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North York Moors Chamber Music Festival

Arcadia

Music inspired by nature

13 - 26 August 2017

www.northyork moors festival.com

North York Moors Chamber Music Festival



Shortlisted for a White Rose Award 2017

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Introduction

We welcome you to our ninth North York Moors Chamber Music Festival, inspired by the nature around us and how the forces of it have influenced composers over the years.

Rather than focus on a specific period or figure in music, we felt it was time to explore one of the most inspiring and influential forces of all - nature. It is all around us, particularly present here on the North York Moors where its domineering presence is majestic and vivid. I frequently drive through our National Park with the radio on and this experience somehow manifests a symbiotic experience: the music creates a soundtrack for all we see around us and that in turn gives the music new meaning. It is time to explore that in a theme.

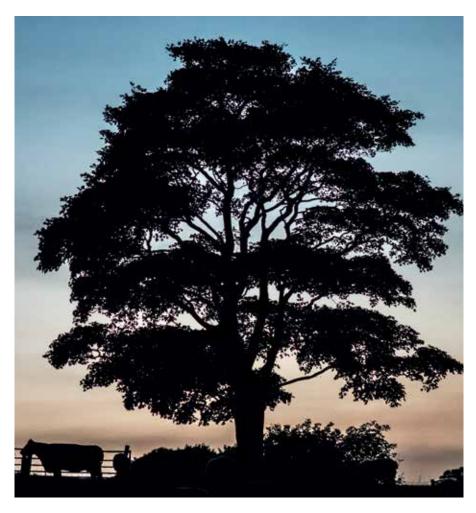
Particularly during the 19th century (the Romantic period: Sturm und Drang; 'Storm and Stress'), elemental forces became the catalyst for artistic expression. Although as we'll discover on the 19th August, Baroque composers too were passionately expressing the ungovernable world around us, most famously perhaps through Vivaldi's Four Seasons. Equally astonishing in its originality, Rebel composed his Les Élémens which must have shocked audiences with its opening bars of dissonance to convey the chaos of the universe.

The further we delved the more we discovered: the mystery of the night skies, storms and their aftermath, the wild coast, contrasts of natural lights, bucolic scenery and so on; whilst also including our perspective within it, as expressed through the eyes of the Wayfarer or in Schoenberg's 'Transfigured Night'.

In Greek antiquity the concept of Arcadia developed into a poetic byword for an "idyllic vision of unspoiled wilderness".

How fitting for the magnificent landscape around us....

Jamie Walton Artistic Director



Programme

Week one

Sunday 13th August	St Peter & St Paul	Sturm und Drang
2pm	Pickering	SCHUMANN Fantasiestücke in A minor Op.88 FRANCK Piano quintet in F minor* TANEYEV Piano quintet in G minor Op.30
Monday 14th August	All Saints'	The Rite of Spring
7pm	Helmsley	BAX Piano quartet STRAVINSKY The Rite of Spring (four hands)* TAILLEFERRE Piano trio RAVEL Piano trio in A minor
Wednesday 16th August	St Mary's	The Wayfarer
2pm	Lastingham	MAHLER Lieder eines fahrenden gesellen LISZT Tristia (de La Vallée d'Obermann) WAGNER Wesendonck Lieder
Wednesday 16th August	St Mary's	Prisms of light
7pm	Lastingham	BONAVENTURE Celestial Objects (organ & tape) MAXWELL DAVIES The Door of the Sun BARTÓK Contrasts* MESSIAEN Desseins éternels (organ) MESSIAEN Quartet for the End of Time
Friday 18th August	St Nicholas	Lull after storm
7pm	Guisborough	BEETHOVEN String quintet in C ('Storm') Op.29 BRITTEN Lachrymae Op.48a* BRAHMS String Quintet Op.111 VAUGHAN-WILLIAMS The Lark Ascending
Saturday 19th August	St Hedda's	The Elements
7pm	Egton Bridge	VIVALDI Flute concerto No.I 'La tempesta di mare' REBEL Les Élémens* GLUCK Dance of the Furies VIVALDI The Four Seasons *denotes interval follows

Programme

Week two

Sunday 20th August	St Hilda's	The Miller's Tale
2pm	Danby	ROSSETER Prelude DOWLAND Selection JOHNSON Pavan / Almain KAPSBERGER Selection GOSS The Miller's Tale PICCININI Selection
Monday 21st August	St Stephen's	Cosmos
7pm	Fylingdales (Robin Hood's Bay)	MESSIAEN Appel Interstellaire BEETHOVEN String quartet No. 15 in A minor Op.132* MAXWELL DAVIES Sea Eagle SCHOENBERG Verklärte Nacht Op.4
Wednesday 23rd August	St Hilda's Priory	Nostalgia
2pm	Sneaton Castle, Whitby	FAURÉ Fantasie Op.79 FAURÉ Piano quartet No.2 in G minor Op.45* MESSIAEN Le Merle Noir ELGAR Piano quintet in A minor Op.84
Friday 25th August	St Oswald's	Skywards
7pm	Lythe	HAYDN String quartet Op.76 No.4 in B flat major ('Sunrise') WILSON String Quartet No. I ('Winter's Edge') * HAYDN String quartet Op.64 No.5 in D major K458 ('The Lark') RESPIGHI II Tramonto ('Sunset')
Saturday 26th August	St Hilda's	Arcadia
5pm	Westcliff, Whitby	ELGAR Organ sonata in G (I) MENDELSSOHN Hebrides Overture BERG Violin concerto ('To the Memory of an Angel')* SMETANA Die Moldau DEBUSSY Prélude à l'après-midi d'un faune WEBER Der Freischütz (Overture)

North York Moors

The North York Moors is a national park in North Yorkshire.
The moors are one of the largest expanses of heather moorland in the United Kingdom.

The designated area of the National Park covers an area of 1,436 square km (554 square miles) and has a population of about 25,000. The North York Moors became a National Park in 1952, through the National Parks and Access to the Countryside Act 1949.

The National Park encompasses two main types of landscape: green areas of pasture land and the purple and brown heather moorland. These two kinds of scenery are the result of differences in the underlying geology and each supports different wildlife communities. There are records of



Visitor Information

12,000 archaeological sites and features in the North York Moors National Park, of which 700 are scheduled ancient monuments. Radio carbon dating of pollen grains preserved in the moorland peat provides a record of the actual species of plants that existed at various periods the past. About 10,000 years ago the cold climate of the Ice Age ameliorated and temperatures rose above a growing point of 5.5°C. Plant life was gradually reestablished and



Many visitors to the moors engage in outdoor pursuits, particularly walking; the parks have a network of rights-of-way almost 2,300 km (1,400 miles) in length, and most of the areas of open moorland are now open access under the Countryside and Rights of Way Act 2000.

Car Parking

The churches in Danby, Lythe and St Hilda's Priory have large car parking facilities. Those in Lastingham, Fylingdales, Guisborough and Egton Bridge have local village parking. In Helmsley, Pickering and Whitby West Cliff there are local car parks and on-street parking.

Toilets

Fylingdales, Pickering and St Hilda's Priory have their own facilities. Egton Bridge, Guisborough, Helmsley & Lastingham have village facilities. The churches at Danby, Lythe and Whitby West Cliff have portable toilets.

Refreshments

Refreshments are available for a suggested donation of £1 for soft drinks and £2 for a glass of red or white wine.

Sat Nav settings

DANBY YO21 2NH N54:26:51,W0:55:41

EGTON BRIDGE YO21 IUX N54:26:13, W0:45:42

FYLINGDALES YO22 4RN N54:26:03, W0:32:21

GUISBOROUGH TS14 6BX N54:32:12,W1:02:56

HELMSLEY YO62 5YZ N54:14:47,W1:03:44

LASTINGHAM YO62 6TL N54:18:16,W0:52:58

LYTHE YO21 3RW N54:30:25,W0:41:18

PICKERING YO 18 7HL N54:14:44, WO:46:32

WHITBY SNEATON CASTLE YO21 3QN N54:28:60, W0:38:31

WHITBY WEST CLIFF YO21 3EG N54:29:20, W0:37:14

St Peter & St Paul, Pickering - Sturm und Drang



The 14th century spire of St Peter and St Paul discreetly asserts the location of the church from all directions. A substantial cruciform building, the church is lofty and expansive; it demonstrates what Pevsner calls "complex" development from its Norman origins. There are notable examples to be found here of all the major orders of ecclesiastical Gothic architecture. The 14th Century triple sedilia with its crocketed gables springing from sculptured heads (including monsters, bishops and a priest) is a particularly fine example of Decorated craftsmanship. The church

was heavily restored in 1876-9 and while this degraded some architectural features it led to the permanent uncovering of its most notable feature: the medieval frescoes. Dating from c.1450 these are "one of the most complete series of wall paintings in English churches" (Pevsner). The function of paintings, to inspire faith and inform an illiterate congregation, is largely understood. Here in Pickering we have major Christian figures and events but we also have notably English twists on the theme - St George, St Edmund King & Martyr and Thomas a Becket. Although the artistic quality is merely vernacular they represent a vivid glimpse of a pre-Reformation English parish church interior. During the 16th century such paintings came to be viewed as icons of superstition; the Reformation abjured the role of saints and their intercessionary powers. The result was that images were often whitewashed then overwritten with Biblical texts so that church interiors instead resembled "a giant scrapbook of the Bible" (Diarmaid MacCulloch). The whitewashing of the Pickering images ultimately saved them. There was no systematic iconoclasm here: a fate which often occurred in tumultuous periods of protestant zeal such as the 1530s or 1640s. The result is this building has much to offer in explaining key features in the history of the English Church.



SCHUMANN

Phantasiestücke in A minor Op.88 (1850)

Romanze (Nicht schnell, mit innigen Ausdruck) Humoreske (Lebhaft) Duett (Langsam und mit Ausdruck) Finale (Im Marsch-Tempo)

FRANCK

Piano quintet in F minor (1879)

Molto moderato quasi lento - Allegro Lento, con molto sentimento Allegro non troppo ma con fuoco

TANEYEV

maestoso

Piano quintet in G minor Op.30 (1911)

Introduzione: Adagio mesto - Allegro patetico Scherzo: Presto - Moderato teneramente - Tempo I - Prestissimo Largo Finale: Allegro vivace - Moderato

In this corner of North Yorkshire, direct experience of the vastness and beauty of nature is rarely more than ten minutes away, if we want it - just as accessible as a pub or a newsagent to a city dweller. We may take on the role of the wayfarer, when and if we please. Immersion in this ancient-and-modern Arcadia throws us back into ourselves

- the moors tell you who you really

are, like it or not. It might seem hard to be a noble savage while clutching an iPhone or a coffee in a warm car. But the reality of the curlew's call, the crazy hues of the heather or the shock of an abrupt hailstorm need no mediation, if we care to notice them. For Wordsworth and other poets, the experience had a moral force, provoking "natural piety." In this year's Festival, we'll hear performed across our moorland venues many of the varied sound-structures constructed by cultured artists out of their varied response to what's essentially untamed and stormy - both out there, and inside of us. In John Ruskin's view many of these artists were simply confusing their own feelings with "the truth of the Earth." Ruskin's criticism feels unreasonable in the face of true complex human nature, when in artistic terms the quest for truth, even if Romantically deluded, can sometimes become the road to madness.

Robert Schumann's own nature feels emblematic in this context. His late Fantasiestücke from 1850, four short pieces for piano trio, offer a typically quirky response to conventional form, as well as to the contradictions of his 'out there' existence. A brief barcarolle-like Romanze gives way to a brighter but stormy Humoreske, working from some of the same thematic material, the figurations reaching no rest or accommodation with each other. Then, an intense Duett between violin and cello precedes a typical minor key finale Im Marsch-Tempo

whose storm fades to leave a quiet pastoral dance, just before a fast envoi. The work's depths seem revealed only toward the end, like a surprise view - the temptation is to listen all over again. No composer was more conscious of our dualities or so consumed by them. The more miraculous then that Schumann's music still sounds as fresh as the wind.

César Franck's work can breathe a more shuttered, indoor air than Schumann's, but his Piano Quintet from 1879 opens with a very un-chamber-music-like declaration of emotional intensity and despair, and it never lets up for forty minutes. Like most of his male circle, notably Saint-Saëns (the pianist in the premiere of the Quintet) Franck lusted for the young composer Augusta Holmès, who was also his pupil. Like nature, the music of Franck's Quintet helps externalise all those storms within.

Unlike Debussy's Faune, the protagonist of the Franck Quintet makes no accommodation with his constant erotic distractions. In 2017, this may seem an absurd emotional storm of the teacup kind, but to experience the work live is to understand intoxication and obsession very directly. The huge Allegro piles intensity on intensity, while the uneasy Lento gives way to a final Allegro even more remarkable for its barely-mediated thunderstorm-in-the-Alps wildness. Franck owed much to Liszt, emotionally and formally (the big themes tend to come back transformed at the end), but his Piano Quintet is sui generis.

Sergei Taneyev's own contribution to the genre is, though, on a similar scale, and was written in 1911, the year Mahler died. Taneyev offers a great turbulent display of the range of human feeling and relationship. Passion is mediated by a sensibility and conservative harmonic approach that tends to be characterised as a Classic/Romantic

balancing act ("the Russian Brahms"). In fact, Taneyev's voice is uniquely powerful, his chamber and vocal works worth your exploration. Here, a distinctively luminous take on the nationalistic Scherzo follows an epic and melodically strong opening Allegro patetico. The following Largo juxtaposes the ploddingly stern and the yearningly sensitive, with neither

side (piano or strings) prepared to compromise. Stormy weather again for the fourth movement Allegro, before the work's most remarkable section, a four-minute Moderato ending that serves up the surprise of extended transcendent ecstasy (cf Messiaen in 'Prisms of Light') from what seemed a Romantic recipe for endless conflict.



Restore, rebuild or start completely afresh? This was the dilemma for church architects and patrons in the mid 19th Century. At All Saints' the wise decision was to restore and integrate a sizeable portion of the original medieval fabric. The south door contains delightful Norman zigzag

decoration and scalloped capitals while the chancel arch is a supreme example of playful detailing. Close examination shows four orders with the outer ring being a series of hoodmasks: 28 vernacular faces tending towards the jocular or even grotesque. The remainder of the church largely dates from an 1860s restoration undertaken by the London firm of Barry & Banks with the overall effect being "big and self-confident" (Pevsner). Whereas the Victorian fascination for medieval forms of art and architecture is well known, All Saints' offers a good example of another obsession: that of continuity and lineage. The north aisle wall is covered with a large colourful mural to demonstrate the roots and development of Christianity in the local area. The story of St Columba and St Aidan in the South Transept is even more audacious. Here we see St Aidan attempting to convert the inhabitants of Helmsley to Christianity: a scene high in drama but without any actual documented justification. Much of this interior detailing was the result of Helmsley's most famous incumbent, Charles Norris Gray. He was a classic activist clergyman whose zeal and vision was employed in every aspect of his role. He oversaw the development of several churches in far-off hamlets while giving moral leadership to issues such as education, sanitation and the dangers of women wearing tight lace. He died from overwork in 1913 having significantly advanced the social infrastructure of Helmsley. The massive marble altar and reredos in the side chapel was installed by Gray as a memorial to his father who was Bishop of Cape Town. The fine woodwork in the chancel is by Robert 'Mouseman' Thompson of Kilburn.



