



# *Music for a While*

Tenth Anniversary Season

12 - 25 August 2018

North  
York  
Moors  
Chamber  
Music  
Festival

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# North York Moors Chamber Music Festival

*Finalist for a White  
Rose Award 2018*

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# Introduction

It gives me great pleasure to welcome you, on our tenth festival anniversary. It seems incredible that we have come this far, developing with such a unique identity - this is something we've all achieved together. When the festival launched back in 2009 I was simply responding to the warmth of our audiences, sensing the need to put into one festival everything I found so transformative and enriching both musically and socially. The experience was a revelation and each year, as we explore new themes and travel through the challenges of the repertoire, one continues to learn so much, not least we the musicians, who cherish the opportunity to work upon compositions which we often don't get to play.

This is particularly true for this year. The concept of a British theme stemmed from two sources: firstly, the post-festival audience feedback requesting more music from our shores (as well as Lieder, so I hope we've responded appropriately!); the other centred around the extraordinary story surrounding that much underrated but great British composer Michael Tippett, who lived in the village of Boosbeck between 1932 and 1934. It was here where he conceived his String Quartet No.1 as well as writing the folk opera 'Robin Hood' specifically for the community (a work more or less now forgotten).

It is the first time the overture to that opera has been heard in the same village since then and the unfolding story, unearthed by Paul Ingram, led us to devise a programme which championed not just under-represented British composers but so too their less known works, which need to be heard but often aren't. It is also why we felt the importance of including St Aidan's, Boosbeck, as an appropriate new venue in the festival this year.

The exploration of this repertoire in research for this festival threw up some fantastic surprises and flying in the face of the reputation for bucolic blandness, which British music so often gets tarred with, we discovered a canon of work which contradicted this. Dark, passionate and ground-breaking works there are plenty we discover, conveying strong influences emerging from Vienna at the time (Berg, Strauss et al), Russia, with its heady mix of

orientalism and stark modernism, and even the French school (Debussy in particular). What riches there are!

We hope you enjoy the journey we've devised for you - it is important in this landmark festival year that our musical statement has strong definition, yet is imbued with variety, quality and substance. Let us look no further than the British Isles and cherish the legacy we have and continue to build upon it. From Dowland songs (1597) to a newly written concerto by Stephen Goss (2018), we are covering over 400 years of music. So, sit tight and expect some unusual revelations...

This festival is dedicated to the memory of our friend Hanni Begg, pictured in the montage on page 50, who we will dearly miss at these concerts.

*Jamie Walton*  
*Artistic Director*



# Programme

## Week one

Sunday 12 <sup>th</sup> August 3pm	St Peter & St Paul's Pickering	<b>Idyll</b> ARNOLD Fantasy for Horn op 88 (4') BRIDGE Piano Quintet in D minor (28') BAX Octet (15')* MACMILLAN For Max (3') ELGAR Piano Quintet in A minor op 84 (37')
Monday 13 <sup>th</sup> August 7pm	St Mary's Lastingham	<b>Janus</b> BRITTEN Prelude & Fugue on a Theme of Vittoria (organ) (5') KNUSSEN / BENJAMIN / MATTHEWS A Purcell Garland (13') ADÈS Catch (9'); Court Studies from The Tempest (8')* TIPPETT Preludio al Vespro di Monteverdi (organ) (3') MAXWELL DAVIES String Quartet movement op 338 (4') BRIDGE String Quartet No 3 (30')
Wednesday 15 <sup>th</sup> August 7pm	All Saints' Helmsley	<b>Sighs</b> ELGAR Violin Sonata in E minor op 82 (25') BRITTEN Seven Sonnets of Michelangelo op 22 (16' L)* TIPPETT The Heart's Assurance (17' L) ELGAR Sea Pictures op 37 (23' L) ELGAR Sospiri (5')
Friday 17 <sup>th</sup> August 7pm	St Aidan's Boosbeck	<b>Illumination</b> TIPPETT Overture to Robin Hood (4') BRITTEN Les Illuminations op 18 (21' L)* WALTON Sonata for Strings (23') DOWLAND Go Crystal Tears (6'); Flow My Tears (6') PURCELL Music for a While (4'); When I am Laid in Earth (5')
Saturday 18 <sup>th</sup> August 7pm	St Hedda's RC Egton Bridge	<b>Polyphony</b> ELGAR Serenade for Strings in E minor op 20 (13') TIPPETT Fantasia Concertante on a Theme of Corelli (19')* GOSS Concerto for Theorbo and Strings (20') VAUGHAN WILLIAMS Fantasia on Theme by Thomas Tallis (16')

Figures in brackets indicate  
length in minutes

\* denotes interval follows  
The letter 'L' after the length indicates the lyrics are on pages 65-71.

