dramatic off-beat accents and unexpected tonal shifts, bring us near to the world of the genuine Beethovenian scherzo. As for the finale, it is a dazzling 6/8 'Presto'. Behind it – and notably its second subject – lurks the characteristic rhythm of the tarantella. Beethoven invoked the same swirling rhythm in the finale of his 'Kreutzer' Violin Sonata, and the Piano Sonata Op.31 No.3; and those pieces left a deep impression on Schubert, who

based the concluding movement of his 'Death and the Maiden' Quartet on a similar premise. Schubert, however, was too serious a composer to end his piece with a witticism of the kind we find at the close of Beethoven's quartet. The joke is one that Haydn had enjoyed on more than one occasion in his string quartets: there is no ending at all, properly speaking – just a reiterated fragment of the main theme, followed by a pause which leaves the players with their bows poised in mid-air, and their listeners on the edge of their seats.

The C minor Quartet Op.18 No.4 has seldom been as widely admired as its companions in the Op.18 set. The influential early 20th century music historian Hugo Riemann went so far as to argue that on stylistic grounds the work would appear to contain material going back to the composer's early years in Bonn. There is no evidence to support such a supposition – Beethoven's surviving sketches date from 1799, the period during which the remaining quartets of Op.18 were composed – but much of the work betrays an awkwardness of a kind that is not to be found elsewhere in Beethoven's quartets. The opening movement, in particular, contains writing that seems to be conceived in orchestral or pianistic terms: the bars leading to the recapitulation, for instance, with their 'broken octaves' for the first violin, and shuddering tremolos for the inner two players; or the long series of full-blooded chords that follows shortly thereafter. By the time Beethoven composed his C minor Quartet, he had already completed four large-scale pieces in what was always to be his most characteristic dramatic key (one of them was the 'Pathétique' piano sonata), and perhaps it was the attempt to carry their forceful, dynamic style into the realm of the string quartet that presented him with more problems than he knew how to solve.

Much the most successful portion of the work is its C major second movement – an intimate counterpart to the parallel movement of the C major Symphony No.1. It is, indeed, a translucent masterpiece – not a genuine slow movement, but a delicate scherzo-like piece – that shows Beethoven's contrapuntal art at its most undemonstratively perfect. Its opening subject is already a fugato given out in a delicate *pianissimo* (Beethoven may have learned a trick or two from the subdued fugal finales contained among Haydn's six quartets

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String Quartets

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Live recordings in Convent of St Agnes, Prague, October 2007 - March 2008

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