BAX

Piano quartet (1922)

STRAVINSKY

The Rite of Spring for four hands (1913)

TAILLEFERRE

Piano trio (1916/17 revised 1978)

Allegro animato Allegro vivace Moderato Très animé

RAVEL

Piano trio in A minor (1914)

Modéré Pantoum (Assez vif) Passacaille (Très large) Final (Animé)

Any wayfarer's journey through nature starts with the hope of spring and renewal, then moves on through the seasons. In a chamber context we can't present Arnold Bax's Spring Fire, or Garden of Fand, or November Woods, though no twentieth-century composer's imagination was more penetrated by natural cycle and process. Bax's own youthful version of Arcadia was in North London (his then Hampstead home) rather than in the Celtic landscape of his dreams. His Piano Quartet is in one short

movement and dates from 1922, by when he'd already left his family for the charms of Harriet Cohen. The Quartet opens with a transformed memory of Stravinsky's portrayal of the spring breaking through winter, and ends with a rather truculent and compressed coda, leaving the rest of the story untold. In between (Bax called his orchestration of this Quartet 'Saga Fragment') comes a quieter, Sibelian narrative, filtered through Baxian harmony. Like so many works in this year's Festival, Bax's brief Quartet shows the chamber repertoire to have an arguably wider emotional range than many grander orchestral works, notably when nature holds the key.

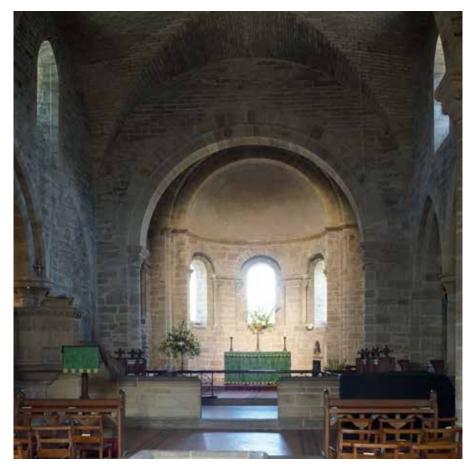
For Stravinsky's 'Rite', a huge orchestra seems as important a player as the spring or the Russian heritage. Essential, surely, for that famed feral impact? The composer's first published version, though, came in 1913, the year of the riotous Paris premiere, and was for piano-four-hands. Stravinsky had written much of the piece while shut away in what was effectively a cupboard in Switzerland, getting away from nature so as to express it all the more forcibly. The composer liked to say the piece had passed through him, that it came from elsewhere (or nowhere), that the inspiration had been a single vision. In fact his masterpiece came together over a number of years. To hear the piano duet version is to encounter the Rite's Debussyan heritage and pianistic poetry right from the opening phrases. That influence would cut both

ways. Debussy first played through some of this arrangement of the Rite with the composer, well before the stage premiere, and some of his own later work reflects the encounter. Stravinsky's opera 'The Nightingale' had opened with a virtual copy of Debussy's Nuages, and the mutual respect was huge. Whatever the arrangement, the Rite always ends with the natural starkness of violent death. It remains one of the most remarkable half-hours in all music, influencing and indeed mesmerising nearly every composer who has tried to write since 1913 art endlessly imitating an art which had successfully (once and for all) channelled raw nature into that most outré of human cultural constructs, the Ballets Russes.

Germaine Tailleferre's Piano Trio shows Stravinskian influence, but intermittently - the first and third movements date from 1916/17, the second and fourth from 1978 when this highly prolific composer was in her eighties. Whether in the spring or winter of her life, Tailleferre wrote music of equally high quality, a bit closer in idiom to her fellow garrulous 'Les Six' members Poulenc and Milhaud, than to the style of her close friend Ravel, solidly French in expression. Here the third movement Moderato is the most melodically distinctive, while the final Très animé does feels nearer to Ravel (his String Quartet especially), and to Stravinsky. No movement plays a moment too long, and the piano lifts the finale to a bracing conclusion.

Ravel's own Piano Trio of 1914 formed part of Tailleferre's inspiration, but expressively it expanded the genre's range, and altered the perception of what a piano trio could be. Ravel's technique here can be as obsessive and meticulous as Alban Berg's, especially in the Pantoum scherzo second movement, based closely on a complex verse form, where multiple formal exigencies are superimposed to create what can still sound like a straightforward dance. The opening Modéré derives in part from a Basque-inspired piano and orchestra work which Ravel never completed, but the background pales in light of the extreme yet fragile beauty of the piano's beginning statements, and the passion behind Ravel's sonata structure. The slow Passacaglia and final Animé achieve sustained climaxes, the extraordinary insistent ending seeming a superhuman effort by three players to drown out all the noise of recently declared war in Europe. A rite of passage, as much as a 'Rite of Spring'.

St Mary's Lastingham - The Wayfarer (2 pm) & Prisms of light (7 pm) 16th August



The church is undergoing a major reconstruction, not of its fabric but its history. There was a long accepted belief that the site of St Mary's chosen by Cedd between 653 and 655 to build a monastery was, as described by Bede's Ecclesiastical History "among steep and remote hills fit only for robbers

and wild beasts". Now that is giving way to the realisation that where it stands, on the edge of the fertile area of Ryedale, it was only three miles from an important Roman road and near to the great villa at Hovingham. Bede's further reference to Cedd having to purify the site before he could begin building

seems relevant here. Now that a recent survey carried out by archaeologists from the University of Leeds has found Roman material in the crypt, it begins to look as if the shell of an Anglo-Saxon religious building was neatly dropped into the middle of an abandoned Temple. The wider significance of Cedd's church and of its successor, the Benedictine monastery refounded in 1078 by Stephen of Whitby, is being explored in a series of annual lectures sponsored by the Friends of Lastingham Church. The most significant feature is the unusual apsidal crypt consisting of a series of compartments created by short, thick vaults with detailed capitals. The single light from the apsidal end draws the eye which otherwise would be enclosed by subterranean oppression. This effect created a virtual cell reminiscent of a Roman catacomb. Today the interior of the church is as J. L. Pearson reconstructed it in 1879, when he was inspired to put groin vaulting over the nave and the chancel. It is this that produces the exceptional quality of sound. The rest is plain, and this is what gives the main church such a sense of peace, reflection and simplicity. It is devoid of oppressive features or clutter and the apsidal theme continues with a simply framed chancel end. Simon Jenkins gives it four stars in his Thousand Best Churches: Sir John Betjeman gave it one word -"unforgettable".



MAHLER

Lieder eines fahrenden gesellen (1884/85)

Wenn mein Schatz Hochzeit macht Ging heut Morgen übers Feld Ich hab' ein glühend Messer Die zwei blauen Augen von meinem Schatz

LISZT

Tristia 'de La Vallée d'Obermann' arr. piano trio S 723 from S 160/6 (1848-1854)

WAGNER

Wesendonck Lieder (1857/58)

Der Engel Stehe Still Im Treibhaus Schmerzen Träume

For our third concert, the wayfarer in Arcadia confronts his or her own image. In art, the wayfarer is often walking after being dumped by the beloved, and is sometimes doomed, right from the start. In a few cases, the beauty of nature breaks through the self-absorption. For the young Gustav Mahler, this tradition had very personal and complicated resonance.

The four Lieder eines fahrenden Gesellen were composed during 1880s, when Mahler was in his twenties. The German title describes a journeyman more than a wayfarer. Mahler himself was now a journeyman conductor,

qualified, and gaining experience. He'd known frustration in love, via Johanna Richter, a soprano at Kassel where Mahler conducted. Nothing happened with Johanna, though the composer desperately wished that it would. He wrote six poems for her and set four as songs for voice and piano.

Mahler must have recognised their high quality, orchestrating them a few years later and using them to help woo Alma Schindler. Indeed Mahler wrote nothing finer, putting two of the songs (wordless) into his First Symphony and making the rest of his output a hymn to nature and life, the personal and the Arcadian and the doom-laden, inextricable, just as they are in this short song-cycle. So close to the start of his career (and with all respect to Hugo Wolf) Mahler was clearly the best songwriter since Schubert.

Later and famously it took Freud to (kind-of) sort out Mahler's relation to the women in his life. Here, Mahler takes us from self-pity ('When My Beloved Is Married') to a slightly more cheery stroll in nature, though still pessimistic ('I Went This Morning'), through a sugar-dip of crazed misery ('I Have a Shining Knife') to some kind of transcendence in nature ('The Two Blue Eyes') though it sounds like a funeral in the musical setting.

So will the wayfarer keep on wandering, despite disappointment? A hearing of Liszt's *Tristia* would suggest the jury's out. This brooding fifteen minute work is Liszt's highly effective revision of the Danish composer

Edward Lassen's arrangement for piano trio of Liszt's own epic piano solo, Vallée d'Obermann. In the most modern manner, Liszt's output was and is a work in progress, with the inspirations and intentions (and versions) reflecting and refracting almost infinitely. Tristia has roots in Liszt's relationship to Marie d'Agoult, their wandering in Europe in the 1830s - it also reflects Liszt's wanderings through the whole of literature, specifically Byron's 'Childe Harold' from 1812 and de Sénancour's 1804 novel Obermann.

As with several other composers in our Festival, Liszt's direct reactions to nature mingle with his responses to other artistic responses to the natural world, and his own meditations on existence - always a philosophical composer, always travelling. In the Tristia arrangement, the opening sentiment is made clear by the cello's first melodic line, Liszt as de Sénancour's 'unhappy protagonist' wondering what life is all about, while fearing mortality's question - is there any time to wonder what life is all about? The central section is led by the violin's ascending, aspiring lines, finally achieving (in one but not all versions) a glimpse of transcendent magnificence.

Richard Wagner would at last settle down with Liszt and Marie's daughter Cosima, but in the 1850s his own embittered wanderings (with wife Minna) after the 1849 Dresden revolution led him to snipe at Mendelssohn and Jewish people in general through his strange and appalling essay 'Judaism in Music'. His 'chancer' approach to life led him to various women, including Mathilde Wesendonck, wife of his benefactor Otto, who had provided the struggling Wagners with a free cottage.

The 'Ring' cycle was soon set aside and *Tristan und Isolde* begun there, on and off the page. The Wagners' marriage never recovered. Inspired, very unusually for him, to work on a short, concentrated scale, Wagner set five poems by Mathilde for voice and piano, two of them listed as studies for the new opera, though the poet's identity was not revealed publicly for several decades. The words again speak of longing, nature and death.

The music belies the composer's public nature: solemn, beautiful and restrained - this more intimate Wagner feels like the real man. In 'The Angel', death is welcomed as relief; in 'Be Quiet!' all the talk of restless frustration suggests, in its passionate detail, that fulfillment has indeed occurred; the finest and most Mahlerish of the songs, 'In the Hothouse' compares the lover's fate to that of an exotic plant; 'Anguish', the most rhetorical of the five, refuses to despair at the setting of the sun; 'Dreams' intermingles love and death, just as Tristan does.

For Richard Wagner, there were to be a few more years of desperate wayfaring ahead, before the intervention of King Ludwig and his affluent fantasy.



BONAVENTURE

Celestial Objects - for organ & tape (2016)

MAXWELL DAVIES

The Door of the Sun (1975)

BARTÓK

Contrasts Sz. 111 (1938)

Verbunkos Pihen Sebes

MESSIAEN

La Nativité du Seigneur: Desseins éternels (organ) (1935)

Quartet for the End of Time (1941)

Liturgie de cristal
Vocalise, pour l'Ange qui annonce la fin
du Temps
Abîme des oiseaux
Intermède
Louange à l'Éternité de Jésus
Danse de la fureur, pour les sept
trompettes
Fouillis d'arcs-en-ciel, pour l'Ange qui
annonce la fin du Temps
Louange à l'immortalité de Jésus

The natural world is itself mediated by light or by its absence - our Arcadian wayfarer reaches a fourth concert to find light broken into its constituent colours, re-assembled and refracted through experience. The entrance portal is provided by Scottish-born organist and composer Michael Bonaventure, whose brief 'Celestial Objects' mixes natural and electronic sound, to evoke bright light and colour. A solo viola then catches the flickering light, projecting a short 1975 work by our late Festival patron, Sir Peter Maxwell Davies. 'The Door of the Sun' is inspired by one of George Mackay Brown's Orcadian poems, and there are five tiny, intense movements before the light fades to nothing. In 'Contrasts', a late work (1938/40) from Bartok's time of American exile, an atmospheric light shines and flickers in the static central Relaxation, a Lento that was a late addition to the other two movements, already premiered. Contrasts was a commission from Benny Goodman at Jószef Szigeti's prompting, and the unusual combination of clarinet, violin and piano drew from Bartók a composition of extreme verve and brilliance. The opening 'Recruiting Dance' flirts with the blues; the final 'Fast Dance' surrounds a haunting interlude in Bulgarian rhythm with exuberant panels of flashing virtuosity, featuring superb clarinet writing and a good deal of hair-down good-humour before the wild ending. Bartók was living in precarious circumstance in the USA, this unique and positive work offers more evidence of the strength of his spirit.

Olivier Messiaen would find his own spirit and Catholic belief in the light tested at about the same time, for related reasons. In 1935 (the same year as Berg wrote his Violin Concerto) he had composed La Nativité du Seigneur, an extended cycle for organ whose quietly voiced third movement, 'Eternal Designs', evokes an unchanging light and presence in the universe. Yet by 1940, Messiaen was in a Nazi prisoner-of-war camp, with nothing certain at all. Messiaen's musical vision would seem to have intensified as a result, and his thoughts turned (understandably?) to the gigantic Angel of the Apocalypse, who would call an end to the passage of time.