# Programme

## *Week two*

Sunday 19 <sup>th</sup> August 2pm	St Hilda's Danby	<b>Ayres</b> <b>DOWLAND - JOHNSON - CAMPION - PURCELL</b> Songs for lute, theorbo and soprano (60')
Monday 20 <sup>th</sup> August 7pm	St Stephen's Fylingdales (Robin Hood's Bay)	<b>Nightfall</b> <b>TIPPETT</b> String Quartet no1 (19') <b>ADÈS</b> The Four Quarters (20')* <b>VAUGHAN WILLIAMS</b> Nocturne (6') <b>VAUGHAN WILLIAMS</b> Phantasy Quintet (15') <b>IMOGEN HOLST</b> String Quintet (14')
Wednesday 22 <sup>nd</sup> August 2pm	St Hilda's Priory Sneaton Castle, Whitby	<b>Silent Noon</b> <b>TIPPETT</b> Piano Sonata no1 (21') <b>TIPPETT</b> Caliban's Song (4' L) <b>VAUGHAN WILLIAMS</b> The House of Life (25' L)
Wednesday 22 <sup>nd</sup> August 7pm	St Hilda's Priory Sneaton Castle, Whitby	<b>At the River</b> <b>BAX</b> Piano Quintet in G minor* (45') <b>LEIGHTON</b> Fantasy on an American Hymn Tune op 70 (18') <b>CLARKE</b> Dumka (10') <b>BRIDGE</b> Phantasie Trio No 1 in C minor (16')
Friday 24 <sup>th</sup> August 7pm	St Oswald's Lythe	<b>Refrains and Choruses</b> <b>ARNOLD</b> Wind Quintet op 2 (12') <b>KNUSSEN</b> Three Little Fantasies (8') <b>IMOGEN HOLST</b> Fall of the Leaf (Adagio) (4') <b>MELINDA MAXWELL</b> Pibroch (11')* <b>BIRTWISTLE</b> Refrains and Choruses (8') <b>GUSTAV HOLST</b> Wind Quintet op 14 (15') <b>ARNOLD</b> Three Shanties (7')
Saturday 25 <sup>th</sup> August 5pm	St Hilda's Westcliff, Whitby	<b>Suites and Scenes</b> <b>ELGAR</b> Imperial March (organ) (5') <b>BRITTEN</b> Variations on a Theme of Frank Bridge op 10 (23') <b>PALMER</b> Eggs or Anarchy* (20') <b>WALTON</b> Façade: an entertainment (intro by William Sitwell) (33')



# 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 in 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 animals and humans also returned.



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, Boosbeck and Egton Bridge have local village parking. In Helmsley, Pickering and Whitby West Cliff there are local car parks and on-street parking.

## *Toilets*

The churches in Fylingdales, Boosbeck, Pickering and St Hilda's Priory have their own facilities. Egton Bridge, 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.

## *Venue postcodes*

BOOSBECK  
TS12 3AY

DANBY  
YO21 2NH

EGTON BRIDGE  
YO21 1UX

FYLINGDALES  
YO22 4RN

HELM斯LEY  
YO62 5YZ

LASTINGHAM  
YO62 6TL

LYTHE  
YO21 3RW

PICKERING  
YO18 7HL

WHITBY SNEATON CASTLE  
YO21 3QN

WHITBY WEST CLIFF  
YO21 3EG



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 à 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 intercessory 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.

The 14th century spire of St Peter & St Paul's 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





## ARNOLD

### *Fantasy for Horn op 88 (1966)*

## BRIDGE

### *Piano Quintet in D minor (1905 rev. 1912)*

Adagio - Allegro moderato - Adagio e sostenuto

Adagio ma non troppo - Allegro con brio - Adagio ma non troppo  
Allegro energico

## BAX

### *Octet (1917)*

Meditation: Molto moderato  
Scherzo: Allegro

## MACMILLAN

### *For Max (2004)*

Slow

## ELGAR

### *Piano Quintet in A minor op 84 (1919)*

Moderato Allegro  
Adagio  
Andante Allegro

Our eleven concerts this year explore a complex landscape of British life and music, but at the idyllic entrance

stands a lone horn player. Malcolm Arnold's Fantasy is the technically challenging work of an expert brass player - Arnold had been principal trumpet with both the LPO and the BBCSO. The Fantasy is typical Arnold - a jolly tune you could whistle, then the depths below and a realisation of being alone in that landscape.

Frank Bridge stood alone, expressively, in English music and is not often an identifiable member of the pastoral schools. We include several Bridge works this year which, taken together, leave no doubt as to his importance and quality. The Piano Quintet in D minor began its life in 1905, was withdrawn in 1907 and revised (tightened up considerably) in 1912. The second and third movements were condensed into a Scherzo bookended by Adagio sections, with the outer Allegros trimmed and reduced in rhetoric. The resulting half-hour quintet is a delight, intensely individual in the harmony, occasionally recalling Fauré, Franck or Saint-Saëns. As with Franck, early themes recur at the end in 'cyclic' fashion, but there is nothing second-hand about the direct and affecting last section of the final Allegro, idyllic and elegant at the same time.