The possibility emerged, thanks to a sympathetic guard, of musical performance in the Görlitz camp near the Polish border - at the very centre of darkening Europe. Messiaen had space and time to compose, and he adapted sections of two earlier works as duos for violin and cello, with piano. These slow, suspended melodies became the emotional core of an eight-section piece Messiaen called 'Quartet for the End of Time'. The duos were added to a solo clarinet piece sketched earlier, and a section for clarinet, violin and cello written in the camp. Four new sections were scored for clarinet, violin, cello and piano - for the four instrumentalists available, including the composer. The work was premiered, with reasonably good instruments, on 15th January 1941 in the camp, to an audience of around three hundred, including the inmates and the camp guards. The idiom of Messiaen's work is not at all

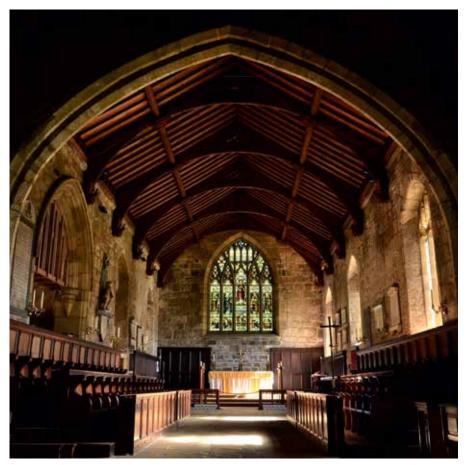
easy, and it is difficult now to imagine the first impact in Görlitz, though we might try, at tonight's performance. In extraordinary times, the following August saw the Leningrad premiere of the Shostakovich Symphony no. 7 in C, the city under siege from the German army. These symbolic, mythic musical events survive in the mind - and of course a great many composers and musicians did not survive the German camps at all, or perished in the conflict. Messiaen was released later in 1941. and while his Ouartet has entered the repertoire very successfully on its own

musical merits, his great moment of creative retort to incarceration will inspire until, well, the end of time.

Where is Arcadia in this murky last-century landscape? It is in Messiaen's devotion to colour and light; his synesthetic sense of music's relation to colour and in his devotion to birdsong. Messiaen spent a great deal of his life out there in the forest. listening and looking, amid what he believed was God's own Arcadia, the unconquerable world of nature. The eight movements of his great Quartet are 'Crystal liturgy' (early morning

with birdsong, for quartet); 'Vocalise' (a vision of the great Angel who will end time, for quartet); 'Abyss' of the birds (a meditation on time, for clarinet); 'Interlude' (a lighter dance for clarinet, violin and cello); 'Praise' to the eternity of Jesus (an ecstatic and very slow duo for cello and piano); 'Dance of fury' (rhythmic evocation of the trumpets of the Apocalypse, for quartet); 'Tangle of rainbows' (the Angel returns, for quartet); 'Praise to the immortality of Jesus' (evocation of timeless love in a long, ecstatic duet for violin and bell-like piano).

St Nicholas Guisborough - Lull after storm



The church of St Nicholas stands adjacent to the ruins of the once physically imposing 12th century Augustinian priory. When one imagines the size and scale of the priory church, it naturally raises the question why a separate church should be built in such proximity. Yet

on closer examination this is not at all peculiar – separate churches to cater for the laity were often established close to abbey churches (e.g. St Margaret's and Westminster Abbey) to ensure different pastoral, spiritual and liturgical emphases could be harmoniously undertaken. Even so, the

church would have been completely serviced by clergy from the priory, so after dissolution separate provision had to be made. The church building is largely Perpendicular in style, with the chancel and tower dating from circa 1500. The west window and doorway are contained within the tower but given focus by an elegant two-centred arch. Upon entering the church there is a great sense of space which is enabled by the lithe and delicate arcade of six bays which ensures that the low roofline does not impinge. This overall effect was also aided by a very skilful restoration of the church in 1903-08 by the eminent church architect Temple Moore, whose work displays a sensitivity often lacking in his peers. There are several fine monuments within the church, of which the most distinguished is the Brus Cenotaph. This tomb-chest was originally housed within the Priory and was executed circa 1520 as a commemoration to the founder of the Priory, Robert de Brus. After dissolution it was moved to the church. The decoration is sophisticated for its time and consists of knights, saints and possibly the Prior, all praying for the repose of the souls of the family. In the right spandrel is seated the Virgin Mary. The window adjacent to the Cenotaph contains fragments of medieval glass from the original east window.



BEETHOVEN

String quintet in C major 'Storm' Op.29 (1801)

Allegro moderato Adagio molto espressivo Scherzo. Allegro Presto

BRITTEN

Lachrymae Op. 48a (1950, 1976)

BRAHMS

String Quintet No.2 Op.111 (1890)

Allegro non troppo, ma con brio Adagio Un poco Allegretto Vivace, ma non troppo presto

VAUGHAN-WILLIAMS

The Lark Ascending (1914) arr. Adam Johnson

Stand on the moors with the wet sheep after a downpour, and you'll understand why Beethoven's 'Pastoral Symphony' contains, after his most literal Arcadian storm depiction, a shepherd's hymn of thanksgiving to end the piece. His String Quintet in C Op. 29, written seven years earlier in 1801 saves its own storm for the final Presto, where Haydnesque wit and verve scotch any gloom at the weather. This marvellous, uplifting and neglected work was composed between the first

two symphonies and it was Beethoven's sole original work for a two-viola guintet. The lull comes at the very opening of the first Allegro, with a calm 'walking theme' that anticipates the start of the Archduke Trio, and offers infinite capacity for development. The resulting sonata movement was the most expansive the composer had yet constructed. The rich, Mozartean Adagio is also conceived on a new and large scale, while the Scherzo is an outgoing country dance with hints of both the poor weather to come in the Presto, and of the future 'Pastoral Symphony.'

Britten's storm depictions were more metaphors for inward feeling, whether in 'Peter Grimes' or in the centre of 'Lachrymae', written for viola and piano in 1950, just before the composition of another anguished-storm-at-sea opera, 'Billy Budd'. Britten arranged 'Lachrymae' for viola and strings in 1976, one of his last projects, but its textures and interplay perhaps feel clearest in our version for a small chamber group (also recorded on our own Ayriel CD AC02).

Britten's very serious-minded and spectral variations lead up to the theme from which they derive, Dowland's 'If My Complaints' which itself becomes the lull at the end, or the death. 'Flow My Tears' is referenced on the way, through eleven movements and the virtuosic journey of the viola (Britten's own string instrument) becomes a Dantean dream of descent on shadowed, narrow rocky ledges, nagged

by memory and critics. This wayfarer wakes from a discomforting dream to find himself dead in the present, alive only in the past.

Britten was a severe critic of Brahms, a man with a notoriously self-defeating emotional life. His String Quintet in G No. 2 Op. 111 begins like Beethoven's, in confidence, launched by the cellist with a Homeric tone. Brahms wrote this extended work in the late 1880s and in his own mid fifties. For a short time he wished to consider it as his farewell to composition, a fitting end to his career.

The Allegro proceeds with symphonic grandeur, but emotional complexity affects the remaining movements. The Adagio develops as a funeral cortège in D minor, a scene both observed calmly, and provoking considerable emotion in the climax for the five players. The G minor Allegretto feels nostalgic for the personal and musical past, also invoking the mood of the C minor Poco allegretto from his own Third Symphony. The Vivace begins in B minor, key of the Schubert Unfinished Symphony which Brahms had edited, but it develops into a tour de force of involved string writing and emotional fortitude. After this supposed 'ending' came the whole of late Brahms, the composer's imagination, notably in the piano pieces, once more in full flight.

For the fine poet and now-neglected novelist George Meredith, the flight of 'The Lark Ascending' in his 1881 poem, produced "Serenity in ravishment" in those of us left on the ground. While

some of his poetic work is quite penetrating, psychologically ('Modern Love') a large proportion of Meredith's work in verse celebrates Arcadia. The 'Woods of Westermain' were for him a fit university of the mind and spirit, in a complex development of Wordsworth's notion of nature-as-teacher. Meredith died in 1909 and was buried in Dorking, where Ralph Vaughan Williams lived for many years. Meredith's poem extols:

"The song seraphically free/Of taint of personality/So pure that it salutes the suns/The voice of one for millions/ In whom the millions rejoice/For giving their one spirit voice."

This feels more pantheistic Buddhism than Christianity, but it

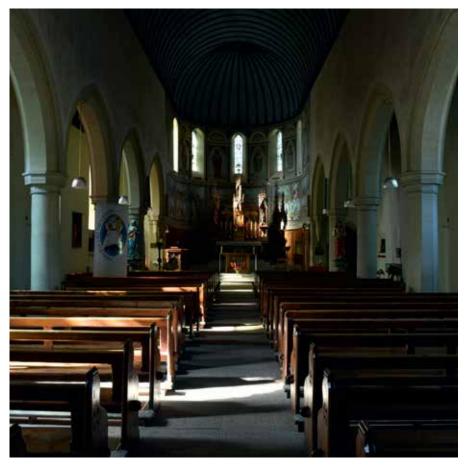
surely also defines one role of music at its best. Here are pointers toward an explanation for the enormous popularity of the meditative violin romance, which the Meredith poem helped draw from Vaughan Williams. RVW began this work just before the Great War and revised it in time for a 1920 premiere (violin and piano) and then for his own 1921 orchestration.

If you stand on the moor and listen to a lark, it sounds nothing like the Vaughan Williams violin line. Meredith's own short lines and rhymes get a bit closer to that slightly cross twittering. But if you are there on the moor, listening, then you are looking up at an invisible bird, seeing the sky, conscious

of infinity speaking all around you, a little uneasy.

The music of that sense haunted Vaughan Williams: the violin/lark also ascends in the contemporaneous 'Pastoral Symphony', in Elihu's 'Dance from Job', in the Cavatina of the Eighth Symphony. Perhaps the roots lie in his own hearing of the Beethoven Missa Solemnis, the violin that soars in the Sanctus/ Benedictus. Like Beethoven, but with more modest forces, and via more restrained, tentative motifs, Vaughan Williams stills our inward storms and reminds us for fifteen minutes of what really matters - that's why we keep listening.





Many features of the story of Roman Catholicism within England since the Reformation can be found in the history of St Hedda's Church. The village and the surrounding population have long maintained a Roman Catholic tradition even when under extreme official disapprobation in the 16th and 17th centuries. This was aided by gentry families, such as the Smiths of Bridgehome in the village, who were able to provide a safe haven for priests to live and for Mass to be said. Probably the most notable priest – and later martyr – was Nicholas Postgate who was also born in the village and of

whom the local inn is an eponymous reminder. He discreetly ministered across Yorkshire for fifty years until he fell victim to the hysteria of the Popish Plot of 1678 and was hanged, drawn and quartered in York the following year. English Roman Catholicism was at its lowest ebb in the eighteenth century yet the first church was built in 1798; this is now the school next door. Within the next fifty years both legal emancipation and the influx of labourers from Ireland created a rising demand. In 1859 the priest in charge -Fr. Callebert – set about trying to raise funds for a much larger church building. Unlike many large Catholic churches of the period (one immediately thinks of Pugin's neo-gothic apotheosis at Cheadle) this project did not rely upon a wealthy patron; instead, all the costs were defrayed by small donations. Volunteer aid was enlisted in every task including quarrying the stone. The building itself was designed by Hadfield & Son of Sheffield in a simple French style with lancet windows and an apsidal chancel. However at 114ft by 47ft with a height of 43ft it was a triumph of volume over expense. The present church opened in 1867 while furnishings such as the altar from Messrs Mayer & Co. of Munich and the Lady Chapel were added over the subsequent ten years. The Lady Chapel now contains the Postgate Relics and several of these are on display.



VIVALDI

Concerto in F major for Flute and Strings Op. 10 No. 1 RV 433 'La tempesta di mare' (1728)

Allegro Largo Presto

REBEL

Les Élémens (1737)

Le cahos
Loure I: La terre et l'eau
Chaconne: Le feu
Ramage: L'air
Rossignois
Rondeau: Air pour l'amour
Loure II
Sicilienne
Caprice
Tambourins I - II

GLUCK

Orpheus & Eurydice: Dance of the Furies (1774)

VIVALDI

The Four Seasons (1725)

Concerto in E major Op. 8 No. 1 RV 269 (Spring) Allegro Largo e pianissimo sempre Allegro pastorale Concerto in G minor Op. 8 No. 2 RV 315 (Summer) Allegro non molto Adagio e piano - Presto e forte Presto

Concerto in F major Op. 8 No. 3 RV 293 (Autumn) Allegro Adagio molto Allegro

Concerto in F minor Op. 8 No. 4 RV 297 (Winter) Allegro non molto Largo Allegro

A wayfarer who walks in the country to escape inner storms will soon meet with the real, corresponding elements of nature - or a humanly constructed version of it. Visit nearby Fountains Abbey to experience an eighteenth century manufactured Arcadia, at Studley Royal. The 'novelty' value of musical equivalents (nature as a caged or mechanical bird) is offset by the differing personal responses of the composers (nature as a source of expressive energy and affective power, or sheer enjoyment). Vivaldi opened his set of Six Concertos Op. 10 with a brief and vivid work for flute and strings in F major, that he named La tempesta di mare - The storm at sea. Several versions exist, composed in the 1710s as one of the very earliest flute concertos. Two fast stormy movements are separated by the briefest Largo.

The first Allegro invokes the storm via fast sequential writing, as in 'The Four Seasons', while the Presto displays sudden dynamics, scales and crescendi, the weather worsening, but the music's key, sunny.

By comparison, Chaos from Rebel's Les Elémens written in the 1730s opens with a startling gesture that could come from Bernard Herrmann's 1960 score for 'Psycho'. Rebel presents "all the notes in an octave played as a single sound" and he does so very consciously, so as to connect "the confusion of the Elements with the confusion of Harmony." The words are Rebel's own, and the expressive extreme was not unusual for the times - Biber's Battalia came earlier, and parts of that work could be by Charles Ives, while Rebel's friend Marais composed a stark depiction of a bladder stone operation. After 'Chaos' the strong 'elemental' character pieces (Air, Chaconne, Ramage, Rossignols) are matched by some vivid dances including a Loure, a Sicilienne, two Tambourins and a Caprice. Rebel composed this, his best-known work, as an old man, brought out of retirement for the purpose. Its success is a reminder of the early eighteenth century's vast range and conscious expressive capacity - Bach in Leipzig was writing the early movements of the Mass in B minor, at around the same time.

Sharply-drawn concert hall dramas about nature such as Rebel's point to the opera house, and by the mid-eighteenth century Gluck had gained much celebrity for bringing naturalism back to the singing stage. The link was the ballet. Gluck's 'Don Juan' of 1761 has plot similarities with Mozart's Don Giovanni, though Gluck was attempting to re-impose the significance of the narrative, and even of the music itself, over the customary stylised dance entertainment. In Gluck's 'Dance of the Furies,' the stormy sequential writing of a Vivaldi is amplified and accelerated, then topped by sustained brass calls which would reappear almost verbatim in Berlioz and Weber. The exciting string figuration was refracted through an early manifestation of the Mannheim School's 'rocket' crescendi, and through compelling development, all appropriate for such a truly international composer. Gluck re-used the 'Dance' with some modifications in the 1774 Paris revival

of his most lasting work, Orfeo ed Euridice

Vivaldi's own enormous output is gaining wider exposure in the twenty first century, but 'The Four Seasons' are unstoppable: nearly a thousand recordings, thousands more performances, many arrangements, commercials, call-waiting muzak. Historically informed performance (HIP) practice has tended to favour extreme dramatic emphasis in these four concerti for violin and strings, published in 1725 as part of Vivaldi's notional 'Opus 8' with eight other concerti under the title 'The Battle Between Harmony and Invention' (cf Rebel's 'Chaos'). Heard live and together the twelve movements, some drawn from earlier sources, offer an amazing range of poetic variety. The

accompanying anonymous sonnets make each movement's programmatic content very clear, but the music is equally enjoyable with no explanation, the tune and textures unforgettably evocative. The 'Four Seasons' retain the love of audiences everywhere, and Antonio Vivaldi was a true Arcadian as well as a violin virtuoso whose technical demands retain the interest of modern fiddlers. His twelve movements are, briefly: 'Spring' (i. birds and thunder, ii. shepherd and dog, iii bagpipe dance); 'Summer' (i. gathering storm in the woods, ii. flies buzz the fearful shepherd, iii. the big storm hits); 'Autumn' (i. drunken dance and sleep, ii. deeper sleep, iii. the big hunt); 'Winter' (i. shivering in the snow, ii. toasting in front of the fire while the rain falls outside, iii. slippery ice and windy weather).

















Nestled in the heart of Danby Dale, St Hilda's can easily be seen from the high moors which surround it on three sides despite its diminutive tower. The remote location of the church reflects the history of dispersed hamlets that make up this parish. This is the church that inspired the cult

book 'Forty Years in a Moorland Parish' by Canon John Atkinson, in which he famously described how his first sight of the interior in 1845 was of shocking neglect, dirt and an almost total absence of worshippers. He believed this was due to its remote position in the middle of the dale, one and a half miles from

Danby village. Arriving at a time when the Methodists had the ascendancy over the Anglican church in the area, he believed the solution lay in returning among the people. In 1863 he caused an iron church to be built in Castleton (the Tin Tabernacle); this was later replaced by a stone built church built in 1924. Yet under Atkinson's regime St Hilda's was no longer neglected; the year after he arrived a new chancel was designed by the architect, William Butterfield. This was only the latest among many alterations since the church was founded. There are possible traces of Danish occupation in the burial ground, and Saxon remains in the church. The tower is 15th century and two of the bells are marked 1698. There was a major restoration in memory of Atkinson in 1903 in the Early English style by Temple Moore. It might have been a muddle, yet the impression nowadays is of a most harmonious building, glowing under 21st century lighting, a sanctuary brought back to life, standing on the promontory below what Pevsner called "the noble line of the moor". The installation of a lavatory and the recent arrangement of the west end to create an adaptable meeting space shows how tradition can be blended with modern expectations. We are delighted that members of the church will offer concert goers afternoon tea and cakes in the glorious setting of the churchyard.



A programme fuelled by the vitality of English music, with its close relationship to nature, folk art and poetry, whilst also encompassing a new piece for solo theorbo by composer Stephen Goss.

ROSSETER, DOWLAND, JONSON, KAPSBERGER, GOSS & PICCININI

Works for lute and theorbo.

Philip Rosseter

Prelude

John Dowland

Fortune my foe Pavan, a dream Mr Dowland's midnight

John Dowland

Lachrimae pavan Anon: Galliarda

Robert Johnson

Pavan in C minor Almain

Giovanni Kapsberger

Toccata arpeggiata Kapsberger (by Kapsberger)

Stephen Goss

The Miller's Tale (written for Matthew Wadsworth)
Prologue,

Estampie (John), Chanson (Alisoun), Toccata (Nicholas), Serenade (Absolon), Epilogue.

Alessandro Piccinini

(from Intavolatura di Liuto e Chitarone, Libro Primo, Bologne 1623), Toccata Toccata VI Chiacona in Partita Variate

For our seventh concert, we welcome a lone traveller to our most isolated and rural venue - St. Hilda's Church, Danby. Lutenist Matthew Wadsworth brings us music from his new CD 'Late Night Lute' which was recorded during overnight sessions at one of our other Festival venues - the Chapel of St. Hilda's Priory, Sneaton Castle. At the heart of the recital is a very new work, written for a very old instrument, the theorbo. Developed in the sixteenth century and used rather more to underpin the work of ensembles or consorts than for solos, this 'extended lute' features an unmistakable and very long neck, which carries extra bass strings. The two upper 'normal' strings are tuned lower than the third. The resulting instrument has most commonly fourteen strings or courses in all, and as well the extended bass range, the theorbo offers unique opportunities for arpeggiation and high figuration - a small orchestra of possibilities, for one player.

New works for theorbo are extremely rare. Stephen Goss, whose varied work includes a vivid 'Guitar Concerto' for John Williams, has taken inspiration from Geoffrey Chaucer, a fourteenth century poet for whom Arcadia was a tangible reality. The natural world is right there in his language, with no distancing, just as his verse accommodates the full scope of human foible and failing, with no shame.

Chaucer's bawdy 'Miller's Tale' is of a hapless carpenter, John, who has a beautiful eighteen-year-old wife, Alisoun. The young lodger Nicholas begins a clandestine affair with Alisoun, who has a second young local suitor, the parish clerk, Absolon. Nicholas arranges a preposterous subterfuge in order to spend a whole night with Alisoun, while John lies suspended from the ceiling in a tub, fearing an imminent reprise of Noah's Flood. Absolon arrives to beg a kiss at the window. When Alisoun proffers her naked bottom instead of her lips, he rushes to fetch a hot iron from the blacksmith, to punish Alison's behind. This time, however, Nicholas offers his bottom at the window and breaks wind mightily in Absolon's face. Nicholas suffers a burnt backside but wins the lady. Absolon wins nothing. John, the cuckold, is branded a madman by the community.

Music also fills Chaucer's tale, with both young suitors priding themselves on their performing prowess, and on their general level of culture and decorum - as so often, Chaucer allows irony to blossom

into burlesque. Stephen Goss's 'The Miller's Tale' offers a cultured, intimate response to Chaucer's story, in six short movements. A slow 'Prologue' and faster, bass-tune-led 'Epilogue' frame four character studies. 'John' is an *Estampie*, a wistful tune cast in a dance form that Chaucer would have know; 'Alisoun' is a complex *Chanson*, implying the deeper personal concerns, beneath the bawdy; 'Nicholas' is a *Toccata*, more John Adams than John Dowland; 'Absolon' is a *Serenade* - tender and hesitant, evoking

compassion rather than ridicule.

Having brought the theorbo into the present, via the Middle Ages, Matthew takes us back to the lute's golden age for the rest of his recital. The Tale is framed by sequences of short solo pieces, composed in Shakespeare's day and, in the case of Robert Johnson, by one of the playwright's own musical collaborators - the sounds of Johnson's Pavan and Almaynes are those heard at the plays' premieres. Piccinini and Kapsberger offer a continental slant,

as well as some original pieces for theorbo. These are surrounded by a beautiful 'Prelude' by Philip Rosseter, and by several works from the great Dowland, whose unique mix of emotional directness and cultured sophistication allows him to speak to us as a contemporary. Music and words are not artistically divided, in the early seventeenth century: the expression is all one. These are songs without words, songs of love, life and death and perhaps above all, songs of nature.





Confusingly there are two churches dedicated to St Stephen within the civil parish of Fylingdales. The old church of 1822 is situated on a hillside overlooking Robin Hood's Bay, itself built on the site of a much older chapel. It conformed to the style of worship common at that time – a

simple if somewhat crowded interior dedicated to the spoken word. Further down the hill is the new church of 1868 - 1870. Barely fifty years separate the two churches, yet the contrast in architecture and interior design is immense: a beautiful illustration of the powerful forces unleashed that

revolutionised English Christianity in the mid 19th Century. The new St Stephen's church – where the concert is to be held - is a bold statement of design as influenced by a generation of architects raised on the tenets of the Oxford Movement; Pevsner calls it "big, earnest and rather stern". This time the emphasis is sacramental with special detailing such as the large four-light west window and the rib vaulting in the apsidal chancel, leaving the worshipper in no doubt as to the focal point for their devotions, namely the altar. The building was designed by George Edmund Street, whose most notable building is the Royal Courts of Justice in The Strand, London. Street was much in demand as an ecclesiastical architect. He was Diocesan Architect to the cathedrals of Oxford, York, Winchester and Ripon and also undertook considerable commissions abroad. Use of such an eminent ecclesiastical architect with high ideals inevitably increased the cost of the building to a sizeable sum of £6,000. The work was financed by the long-standing incumbent, Robert Jermyn Cooper, and local landowner Robert Barry. Their munificence ensured a high standard of design and execution; in particular the stained glass designed by Henry Holiday is especially meritorious, ranking alongside the best examples of late Victorian stained glass in the county.



MESSIAEN

Des canyons aux étoile: Appel Interstellaire (1971)

BEETHOVEN

String quartet No. 15 in A minor Op.132 (1825)

Assai sostenuto - Allegro Allegro ma non tanto Heilige Dankgesang eines Genesenden an die Gottheit, in der lydischen Tonart - Molto Adagio - Neue Kraft fühlend -Andante

Alla marcia, assai vivace - Più allegro Allegro appassionato - Presto

MAXWELL DAVIES

Sea Eagle Op. 103 (1982)

SCHOENBERG

Verklärte Nacht Op. 4 (1899)

For our eighth Festival concert the Arcadian wayfarer begins alone, with just the stars, planets and moon for company. Messiaen's Appel Interstellaire - Interstellar Call - seems to anticipate his pupil Stockhausen's use of celestial brass writing to surround the action of the space-y opera Donnerstag aus Licht. The Appel was composed independently in 1971. It was added to and then, against the composer's wish, later extracted from a huge work for large ensemble ('From the Canyons to

the Stars', 1972-74). There, a French mystic evokes his own abiding love of nature via an encounter with the wild American landscape. The seven-minute Appel calls on a solo horn player to speak of and to the entire universe. It's a display piece, and compositionally draws in a couple of birdsongs, as usual with Messiaen, together with more flowing melodic lines and some colourful effects of timbre and technique, often quiet. The player stands exposed, technically and as a sole representative of life on the planet (no pressure there). Hence the effect is dramatic, the player alone and fading away, but part of the larger continuum.

Beethoven's late quartets also form a cosmic continuity. Each opus is defined, but themes and figurations recur, standard formal moulds are broken, transformed or ignored. Movements and sentiments are (almost) interchangeable from one work to the next. Alternatively, the works orbit like particles, defining each other and their total meaning, endlessly fascinating but impossible to pin down at one time. Extremely tough to play well, unheard by their own composer and analysed to death, the late quartets are not really difficult for even the first-time listener. In fact their palpable humanistic connectedness and imaginative liberation makes them among the most congenial and engaging works in musical history. Put it another way - this is the best music written in the western Enlightenment tradition, the major achievement by any one individual in

any art in the modern era, all done in a couple of years in the 1820s by a deaf and sick man in his mid-fifties. Tonight we hear Quartet in A minor Op. 132, a work dominated by an immense slow movement, called a song of thanksgiving by Beethoven who had just got over an illness he thought might kill him. Unique in its slow sustained lines and emotional power (if prefiguring the Messiaen Louanges from our fourth concert), the Dankgesang orbits like Jupiter in space, quite overwhelming everything else in sight. It is preceded by a yearning Allegro with a very quirky take on sonata form, itself introduced by the Grosse Fugue theme which permeates the late quartets; and by a second Allegro in the form of a hesitant minuet and trio. After the huge Molto Adagio Beethoven inserts a short, Haydnesque march and a recitative passage, leading straight into an Allegro appassionato rondo structure, to conclude the work. Mostly in a heartfelt A minor and led by one of Beethoven's strongest themes, the last movement somehow finds A major right at the end to conclude, or rather to pause before the next quartet begins, on another cosmic trip.

Sir Peter Maxwell Davies took this open-form concept from Beethoven and made it part of a life-long creative approach. His own symphonies and quartets (and the smaller works) may be heard as one big piece, with endings that are simply pauses in expression, beginnings that are continuations, musical figures that recur down the years, like old friends bumped into

under different circumstance. It's rarely easy music, though deeply personal. The meaning nearly always relates to the poignancy of existence, the brevity and complexity of it all. Poetry, nature and melody wind through all that structural apparatus and in 'Sea Eagle' from 1982, our solo horn player returns to impersonate a great bird, extinct in the UK since 1916 but re-introduced in the 1980s and now breeding successfully in Scotland. There are three short movements, the first portraying wide flight over the sea and then a much closer encounter, the second a brooding seascape, the third a faster virtuosic, swooping display by the player and the bird, together but alone.

Richard Dehmel placed a quiet couple alone with their feelings and the night in his poem Verklärte Nacht - Transfigured Night. It's a poem that sounds very beautiful in German and is tough to translate with any sense of the verbal music kept intact. Dehmel was the son of a forester, grew up breathing that air, and came to believe in liberation for women, workers, human feeling of all kinds. That included sex, and hence made his work unpopular with the authorities in late nineteenth century Germany, but very much in demand from composers. The poems have clear structures, but strong, often nocturnal atmospheres and intense emotional and erotic content. Arnold Schoenberg while in his early twenties during the 1890s set several Dehmel poems for voice and piano. He would also set many poems by Stefan George,

who was involved in a kind-of love triangle with Ida Auerbach and Dehmel. Auerbach (née Koblenz) was carrying a child from her husband (an unhappy marriage) when she met Dehmel, who she would later marry. This reality became the poem 'Transfigured Night', in which a lover tells his distraught lady that he will accept the child she carries as his own. In the poem, the unexpected warmth between the couple transfigures the bare forest at night (very much a third equal character) into a bright and hopeful scene. Schoenberg in this period was developing feelings for Alexander Zemlinsky's sister Mathilde, and holidayed with them both at Payerbach, Austria in September 1899.

During those days and nights in the country, he conceived a 'setting' of Dehmel's poem more on the lines of a Liszt Symphonic Poem (no words) - he'd already made a few false starts at writing such a programmatic piece for chamber ensemble, notably for string sextet. This time he succeeded and completed most of the work on the new extended piece during the three week holiday. The unusual work struggled a bit in early performances but became easily the composer's most popular piece, especially in the arrangements for string orchestra, whose weight, along with the lush harmony, can still overwhelm an audience. The original is better, though (also available on our own Ayriel CD AC01). It is a string sextet that transfigures the whole genre

of chamber music, transcending Wagner, Brahms and other influences, marking Schoenberg right from his first major piece as one of the greatest composers, ever. The music itself follows the poem fairly closely, the speech of the woman and the man (from doubt and self-loathing to maganimity, minor to major), and it does echo the broad form of many Liszt works that grow toward transcendence, including Tristia (heard in our third concert). But really this is like nothing else in the chamber repertoire. Like Stravinsky's 'Rite' (in our second concert) it has had no comparable successor. What happened to all of these young Romantic wayfarers through life and into the twentieth century? Mathilde would indeed marry Arnold while pregnant by him in 1901, and would leave him temporarily for a mutual artist friend a few years later, with catastrophic consequences (the artist's suicide, general trauma). She died in 1923. Richard Dehmel stayed with Ida but died in 1920, the consequence of a wartime injury. Stefan George spurned the blandishments of Josef Goebbels and died in Swiss exile in 1933. Schoenberg escaped the Nazis, chose exile in the USA like Bartók, and died in LA in 1951. Ida Koblenz/Auerbach/ Dehmel, the original 'woman' in 'Transfigured Night', faced illness and, as a Jew, persecution in her homeland - she chose death by overdose in 1942, as the trains rolled in to remove the Jewish population of Hamburg.



St Hilda's Priory is the mother house for The Order of The Holy Paraclete (OHP) which is a female Anglican religious community. The community was founded in 1915 by Margaret Cope in order to blend religious vocation with provision of education for girls. A school which

had been in abeyance for the Great War was refounded under the banner of the OHP. Sneaton Castle was the location for both educational and religious devotion which meant much adaptation was required in the first half the 20th century. The castle itself was an attractively situated family

home built in 1799 by James Wilson. Over time purpose-built facilities for the sisters could be afforded and the central element of this was the neo-Romanesque chapel designed by C.D. Taylor and built between 1955 and 1957. Central to the life of the Order. which follows St Benedict, are the Divine Office and the Eucharist, In 1992 the distinguished ecclesiastical architect, Ronald Sims, who died in 2007 aged 80, advised on the reordering of the chapel "to improve its ambience, dignity, accessibility and liturgical use". Later on he was responsible for the cross and candlesticks made of black wrought metal (as also for the crypt window in St Mary, Lastingham.) By the time the school closed in 1997 the nuns had greatly diversified their work into preaching, spiritual guidance, retreats, hospital chaplaincy and missions. They have other houses in and around Whitby as well as in Rievaulx, York and Hull. Their long-standing commitment to Africa has recently been extended by two new convents: in Ashanti, Ghana and Johannesburg. There is also a home for girls in Swaziland. The sisters have offered immense support to the Festival from its beginnings in 2009. We remain grateful to them allowing us to share their buildings for rehearsals and recordings. The impressive acoustic of the chapel has been captured on several recent CD recordings by Festival artists.



FAURÉ

Fantasie Op. 79 (1898)

Piano quartet No.2 in G minor Op.45 (1885/86)

Allegro molto moderato Allegro molto Adagio non troppo Allegro molto

MESSIAEN

Le Merle Noir (1952)

ELGAR

Piano quintet in A minor Op.84 (1918)

Moderato - Allegro Adagio Andante - Allegro

Yearning for what used to be - the countryside, a lover, a piece of music, childhood, a mood. The sound of the flute captures that feeling, heard at the slow start of Gabriel Fauré's short Fantasie from 1898, written as a Conservatoire test piece when the composer was in his fifties. The reflective mood is soon shaken off, for a vigorous stroll in the open, perhaps another memory. During the previous decade, recently married and raising a family (though philandering), Fauré had composed his large-scale second Piano Quartet in G minor, written not long before his most popular piece,

the 'Requiem'. From the impassioned opening Allegro it's clear that Fauré is working on the same huge emotional canvas as Franck, just a few years earlier in his Quintet (heard in our opening concert). This may be nostalgia for something lost, or frustrated passion (nostalgia for an imagined future), but the variety, beauty and strength make Fauré's piece feel a greater, less obsessive achievement than Franck's, and a more recognisably human document. The C minor Scherzo proves very forceful, featuring tritones. The Adagio opens in a fully nostalgic vein, beginning with a rocking piano figure derived from a childhood memory, the church bells of Cadirac - there's a wondering stillness, like a quiet corridor into the past. Fauré's final Allegro is heroic, especially in the lambent piano writing, and the discourse becomes more passionate still. As the instruments come together, the feeling is of a ship, forging on through a rolling sea, but without any expressive cliché. The coda heads for major-key triumph, but the textures evoke a great swirl that no other composer could have devised.

Messiaen's music is equally unmistakable, and Le Merle noir - The Blackbird - is, like Fauré's Fantasie, a brief test-piece for Conservatoire students of the flute. Messiaen composed it in 1952 as his first fully 'bird-piece'. The opening conveys the sounds of the blackbird in its natural habitat, moving on to a steadier melody. The final minutes become

more lively, as the composer plays with elaborate serial methods, but still conveys, with some wit, the sense of an agitated bird.

The ability to evoke a sense of nostalgia, even from one movement to the next of the same work, was often a major expressive end for Edward Elgar, but that sense does not fully explain the power of his Piano Quintet in A minor, composed in 1918. The Quintet is hardly unknown and was recently orchestrated (without piano) by Donald Fraser; more evidence of today's nostalgic urge to expand the number of Elgar 'symphonies' beyond the two he completed. Yet the piece itself remains the most neglected of Elgar's major works, and the most personal, along with the two string concertos. Elgar wrote it in Sussex, in a rented cottage, where the change of air, and recuperation from ill-health had prompted a temporary but very considerable creative resurgence - three major chamber pieces and the Cello Concerto were written in a short time, the very last major works he would complete. So the Quintet is 'late' Elgar, the composer matching himself with the greats in the same genre: Schumann, Brahms, Dvorák, Franck, Fauré. Elgar avoids heroic comparisons via imaginative use of chamber texture and atmosphere, the sense of a narrative. He opens the work stealthily with what sounds like a quiet tapping on the door in the night. The Moderato introduction features a yearning cello phrase that generates much of the emotional capital for the remaining movements.

The ensuing Allegro almost plays at being conventionally Brahmsian and energetic, but very soon the spooky Elgarian nostalgia returns, the string melodies grow more mellifluous, the central drama developing through the drastic contrast between the musics. This fades into a longer and still more immobile version of the Moderato

and away into silence, as though this movement had only been dreaming about nineteenth century piano quintets, and was busy being its mysterious other self. The Adagio is more straightforward, and is one of Elgar's most engaging slow movements, sometimes cello-led, reaching a piano-led climax but again winding down at great length, unwilling

to let go. The quiet Moderato returns to lead a final Allegro which sounds like the old, confident Elgar of the 'Enigma', heading for triumph. There is a short, giddy dash for the line at the end, but not before a long diversion into that entirely different world of quieter, ghostly lyricism that helps make the work a true enigma, ever fascinating.





The church of St Oswald dominates the headland above the village of Sandsend. Its solid Early English tower with small spirelet stands stark against the North Sea beyond. Inland, to the north, west and south lie the vast open spaces of the North York Moors but at the church the eye and the mind

are drawn to the east, to the sea and south, down the steep bank and along the beach to Whitby Abbey, founded in 657. The earliest written record of St Oswald's occurs in 1100; but in 1910, at a major restoration carried out under the auspices of the Vicar, the Reverend the third Marquess of Normanby

(who began his ecclesiastical career as assistant curate here), 37 fragments of carved stone were found built into the walls of the Norman church. These are Anglo-Danish gravestones from, most likely, a Christian burying ground established following the Viking invasion of the neighbourhood in 867. Many more fragments have been stored within the tower and several are mounted in an attractive display which illuminates the transitions of settlers towards early Christianity. Of special note are the hogback tombstones which were fashionable from around 900 AD which were a particular feature of Viking heritage within northern Britain.

The 1910 restoration was overseen by Sir Walter Tapper, a distinguished member of the Arts and Crafts movement, renowned for his attention to detail. The pews, pulpits, rood screens and organ lofts in the many churches he restored were always of the best quality, and the acoustics were, almost without exception, fine. This is true of St Oswald's at Lythe, where Tapper created an elegant, calm and airy space in great contrast to the fury of the sea and winds outside. The architectural critic H.S.Goodhart-Rendel called Tapper's work at Lythe "his best church." There are several splendid memorials relating to the Normanby marquisate whose main residence is at Mulgrave Castle within the parish.



HAYDN

String quartet Op. 76 No. 4 in B flat major 'Sunrise' (1796/97)

Allegro con spirito Adagio Menuet. Allegro - Trio - Menuet da Capo Finale. Allegro ma non troppo - Più allegro - Più presto

WILSON

String Quartet No. 1 'Winter's Edge' (1992)

HAYDN

String quartet Op.64 No.5 in D major K458 'The Lark' (1790)

Allegro moderato Adagio cantabile Menuetto: Allegretto Finale: Vivace

RESPIGHI

Il Tramonto 'Sunset' (1918)

The very opening of Haydn's great 'Sunrise' quartet from the late 1790s sounds nothing like the sun rising looks or feels, and very soon after the cello is actually taking 'the sun' back down again, into a minor key. That opening is such a unique musical image that some kind of outside reference seems in order. But the Haydn Quartets are almost impossible to write about with any useful meaning - their intelligent

discourse is just 'there' and of itself. Hans Keller (who did eventually write a microscopically erudite book about them) wrote 'analyses' of these works which are constructed entirely from musical notes - short musical compositions to help explain longer ones, especially emphasising Haydn's use of common thematic motifs, developed through all the movements of a given quartet. This was Haydn's genre, he effectively invented it, then wrote around fifty fully-developed quartet masterpieces. They just are what they are - like, say, individual Hitchcock movies. Each has its specific private conventions and expressive manners, the things that belong, the things that don't; wit and seriousness working together in complex, cultured essays that can also be enjoyed straight off. The Quartet in B flat Op. 76 No.4 'Sunrise' comes from Haydn's last published set of six quartets and has four movements: Allegro, Adagio, Minuet and Trio, Allegro. The Trio gets stuck in a manner that might go on forever. The final Allegro theme has a slightly over-exaggerated swing, things are rather theatrical, masks and role play, the jolly surface is and is not quite as it seems or sounds, which takes us back to that opening.

lan Wilson's brief, one-movement String Quartet No. I 'Winter's Edge' from 1992 is more about texture, rhythm and colour than Haydnesque interplay. A longish section after the start may remind listeners very strongly of the *Danse Sacrale* from Stravinsky's 'Rite of Spring' heard in our second Festival concert. For the composer, the starting point was St Paul's own consideration of mortality and the afterlife. There's a very short, luminous final section which does seem to take us skywards.

That sky though does not contain a lark from Haydn. His String Quartet Op. 64 No. 5 'The Lark' from 1790 is in four movements: Allegro, Adagio, Minuet and Trio. Vivace. The work is so immediately enjoyable, so unassuming, that its depths can be taken for granted. The last movement plays for less than three minutes but merges fugue and dance as no other movement before it had ever done, while the Minuet offers self-conscious restraint and thematic unity. The opening two movements feature the first violin, prominently, and the opening of the first movement's exposition involves strong irony. A mundane, even banal staccato figure is set against a florid high fiddle tune (like a repetitive aria for a slightly showy soprano). The mundane figure proves to have its own varied life, and leads to unison intensity, even to a second recapitulation as the fiddle refuses to admit the movement is over. The structure is unique and quietly extraordinary, the discourse more like Prokofiev or Shostakovich. Magnificent compositional skill and imagination, the art that conceals art, is used to life-enhancing effect by Haydn here, as so often. But no larks.

There is, though, certainly a sunset behind Respighi's *Il Tramonto* of 1914.

Shelley held some fascination for the Italian symbolists, and his 1816 poem 'The Sunset' shares some expressive ground with Dehmel's Verklärte Nacht (see our Cosmos concert, and also the fourth of Wagner's Wesendonck Lieder in The Wayfarer). In the Shelley poem, a couple are alone just after sunset, the moon rises, they spend a night together in an outdoor, Arcadian setting. Yet the setting of the sun also seems to have taken away the life of the young man, who himself never

sees the sun again. The woman then grows old during the second half of the poem, finding no peace in life, wishing for peace in death - her own sunset, to match that of her long-dead lover. Her living present has become, as Shelley rather cruelly indicates, "The tomb of thy dead self." Respighi in his mid-thirties, by then a young Professor of Composition in Rome, set the entire Shelley poem as a restrained scena for mezzo and strings, with writing that does recall

the quieter sections of Schoenberg's Verklärte Nacht or Wagner's Siegfried-Idyll. The mezzo's vocal line feels quite close to Debussy's Pelléas, lying between recitative and arioso, more openly melodic in the early sections, as the lovers walk together. Near the close she calls out for peace ("Pace!"), something apparently unachievable, but very much present in Respighi's evocation of landscape throughout, and in the hushed ending for strings alone.





The whole of Whitby West Cliff, including St Hilda's, is a story of lofty ambition. Undeveloped until the seaside railway boom of the 1840s the resort attracted the attention of the 'railway king' George Hudson who purchased West Cliff Fields and began construction of East Terrace. By the

time it was finished so was Hudson, disgraced and bankrupt. Without any subsequent traffic boom Westcliff only continued to develop piecemeal. A tin church was provided in 1875 but the arrival of Canon George Austen as Rector of Whitby in the same year was to prove crucial. A southerner

by birth, Austen arrived in Whitby and stayed 45 years, during which his forceful personality made him famous throughout Yorkshire. "Whitby was his kingdom" it was said, and what more fitting that the five Anglican churches over which he presided should be formed into the heart of a new diocese? He conceived of St Hilda's as a cathedral; the result is certainly "big and bold" (Pevsner). Designed by the Newcastle architect, R.J. Johnson, St Hilda's was built in 1884-86 on a scale, and with features, suitable to the cathedral. To that end the new St Hilda's soon acquired a bishop's throne and the stained glass is by the eminent Victorian designer C.E. Kempe. Austen himself planned and oversaw every detail of the new church, including the view across the harbour to the Abbey, though this was not achieved without a prolonged struggle with the landowner of the site. Whitby did not become an archdeaconry with a suffragan Bishop until 1923. By that time Austen had left to become a Residentiary Canon at York Minster. He died aged 95 in 1934. The tower was finally completed by G.E.Charlewood in 1938. The three-manual organ is by Harrison & Harrison and was installed in 1926, funded by W.A.Headlam, a local shipping merchant and a staunch member of the congregation. It was given in memory of his son who had been killed in the Great War.



ELGAR

Organ sonata in G minor Op. 28 (1895)

Allegro maestoso

MENDELSSOHN

Hebrides Overture Op. 26 (1830-1832)

BERG

Violin concerto 'To the Memory of an Angel' (arr. Faradsch Karaew - UK premiere)

i Andante Allegretto

ii Allegro Adagio

SMETANA

Die Moldau Má vlast: Vltava (1874)

DEBUSSY

Prélude à l'après-midi d'un faune (1892)

WEBER

Der Freischütz Overture J.277 (1820)

For the Festival's finale, our determined wayfarer at last reaches a real Arcadia. Four of the best short orchestral works of the nineteenth century form a protective bower around one of the greatest violin concertos, the Berg. We enter through the Allegro first movement of Edward

Elgar's Organ Sonata in G, written in the composer's late thirties and first heard (with no time for real rehearsal) in Worcester Cathedral in 1895. Take a few steps down from that Cathedral to the trees on the banks of the Severn and the city's own Arcadia is right there. The Malverns and Black Mountains are in the not-so-far-distance, with the Cathedral itself rising over you in grandeur - like Elgar's Sonata.

Mendelssohn's 'Hebrides Overture' of 1832, inspired by a visit to Fingal's Cave, is arguably the finest, most eloquent and most durable short orchestral piece of the early Romantic period. The work lives in the Arcadia of the mind, and the ten-minute journey is more emotional voyage than pleasure trip. The flowing second subject is surely love, or an imagining of its possibility: the storms of life intervene, the flowing string theme is reduced to to just one and then two very tentative, Schubertian clarinets (Schubertian again) and it all ends very quietly, with pizzicati. Always popular, this music served as a powerful emblem of German culture at a moment of European tragedy, when the work of this Jewish genius was temporarily unwelcome, in Germany itself.

Early sketches of Berg's Violin Concerto of 1935 are structured around the initials of the motto (FFFF) of a German nationalist movement. The emotional spark for the piece, the death of the eighteen year old girl Manon Gropius, links the Concerto to Liszt's and Strauss's symphonic poems

('From the Cradle to the Grave'; 'Death' and 'Transfiguration'). The Concerto has maintained a direct connection with audiences since the 1936 premiere, thanks to its stark emotional truth, uniquely conveyed. A first movement moves from birth through life; a second shows anguish at death, then achieves transcendence. The soloist's enormous challenge (emotional, dramatic and technical) is to 'be' now the soul of the departed (the stated programme of the Concerto), now the composer and his memories (a hidden programme relating to Berg's own lovers and his illegitimate daughter), and ultimately to be the representative of us all, at the end of our days (cf yet again Messiaen). A tall order! The use of an Austrian folk song 'A Bird on the Plum Tree' evokes Carinthia, a private Arcadia, where Berg's brief teenage affair resulted in pregnancy for the maid. The use of a chorale harmonised by Bach (Es Ist Genug) allows still more connection to Berg's love-life via elaborate numerology, but more so, it helps bring the Concerto's expressive range at the end, via a memory of Bach, into the centrality of western cultural concern. Tragically, Berg himself would die at fifty. He'd already written arguably the most involving operas since Mozart's, and given another twenty years

Smetana's tragedy was sudden and total deafness through illness in 1874, the same year he composed *Die Moldau* (Vltava). It traces in E minor a mighty river's growth and length all the way from source through the capital city and

on to its confluence with the Elbe, via a big tune that never pales. *Moldau* was part two of what would become both a cycle of six symphonic poems (*Má vlast*) and an enduring national monument. Less than ten years after writing this music, Smetana died in a home for the insane, his busy life having declined to a condition of permanent breakdown. Near the end of *Die Moldau*, the great 'castle' motif dominates, a fist raised to fate, though not yet perhaps in despair.

While Smetana was composing Má vlast and planning to leave Prague to live and work in the countryside, Stéphane Mallarmé's masterpiece of erotic poetic symbolism L'après-midi d'un faune was

taking its final shape in Paris. The most overtly Arcadian ten minutes of sound in this whole Festival of music was born as a response to literature, not first-hand reaction to what Debussy called "universal Nature". Yet the composition in 1892 of a Prélude to Mallarmé's extended reverie in verse enabled Debussy to express in just a few minutes an impression of the true, enveloping power of the natural world. Debussy chose to make a beautiful, indisputable object rather than a gigantic opera or blustering symphony - a quiet revolution. Debussy's Prélude, like Keats' 'Grecian Urn', joins us to universal nature, and hence to our human nature, via beauty.

Max, in Weber's revolutionary and wildly successful opera Der Freischütz, first heard in 1821, prizes Agathe's beauty above all else. He seeks supernatural help in the form of magic bullets, to win her. Bad idea, though Max escapes everlasting doom, and just has to wait an extra year for his bride. The detail of Weber's own short life and awful death remains almost too sad and tragic to contemplate. But his music breathes nature. The Overture to Freischütz transports us to the German forest, mysterious horns in the Arcadian wald. Weber ends our Festival with a joyous sound, the heart of Arcadia.



Biographies



Jill Allan Clarinet

III Allan studied the clarinet at the Royal Northern College of Music in Manchester where she is currently a Professor of Clarinet at Manchester University. She went on to complete a postgraduate diploma in performance at Rotterdam Conservatoire in the Netherlands. During this period, lill began to establish herself as one of the foremost clarinetists in the UK and has since gone on to perform as a guest player with many of the country's finest ensembles including the BBC Symphony and Philharmonic Orchestras, Hallé, Royal Philharmonic Orchestra, the City of Birmingham Symphony Orchestra and the highly acclaimed John Wilson Orchestra. Jill is regularly Guest Principal with the Symphony Orchestra of India, based in Mumbai and has also appeared throughout Japan, China, South Korea and Europe. Aside from orchestral playing, lill enjoys the variety and interactive challenges of chamber music, helping to found the Minerva Wind Quintet and working alongside the Birmingham Contemporary Music Group and Ensemble 10/10. This is lill's fifth visit to the North York Moors Chamber Music Festival, looking forward to being part of great chamber music with long established colleagues within one of the most inspiring settings in the country.



Katya Apekisheva

Katya Apekisheva is one of Europe's foremost pianists, in demand internationally as a soloist and chamber musician and described by Gramophone Magazine as "a profoundly gifted artist who has already achieved artistic greatness". Studying at the Royal College of Music under Irina Zaritskaya, she went on to become a finalist and a prize-winner at the Leeds Piano Competition and Scottish Piano Competition as well as being awarded the London Philharmonic Soloist of the Year. She has subsequently appeared as soloist with the London Philharmonic, Philharmonia, Hallé, Moscow Philharmonic, Jerusalem Symphony, English Chamber Orchestra and the Royal Philharmonic orchestra with conductors such as Sir Simon Rattle, Alexander Lazarev and Jan-Latham Koenig. Her recording debut of Grieg solo piano works (Quartz) received overwhelming critical response, as did her follow recording on Onyx of works by Mussorgsky and Shostakovich. She has also released numerous CDs with violinist lack Liebeck and her duo partner pianist Charles Owen. This season highlights includes a recital at Kings Place, Wigmore Hall and a debut in Tokyo. Katya is also Professor of Piano at London's Guildhall School of Music and Drama.

Over the past ten years or so a number of musicians who feature in the Festival have also appeared in the various concert seasons we've promoted in and around the North York Moors National Park. Every one of these musicians were struck by the experience as a whole - the audiences, the sacred buildings, the landscape and general feeling of escape, freedom and inspiration. They unanimously agreed: how rewarding to be playing music for all the right reasons. In stressful high profile careers it is easy to forget how uplifting a relaxed and intimate performance can feel and if anything, this elevates the performance to an even higher level because of its spirit and intention. This is the magic of chamber music in locations such as ours and the touching success of the past eight Festivals has set high expectations not just for audiences but also the performers who savour giving their best for this unique experience. We all share this love of collaborating to bring you world-class music within an inspired environment created by all these factors. It is a Festival of friendship and one that is based on generosity whilst sharing and celebrating the art of communication and collaboration.

Jamie Walton
Artistic Director

www.katyaapekisheva.com



Simon Blendis Violin

Simon Blendis enjoys an international career as a chamber musician, soloist and orchestra leader. He has been a member of the Schubert Ensemble for the last twenty-two years, with whom he has performed in over thirty different countries, recorded over twenty CDs of music ranging from Brahms

twenty CDs of music ranging from Brahms to Judith Weir, made frequent broadcasts for BBC Radio 3 and appeared regularly at Europe's major venues.

In 2014 Simon was appointed leader of

the London Mozart Players, and since 1999 has been one of the leaders of Orchestra Ensemble Kanazawa in Japan, with whom he has recorded Vivaldi's 'Four Seasons' for the Warner label. He is also in constant demand as a guest-leader and guest-director and has appeared in this role with most of the UK's major chamber and symphony orchestras. Within the last year he has also appeared as a soloist with the Philharmonia Orchestra, the Academy of St. Martin-in-the-Fields, the Royal Philharmonic Orchestra and the CBSO.

Simon is a keen exponent of new music. He has given over 50 first performances and has had new works written for him by, amongst others, John Woolrich, Tansy Davies and Jazz legend Dave Brubeck.



Simon Browne Violin/Viola

Simon Browne teaches and performs at the University of Trinidad & Tobago Academy for the Performing Arts and is well known at the Festival, being part of it right from the start in 2009. As a principal violinist with the Northern Sinfonia, under the direction of Thomas Zehetmair, he gained a reputation as a fine interpreter of baroque and classical concerti and for his versatility in repertoire from Bach to Shostakovich. Amongst other orchestras he has co-led the BBC Philharmonic, Royal Liverpool Philharmonic, and City of Birmingham Symphony orchestras and has worked with the Berlin. Philharmonic, BBC Symphony Orchestra and the Hallé Orchestra. Simon Browne is much in demand as a chamber musician on the violin & viola, and has been invited to numerous festivals in Europe, Canada and lapan as well as the International Musicians Seminars in Prussia Cove. He was a multiple prize-winner on Royal Northern College of Music and Manchester University's joint course, studying violin with Richard Deakin and baroque violin with Andrew Manze. Simon went on to study with renowned Hungarian pedagogue, Lorand Fenyves, with the aid of awards from the Countess of Munster Trust, and won the chamber music prize at the Royal Conservatory of Music in Toronto.



Thomas Carroll

As a concerto soloist Thomas has appeared with the London Symphony Orchestra, Philharmonia Orchestra, Royal Scottish National Orchestra, BBC National Orchestra of Wales, London Mozart Players, the Vienna Chamber Orchestra, RPO, English Chamber Orchestra, Prague Philharmonic and Bayerischer Rundfunk Orchestra, Much in demand as a chamber musician. Thomas has worked with many of the world's greatest musicians and appeared at numerous festivals including Edinburgh, Dubrovnik and Cheltenham. His recordings include Michael Berkeley's String Quintet with the Chilingirian Quartet for Chandos and sonatas by Beethoven, Schubert and Brahms with pianist Llyr Williams on the Orchid Label. Thomas has performed at Wigmore Hall, the Louvre in Paris, Konzerthaus in Vienna. the Bath MozartFest and The International Chamber Music Festival in Utrecht with Janine Jansen and Julian Rachlin. He has also given concerts in Tokyo, been resident at the Delft Festival in Holland and appeared as soloist with the BBC Concert Orchestra at the Queen Elizabeth Hall (broadcast by BBC Radio 3). In 2007 he made his debut with the Melbourne Symphony Orchestra in a series of performances of Shostakovich's Concerto No.2. Thomas is currently a Professor at the Royal College of Music in London and the Yehudi Menuhin School.

www.thomascarroll.com



Meghan Cassidy Viola / Violin

Meghan studied the Viola with Garfield lackson at the Royal Academy of Music, where she graduated in 2010 winning the Sydney Griller Award and Sir John Barbirolli memorial prize. In 2007 Meghan joined the Solstice Ouartet who were awarded the Tillett Trust and Park Lane Group in 2008 before winning the Royal Overseas League in 2009. They went on to perform at London's Wigmore hall and QEH as well as live on BBC Radio 3 during which time Meghan continued her studies with Tatjana Masurenko (Leipzig), Nabuko Imai (Hamburg) and Hartmut Rohde at IMS Prussia Cove. A much sought after chamber musician, Meghan has appeared at many international festivals throughout Britain and Europe Meghan and has recently been collaborating with the London Conchord Ensemble, Ensemble Midvest, Monte Piano Trio and Fidelio Piano Trio. Alongside a chamber music career Meghan appears as Guest Principal Viola with Orchestras such as BBC National Orchestra of Wales, the Royal Liverpool Philharmonic Orchestra, Opera North and the Royal Scottish National Orchestra. Highlights this year include performances of Mozart Concertante with Orion Symphony Orchestra in London and Aberwystwyth. Meghan is founder and Artistic Director of the Marylebone Music Festival which made its debut in June 2016.

www.orionorchestra.org.uk/marylebone



Cremona Quartet

Renowned for their "extremely mature and lyrical sound" (Strad) the Quartetto di Cremona, as they're known on the international stage, perform regularly at many prestigious venues such as Wigmore Hall (London), Konzerthaus (Berlin), the New York Metropolitan Museum and Accademia di St Cecilia in Rome. The Quartet formed in 2000 at the Stauffer Academy in Cremona and in 2005 received a Borletti-Buitoni Trust Fellowship, leading to appearances at many of the world's great festivals such as the Perth International Arts Festival in Australia and the BeethovenFest in Bonn. They were recently nominated as 'Artist in Residence' at the Societa' del Quartetto of Milan who are celebrating their 150th year for which the Cremona Quartet will perform the complete cycle of Beethoven guartets. Recent and forthcoming tours include engagements in the USA, Japan, Mexico and China as well as in the UK, Italy, Scandinavia, Germany and Austria. The Cremona Quartet's debut recording for Decca (2011) championed the complete string quartets by Fabio Vacchi and they have just recorded the complete Beethoven String Quartets for the German label Audite who also issued 'Italian Journey', a CD dedicated to Italian composers, Since Autumn 2011, the Quartet has taught at the Walter Stauffer Academy in Cremona.



Ruth Gibson

Viola

The Irish born violist Ruth Gibson is an internationally recognised chamber musician and soloist, regularly appearing at the world's leading concert halls such as Wigmore Hall, Lincoln Centre, Het Concertgebouw, Queen Elizabeth Hall and Berlin Konzerthaus. As soloist she has performed under Sir John Elliot Gardiner with the Bournemouth Symphony and broadcast for BBC4; other recent solo appearances have taken her to festivals in Nurnberg and Belfast. Her love of chamber music is fulfilled through her work as a member of Ensemble 360, the critically acclaimed 11 piece ensemble who perform throughout the UK and broadcast regularly on BBC Radio 3. Laureate of numerous prizes which she won as member of the Finzi Quartet, Ruth also performs with the Nash Ensemble, Scottish Ensemble and Academy of St Martin-in-the-Fields, She has toured China, South America, Russia, Finland and Mexico as Principal Viola with Camerata Ireland, and regularly guests as Principal Viola with Manchester Camerata, Aurora Orchestra and City of London Sinfonia. Ruth is a tutor in Viola at the Royal Northern College of Music in Manchester and was the founder and artistic director of the String Quartet Collective at the Royal College of Music in London from 2012-2016.

www.guartettodicremona.com



Rebecca Gilliver

Cello

Rebecca is Principal cellist of the London Symphony Orchestra. Early success in national and international competitions led to critically acclaimed debut recitals at Wigmore Hall in London and Carnegie Hall, New York. These led to appearances at many major music festivals such as Bath, Bergen, and the Manchester International Cello Festival A keen chamber musician, she has collaborated with numerous international artists including Nikolai Znaider, Sarah Chang and Roger Vignoles with whom she recorded for BBC Radio 3. Rebecca is also regular participant at IMS Prussia Cove and a frequent guest with the acclaimed Nash Ensemble. As well as chamber music, her passions extend to teaching, giving frequent masterclasses at the Guildhall School of Music and Drama, the Royal Academy of Music in London and coaching at Aldeburgh Strings as part of the Britten-Pears Young Artist Programme. Originally joining the LSO as Co-principal in 2001, Rebecca was promoted to Principal in 2009 and has also appeared as Guest Principal with other international orchestras around the world including the Australian Chamber Orchestra, New Sinfonietta Amsterdam and the World Orchestra for Peace. This is Rebecca's third visit to the North York Moors Chamber Music Festival. Rebecca has been teaching at Guildhall School of Music and Drama since last September.



Helena Herford

Violin

Helena Herford is a London-based violinist active in both orchestral and chamber music making. She began her career as a member of the award-winning Solstice string quartet, making numerous appearances at the Wigmore Hall and prestigious venues across the U.K. and Europe. The guartet also enabled her to study with some of the greatest musical personalities of this century, such as András Schiff, Thomas Adès and members of the Endellion and Hagen Quartets. She especially relished performing Beethoven's late guartets, Schumann's Op.41 set and Bartok's 3rd. Helena also guested with the Badke and Callino quartets, touring schools in England and Cork to enthuse the next generation of chamber musicians. As an orchestral musician, Helena has travelled worldwide with the English Chamber Orchestra and has performed extensively with the London Philharmonic Orchestra, including five seasons at the Glyndebourne Festival, with highlights including 'Rosenkavalier' and a double bill by Ravel under the baton of Robin Ticciati. Alongside her work with the LPO, Helena is fortunate to be a member of the Glyndebourne Touring Orchestra, with whom she regularly plays as a co-Principal. Helena is delighted to introduce her five-month-old daughter to the beautiful surroundings of the North York Moors Festival.



Anna Huntley

Soprano

Lauded by The Guardian as a "fast-rising British talent" award-winning mezzo-soprano Anna Huntley sings on concert, opera and recital stages in the UK and internationally. Currently a recipient of a Wigmore Hall/ Independent Opera Vocal Fellowship given at the 2011 Wigmore Hall/Kohn Foundation International Song Competition, she is a laureate of the Das Lied Competition, Berlin and the London Handel Singing Competition. She was selected by YCAT in 2012, Kirckman Concert Society in 2013 and is currently mentored by Angelika Kirschlager as part of the Royal Philharmonic Society/Sir Philip Langridge Mentoring Scheme. An outstanding recitalist, Anna has worked with a number of leading accompanists including Graham Johnson, Iain Burnside, James Baillieu, Julius Drake and Simon Lepper whilst other concert engagements have ranged from Bach's B Minor Mass with Trevor Pinnock and Haydn's Harmoniemesse with Andras Schiff to Mahler's Das Lied von der Erde with the City of London Sinfonia (Michael Collins) and Berio's 'Folksongs' with the Hebrides Ensemble. Highlights of recent opera seasons have been a variety of roles for English National Opera, Welsh National Opera, English Touring Opera and the Cambridge Handel Opera Group. Anna Huntley is generously supported by the Richard Carne Trust.

www.ycat.co.uk/artist/anna-huntley



Adam Johnson Piano/conductor

One of the most versatile and exciting young musicians on the circuit, the pianist and conductor Adam Johnson founded his own orchestra - The Northern Lights Symphony Orchestra - of which he is both Artistic Director and Principal Conductor, Winner of the Ricordi Operatic Conducting Prize whilst studying under Sir Mark Elder, Adam was invited to conduct at the Manchester International Festival as well as associate conductorship of the London premiere of Jonathan Dove's opera 'Flight' with British Youth Opera under Nicholas Cleobury. His subsequent operatic successes have included direction of Karol Szymanowski's 'King Roger' and Benjamin Britten's 'The Rape of Lucretia' for Elemental Opera. A former scholar at the RNCM with the Sema Group Contemporary Performance Prize to his credit. Adam. continued his piano studies with the late Peter Feuchtwanger who has described him as "in possession of an excellent technique and full of fantasy". A supreme chamber musician and frequent artist at this Festival, both as conductor and pianist, the eminent composer Oliver Knussen hailed his performances as containing "extraordinary detail". In 2011 he was elected as a Freeman of the Worshipful Company of Musicians and is a member of the Royal Society of Musicians, Adam lives in Norfolk.



Cerys Jones Violin

A graduate from the Royal College of Music and the Juilliard School, Cerys Jones enjoys a distinguished performing career as a chamber musician alongside her role as guest leader and Section Principal of various UK orchestras. She also teaches at the Guildhall School of Music and Drama and the Royal Welsh College of Music and Drama. Alongside appearances with the Nash Ensemble and CHROMA, Cerys was a member of the Heath Quartet for 7 years, performing at many prestigious concert halls and festivals worldwide, broadcasting live on British. French and German radio. She has recorded for the Wigmore Live and Harmonia Mundi labels for whom she recently released the complete Shostakovich chamber music with the DSCH Ensemble in Portugal. Cerys appeared as soloist with Katherine Broderick and James Baillieu on Chanson Perpétuelle for the Champs Hill label and has won numerous national and international awards for her solo and chamber music performances; these include the 2016 Gramophone Award, the 2013 RPS Young Artists award and Borletti-Buitoni award with the Heath Quartet. Cerys plays on a copy of the II Cannone ex-Paganini Guarneri del Gesù violin made by Melvin Goldsmith and lives in Cardiff with her husband Thomas Blunt and her two children Harry and Scarlett.



Rachel Kolly d'Alba Violin

The Swiss violinist Rachel Kolly d'Alba is considered one of the most talented musicians of her generation. Known for her fire, temperament and fine musicianship she has performed concertos with many great orchestras including the Rotterdam Philharmonic, Bournemouth Symphony Orchestra, WDR Rundfunkorchester Köln. Symphonic radio Orchestra Frankfurt, BBC Philharmonic Orchestra, Lausanne Chamber Orchestra and the NHK Symphony Orchestra in Tokyo. Rachel made her US debut in Chicago at the International Beethoven Festival during September 2012 bringing international praise for her visionary spirit. As a recitalist she performs regularly with her longstanding duo partner Christian Chamorel, appearing at many prestigious festivals such as the Menuhin Festival in Gstaad and the Schleswig Holstein Festival. Her first concerto recording with Warner Classics was voted Best Recording of the Year in 2012 by ICMA and Rachel has gone to record many albums most recently chamber music works by Chausson and Franck. Three years ago Rachel became an Ambassador for Handicap International and her first work for the charity was in Cambodia in February 2013 and has regularly organised many concerts for them. She is a devoted mother to her daughter and she also writes short stories and novels. Rachel plays on a magnificent Stradivarius violin made in 1732. www.racheldalba.com



Roman Mints Violin

Roman Mints was born in Moscow and began playing the violin at the age of five. In 1994 he won a Foundation Scholarship to the Royal College of Music in London and also studied at the Guildhall School of Music and Drama, In 1998 Roman and the oboist Dmitry Bulgakov founded the Homecoming Chamber Music Festival in Moscow, which has gained widespread recognition and a substantial following in Russia. Roman has also co-directed the Suppressed Music project which staged concerts and conferences on composers whose music had been suppressed. He has recorded for ECM (nominated for a Grammy Award). Black Box. Quartz and other labels for albums which feature a number of world-premiere recordings and collaborated with a number of celebrated conductors and musicians, performing as soloist with prominent orchestras around the world. Outside the classical field. Roman has worked with various alternative artists including free-improvising saxophonist Paul Dunmall, several theatre producers, choreographers Alla Sigalova and Oleg Glushkov, and film director Alexander Zeldovich.

Roman's latest CD of solo works for violin by Ysaye, Schnittke, Piazzolla and Silvestrov uses innovative recording and editing techniques The album also includes a world premiere recording of 'Spinning a Yarn' by Dobrinka Tabakova.

www.romanmints.com



Emily Nebel Violin

Emily Nebel studied at the Cleveland Institute of Music, Conservatoire National Supérieur de Danse et de Musique de Paris and, most recently, Rice University in Houston, Texas, where she frequently returns to record and perform with the Rogue Ensemble. Emily has established herself as an innovative young artist with vast experience as a concertmaster, recitalist, jazz improviser and chamber musician. She has appeared as soloist with several orchestras, both in the United States and Europe where she performs regularly with Frankfurt's prestigious Radio and Opera orchestras. This year Emily is performing Britten's Violin Concerto with the Landesjugendsinfonieorchester Hessen and over the years has been invited to many chamber music seminars, orchestra festivals, and masterclasses most notably Prussia Cove International Musicians Seminar and Open Chamber Music. She has also featured in the Kronberg Academy Violin Masterclasses, Toronto Summer Music Festival, Spoleto Festival USA and Schleswig-Holstein Musik Festival. Emily moved to Germany in 2014 to continue her studies and quickly gained recognition as member of the Nebel-Pudinov Duo, while also serving as guest concertmaster of Staatstheater Darmstadt. Neubrandenburger Philharmonie and the Royal Scottish National Orchestra in Glasgow. She is currently guest concertmaster of Norrköping Symphony Orchestra in Sweden.



Brian O'Kane

Irish cellist Brian O'Kane enjoys a busy career as both soloist and chamber musician. Since winning first prize at the Windsor International String Competition in 2008, he has made his debuts at with the RTE National Symphony Orchestra, the Philharmonia Orchestra under Ashkenazy and in recital at the Wigmore Hall. Brian is a former "Rising Star" of Ireland's National Concert Hall and recently recorded his debut CD of French sonatas with Irish pianist Michael McHale for the Champs Hill label.

Brian enjoys playing chamber music with various ensembles and as a member of the Navarra Quartet. He has collaborated with artists such as Michael Collins, Aleksandar Madzar, Pekka Kuusisto, Antoine Tamestti and Sir James Galway. Brian has also performed at concert halls and festivals throughout the world such as Sydney Opera house, Seoul Arts Centre, Suntory Hall Tokyo Concertgebouw Amsterdam, West Cork, Radio France-Montpellier, BBC Proms, Lockenhaus and the Weesp Chamber Music festival, Holland of which his quartet are the artistic directors.

A graduate of both the RAM and GSMD in London, Brian's personal influences have come from Louise Hopkins and at Prussia Cove, Aldeburgh & Chamber studio from studies with Stephen Isserlis, Ferenc Rados and Eberhard Feltz. Brian currently plays on a Rugieri cello made in Cremona c. 1690.



David Pipe Organ

David read Music as Organ Scholar of Downing College Cambridge, later studying organ at the Royal Academy of Music in London. While a Master's student there, he was Organ Scholar and Director of the Merbecke Choir at Southwark Cathedral. David has given recitals throughout the British Isles and as part of tours to the USA throughout Vermont and Colorado; festival performances have included the Cambridge Summer Music Festival, St Albans International Organ Festival and our North York Moors Chamber Music Festival. David has also appeared as organist and conductor on national television and radio; his recordings include a disc of original works and transcriptions by Liszt and Brahms which was released in 2012 and voted 'Recording of the Month' on MusicWeb International. David took up the post of Director of the Organists' Training Programme and Cathedral Organist in the Diocese of Leeds in May 2016, having been Assistant Director of Music at York Minster. He has been Principal Conductor of York Musical Society since 2012, achieving critical acclaim in works including Bach's 'St Matthew Passion', Brahms's 'Ein Deutsches Requiem' and Verdi's 'Requiem'. David is delighted to return for his sixth North York Moors Chamber Music Festival!



Victoria Sayles

Victoria Sayles was a Scholar at Bryanston School, a Foundation Scholar at the Royal College of Music (where she graduated with First Class Honours) and a Scholar at Kingston University studying Masters in Publishing. As an orchestral player, Victoria was Associate Leader of the Royal Liverpool Philharmonic Orchestra, the London Mozart Players and a full-time member of Scottish Chamber Orchestra. She has also been Concertmaster of Bergen and Royal Philharmonic Orchestras, Santiago Opera House, BBC Scottish, City of Birmingham, Swedish Radio and Trondheim Symphony Orchestras plus guest co-leader of the Philharmonia Orchestra, Victoria has also led orchestra live on television in China. In chamber music Victoria has regularly performed with Southern Cross Soloists (Sydney Opera House), Chamber Music New Zealand, Oxford May Music Festival, Australian Festival of Chamber Music. Gstaad Festival Switzerland, Grindelwald Chamber Series, throughout Japan and many others including, of course, our very own festival here where she is very much part of the festival's DNA. Enjoying a diverse career within the arts Victoria was also Artist Manager at Harrison Parrott, London and is newly appointed Artistic Director of Music at Hazelgrove School, Somerset. Victoria plays a 2013 Joachim Schade Violin, Leipzig.



Charlotte Scott

Charlotte enjoys a hugely varied career as a chamber musician, soloist and concertmaster. She studied at Wells Cathedral School before graduating to the Royal Academy of Music and the New England Conservatory in Boston. She was the 1st violinist of the prize-winning and RPS award nominated Piatti Quartet before leading the Badke Quartet with whom she performed all over the world in venues such Wigmore hall, Concertgebouw, Vienna Konzerthaus and The Esterhazy Palace. She has recorded for LINN Records, Classical Label and Champs Hill Records. Charlotte is also a guest leader for the European Chamber Players and has been a guest at various international summer music festivals. As a soloist she has performed with some of the leading UK orchestras and with her duo partner lames Baillieu, she has also appeared at London's Purcell Room, the Fairfield Hall and in various festivals throughout the UK. Charlotte is a regular guest Concertmaster for various orchestras including the Scottish Chamber Orchestra, Royal National Scottish Orchestra, European Chamber Players, BBC Philharmonic and Oxford Philharmonic where she has taken part in numerous live broadcasts and concerts at the BBC Proms. Charlotte plays on a violin by Antonio Stradivarius 1685 'Gagliano' and is leader of the much acclaimed Oculi Ensemble.

www.oculiensemble.co.uk

www.david-pipe.co.uk



Virginia Slater Viola

With siblings as violinists, Virginia began playing the viola at the age of six attending The Purcell School of Music then continuing her studies at London's Guildhall School of Music. She went on to hold a postgraduate fellowship there with the help of numerous awards and scholarships. As recitalist and chamber musician, Virginia's UK concerts include performances on London's Southbank at the Purcell Room and Queen Elizabeth Hall, the Wigmore Hall, St. Martin-in-the Fields and the Royal Albert Hall as part of the 2007 Prom Series. She has performed at many Festivals including Edinburgh and the City of London, playing concertos in Paris, Vienna, Budapest, Helsinki, Tallinn and Japan. As a member of the Covent Garden Consort, Virginia has made several recordings and been a featured artist on Classic FM and BBC Radio 3 as well as appearing in television broadcasts in Ireland, France and Italy. She enjoys a varied freelance career and has appeared as Guest Principal with the Royal Liverpool Philharmonic Orchestra, the Royal Philharmonic Concert Orchestra, Scottish Ballet, Opera North, Orchestra of the Swan and City of London Sinfonia. Virginia recently gave the World Premiere of Julian Philips' Concertante for Viola (and Double Bass) at the Stratford Artshouse and is delighted to be returning to the North York Chamber Music Festival.



Philip Smith Baritone

One-time zoologist and National Otter Surveyor of England, Philip Smith hung up his waders to study singing, first at the Birmingham Conservatoire and then with Barbara Robotham at the Royal Northern College of Music. He is a Britten-Pears Young Artist Programme alumnus, Samling Artist and Crear Scholar. Recent highlights include Endymion/Charon Orpheus for the Royal Opera House at The Globe, Sid Albert Herring for Maggio Musicale Fiorentino, Witness 6 Icarus at the Montepulciano Festival, Papageno in Die Zauberflöte at the Teatro Petruzzelli di Bari and Gratiano in The Merchant of Venice (André Tchaikowsky) for the Polish National Opera. In concert Philip has performed with orchestras including the Hallé, Royal Liverpool Philharmonic's Ensemble 10/10. Manchester Camerata and the Northern Sinfonia with conductors including Sir Mark Elder, Clark Rundell, David Hill and Nicholas Kraemer. In the 2016/17 season he performed Der Sprecher Die Zauberflöte for Opera di Firenze, 'Verdi Requiem' at Sage Gateshead, Handel 'Messiah' with Leeds Philharmonic Society, Vaughan Williams 'A Sea Symphony' with Ripon Choral Society and a recital for Leeds Lieder. He also covered Gratiano in The Merchant of Venice for Welsh National Opera. Next season he will cover the title role in Don Giovanni for Opera North.



Simon Tandree

Viola

As an internationally recognised soloist and chamber musician Simon Tandree has performed in the world's leading concert halls including the Wigmore Hall, Concertgebouw, Berlin Konzerthaus. Vienna Konzerthaus and Library of Congress in Washington. Simon also plays regularly in festivals around the globe including Maputo, Sydney, New York and Bratislava. As a member of the world-renowned Doric String Quartet Simon won numerous prizes including 1st prize Osaka International Chamber Music competition, 2nd prize Borciani Competition in Italy as well as having two Gramophone nominations for CDs recorded with Chandos. Simon has collaborated with some of the world's leading artists including Alexander Melnikov, Mark Padmore, Chen Halevi, Anthony Marwood and Laurence Power. As well as being in demand as Principal Viola, appearing regularly with orchestras such as Britten Sinfonia, Aurora orchestra. ENO. Manchester Camerata and Porto Sinfonica, Simon is passionate about teaching and has given master-classes in institutions and courses in Spain, India, Indonesia and Mozambique where he is part of the Xiquitsi project helping to bring classical music to young children. Simon studied at the Guildhall in London, in Detmold, Germany and in Basel, Switzerland. Simon is also a qualified Cranio-Sacral Therapist.



David Tollington Horn

David left the Royal Northern College of Music in 2000 collecting the Alfred de Reyghere Memorial Prize. As a successful freelance musician he has worked with many of the country's finest orchestras including the BBC Philharmonic, the Hallé, the Royal Philharmonic Orchestra, Northern Sinfonia, the BBC National Orchestras of both Scotland and Wales, the City of Birmingham Symphony Orchestra and the Royal Liverpool Philharmonic. He also regularly works with Opera North and the English National Ballet as well as appearing as guest Principal Horn with The Symphony Orchestra of India with whom he recently performed in Moscow, His work has taken him all over the world with tours of Japan, China, India, much of Europe and, as a baroque hornist, he appeared as principal with Les Arts Florissant in Paris, Switzerland and the Edinburgh Festival. His recording work has been incredibly varied with a wealth of classical CDs and also a recent collaboration with Sting in Durham Cathedral of his 'Winter Songbook'. David has also, occasionally, ventured into the realm of film and TV with perhaps his most notable appearance being in the recent Keira Knightley film 'The Duchess'. This is his fifth appearance at the North York Moors Chamber Music Festival.



Matthew Wadsworth

Theorbo & Lute

Lutenist and theorbo player Matthew Wadsworth is in great demand as a soloist, continuo player and chamber musician, appearing at many major festivals in the UK. Europe and North America He can frequently be heard on radio and has recorded for Avie, Deux-Elles, Linn, EMI, Channel Classics and Wigmore Live. His 6 CDs to date have all received international critical acclaim and he has just recorded a forthcoming release at St Hilda's Priory, Sneaton Castle. Matthew studied lute at London's Royal Academy of Music, winning the London Student of the Year award in 1997 for his work on the development of Braille lute tablature. He then spent a year at the Royal Conservatory of Music in The Hague before going to perform at many prestigious halls including Wigmore Hall, Purcell Room and the Metropolitan Museum of Art (New York). In 2013 Matthew co-founded the company Good Food Talks (www.goodfoodtalks.com) for the visually impaired, enabling them to read menus in restaurants from a phone or tablet. He was also part of a three part documentary called 'Renaissance Man' which follows his training to attempt a 200ft motorcycle jump in the Moiave desert.



Jamie Walton

Cello

Founder and curator of this festival, lamie has performed all over the world in concertos, recitals, broadcasts and as a chamber musician which remains his main passion, lamie also set up his own record label to celebrate the festival and the importance of collaborative music making: Ayriel Classical was launched last year with two releases, including a world premiere by the late Sir Peter Maxwell Davies. On his 1712 Guarneri, lamie has recorded most of the sonata repertoire for Signum Classics, ten concertos with the Philharmonia (including the Dvořák and Schumann with Vladimir Ashkenazy), three concertos with the RPO and the complete works for cello by Benjamin Britten including a film about the solo suites, which was premiered on SkyArts. Jamie was awarded a Foundation Fellowship by Wells Cathedral School for his outstanding contribution to music and is Patron for Cedars Hall, a new concert hall which Jamie and colleagues opened in October last year with a gala concert. As a member of the Worshipful Company of Musicians, Jamie was elected to the Freedom of the City of London (although he now lives permanently on the North York Moors - but can legitimately take his sheep across London Bridge).

www.matthewwadsworth.com

www.jamiewalton.com



Dan Watts

Dan Watts attended Wells Cathedral School and the Aspen Music School before studying at the Royal Northern College of Music. After graduating Dan was appointed Professor of Flute at the National Conservatory of Music in Ramallah, Palestine, He has performed concertos at Royal Festival Hall, St John's Smith Square and appeared with the Manchester Camerata, Faros Soloists (Cyprus) and Orquesta di Algarve. Dan has also played with the Royal Shakespeare Company and in numerous West End productions including 'Phantom of the Opera', 'Mary Poppins' and 'Wicked'. Dan is Principal Flute of the Northern Lights Symphony Orchestra and is one of the founding members of the Metropolitan Ensemble, a flute and string ensemble, with which he has performed live on national television. A trademark purity of sound is a distinctive quality in his playing and Dan is a committed chamber musician both in modern and period performances. His versatility as an artist manifests also in solo work, guesting as soloist with the Aubry String Trio and earlier this year he gave the world premiere of Edward Gregson's flute concerto at St Martin-in-the-Fields with the Northern Lights Symphony Orchestra.



Karolina Weltrowska Violin

Karolina Weltrowska was born in Poland and began playing the violin at the age of seven. She studied with Mirosłav Ławrynowicz at the Frédéric Chopin Music Academy in Warsaw and then furthering her studies in the soloist class with Priva Mitchell at the Academy of Music and Performing Arts in Frankfurt/Main. With her string quartet she was also a student a the European Chamber Music Academy (ECMA) where her teacher was, among others, Hatto Beyerle. Karolina is a prize winner of major national violin competitions and this led to many appearances as soloist with various orchestras in her native country. As a member of her string quartet she won first prizes in various international chamber music competitions in Heerlen (Netherlands), Sondershausen and Weimar (Germany). Developing a real affinity for collaborative music making, Karolina has gone on to perform at various chamber music festivals including those at Kuhmo (Finland), Gidon Kremer's Lockenhaus Festival, Priya Mitchell's Oxford Chamber Music Festival, Osnabrück and Schleswig-Holstein (Germany), Warsaw, Sapporo and New York. Since 2010 she is a member of Ensemble MidtVest in Denmark and is delighted to be returning to North Yorkshire since her debut appearance in March 2016.



Anthony Williams Double-bass

Anthony Williams studied music and maths at Royal Holloway, University of London, and then double bass performance at the Royal College of Music. He enjoyed a busy and varied freelance career performing with the Philharmonia, Orchestra of Opera North, BBC Philharmonic, BBC National Orchestra of Wales and the BBC Concert Orchestra, and playing principal with London Mozart Players, Brandenburg Sinfonia and the Northern Lights Symphony Orchestra (founded and run by Adam Johnson). In July 2013 Anthony was appointed to the Royal Liverpool Philharmonic Orchestra with which he undertakes regular performances, broadcasts, recordings and tours: recent travels have taken him as far afield as lapan. China and Bucharest. Anthony also continues to freelance with many of the UK's top orchestras including the BBC Symphony and RPO, and has recorded soundtracks for several films and television shows including 'The Man from U.N.C.L.E' and 'Downton Abbey'. As a soloist he gave the world premiere of William Attwood's Double Bass Concerto in 2009 and enjoyed a visit to Whitby to play Vanhal's Concerto with the St Hilda's Festival Orchestra last Summer. Anthony lives on the Wirral with his wife Rosie (event manager and bassoonist) and cats Jeoffry and Suzie. He regularly visits Yorkshire for real ale, chamber music and walks!

Art on the Moors - The Tractor Shed - Resident Photographer: Paul Ingram



Tractor Shed, Commondale, Whitby, North Yorks. YO2 I 2HJ. Tel: 01287 660456.

Prints and cards of many images seen in this programme, and much more besides, may be seen and purchased at the Tractor Shed Gallery in Commondale, on the North York Moors. This space is also the working studio of long-established moorland artist Caroline Riley, whose fine work in all media has been exhibited across the country. Tractor Shed is located at the top end of the village, the last sandstone buildings in Commondale on the right, if heading west toward Kildale. The Gallery is open to the public throughout August, Thurday to Sunday 10am to 3pm (refreshments available) and at any other time by appointment (a quick call or email). For enquiries regarding prints and cards of any of our images, or for any other queries, please email <code>paul@ingrampix.com</code>



Frost Pocket

Carol Tyler has produced the paintings that have been on the covers of all our programmes to date. As we make a departure into landscape photograpy for our covers this year we have a new picture from Carol that was also inspired by Nature.

Her narrative follows:

Frost Pocket is about
The structure of hills and walls
The atmosphere of mist and frost
The colours of a winter morning
And the manipulation of materials to this end



Acknowledgements

Our sincere thanks go to the Sisters at St Hilda's Priory, Sneaton Castle who allow us to persistently serenade them. We are without Arts Council funding this year, so any support we receive is deeply treasured - we would like to thank the Normanby Charitable Trust, Derek Knaggs, John Haines, Rollits Solicitors. Yvette Turnbull and all those who have continued to support the festival but wish to remain anonymous. This collective input is so vital to us as an organisation whose philosophy of affordability and inclusivity is unwavering. Thanks to our committed team who tirelessly help put this festival together - namely loel Brookfield, John and Katrina Lane, Adam Johnson and Rosie Burton. Thank you also to the friends and Trustees who offer us refreshments, accommodation. hospitality and catering throughout the festival - Jane and Peter Dingle,

Johannes and Josephine Secker, Tony and Sue Mason.

Chris Mason who, with the help of David Haddon-Reece, transforms our concerts with his atmospheric lighting has also helped put the programme together for us this year. A sincere thank you for helping to create the visual magic and to Mike Samuels for translating this so effectively through our new websites.

Paul Ingram has also been extraordinary in providing us with stunning photographs to depict the musical themes for each concert - thank you for expressing the music through the lens and for writing our programme notes this year. Also thanks to Frank Harrison who continues to capture the churches, the concerts and the people who are very much part of our festival both on and off the stage - it portrays the very human and

friendly atmosphere of which we are so proud. Thank you Carol Tyler for your beautiful painting 'Frost Pocket' this year. All volunteers are appreciated and a special thanks goes to Hannah Ahrens who has taken a fortnight off to come and help us throughout the festival. Support like this makes such a difference.

We also thank 'Welcome to Yorkshire' in championing us by shortlisting our Festival for this year's 'White Rose Awards'.

Finally, **thank you** all for being here as part of a community which goes beyond the music, expressing the enthusiasm and loyalty which drives us to deliver and develop further as we head towards our tenth Festival next year!

Jamie Walton
Artistic Director

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Paul Ingram

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Frank Harrison

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www.northyorkmoorsfestival.com

www.ingrampix.com

www.ayrielclassical.com

www.caroltylerpaintings.com