The distinctive character of Arnold Bax's music is also its individuality - Bax sounds like no-one else, while exploring forms and instrumental groupings that often fit no regular pattern. The fifteen minute Octet for piano, horn and string sextet is one, unique example. It was composed,

like Tippett's Robin Hood in 1934, but to an American commission (from Elizabeth Sprague Coolidge) and was premiered in 1936 in London, on the night of the abdication of King Edward VIII. The Meditation, filled with typical long-lined melody, gives way to a shorter Scherzo, ending with an slow peroration and final deft flourish.

The brief For Max by Sir James MacMillan was composed for piano quintet as a birthday tribute for the Festival's late patron, Sir Peter Maxwell Davies, and was first performed in 2004. MacMillan saw Max as almost a fellow-Scottish composer, and the melodic contour of his piece expresses the northern connection. Twelve years later, MacMillan would officiate at the memorial concert for Max, at London's King's Place.

Elgar's Piano Quintet in A minor derives from more of a southern idyll - almost 'home counties.' It was composed in 1918, in Sussex, and like his other chamber works of the time, passages have been linked to the natural surroundings there, in this case the spooky trees which were supposedly the remains of sacrilegious Spanish monks. Their presence is not necessary for understanding the work. Elgar wrote the Quintet 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. Elgar avoids

comparison with previous, heroic piano quintets 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. 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, a souvenir of a (nearly) final creative idyll in the life of Edward Elgar.





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 simple window at 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".

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, 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







## BRITTEN

*Prelude & Fugue on a Theme of Vittoria (1946)*

## KNUSSEN / BENJAMIN / MATTHEWS

*A Purcell Garland (1995)*

Fantasia Upon One Note (Sognando)  
Fantasia 7 (Andante)  
Fantasia 13 (Slow)

## ADÈS

*Catch (1993)*

Very fast

## ADÈS

*Court Studies from The Tempest (2005)*

The False Duke (con brio)  
The Prince (Peasant, molto energico)  
The King (Slow)  
The False Duke's Defeat (Spettrale)  
The Counsellor (comodo, con espressione)  
The King's Grief (Largo)

## TIPPETT

*Preludio al Vespro di Monteverdi (1947)*

## MAXWELL DAVIES

*String Quartet movement op 338 (2016)*

Presto

## BRIDGE

*String Quartet No 3 (1926)*

Andante Moderato - Allegro Moderato  
Andante con moto  
Allegro energico

Many of the composers in our Festival this year have written work that explores the past in order to help make the future, the resulting works can effectively seem to look both ways at the same time. When commissioned in 1946 by the vicar Walter Hussey to write an organ piece, Benjamin Britten went to the motet *Ecce sacerdos magnus* by the sixteenth century Spanish composer Vittoria (Victoria). The result was the short *Prelude and Fugue on a Theme of Vittoria*, the only solo organ work by the composer to be published in his lifetime, and in which the theme (atypically for a *Prelude and Fugue*) helps bring the work to a quiet and calm conclusion.


A *Purcell Garland* from 2012, by Colin Matthews, Oliver Knussen and George Benjamin is scored for the same ensemble as the *Messiaen Quartet* for the *End of Time* (clarinet and piano trio). Matthews arranges *Fantasia XIII*, Benjamin *Fantasia VII* and Knussen reserved for himself the *Fantasia Upon*

*One Note*. Each composer brings the work into a modern idiom, at least in part. Knussen's piece has added poignancy, as we say farewell to a much-loved composer and conductor, who died this year, far too young.

The same ensemble is used by Thomas Adès in two short works. The ten minute *Catch* is from 1991. Small groupings form and dissipate within the quartet, in a game whose advantage for the listener is shifting, fascinating texture and sharply unpredictable life, changing with each new instrumental association - and each physical movement. Adès engaged fully with our shared past in writing an opera on Shakespeare's *Tempest*, first performed in 2004, and since staged around the world. The six *Court Studies* form a short and immediately attractive suite ending in quiet with *The King's Grief*.

Michael Tippett would return to *The Tempest* in late life, but in the 1930s and '40s he did perhaps more than anyone in England to bring music written before Bach's time to current vivid life. Tippett in 1946 gave Monteverdi's *Vespers of 1610* its first UK performance at Morley College. For it he composed a brief, respectful organ *Preludio* of his own. It is hard now, looking back after the Early Music revival, to imagine how revolutionary and shockingly new that first performance must have seemed.

Sir Peter Maxwell Davies had also done Janus-like work on the *Purcell Fantasias*, but tonight we hear the single movement he was able to complete (op 338!) of a planned *String Quartet*,



in 2016 at the very end of his life. This fragment suggests new paths for the composer, looking back to his own aggressive use of expressionist language at the start, then forward to a freer use of wide melodic lines and sparse, calm beautiful textures, by the end.

Frank Bridge, almost uniquely among his British contemporaries, also looked out and forward to the contemporary European mainstream in chamber music, as well as backward to the great traditions. Completed in 1926, Bridge's Quartet no. 3 might just be the greatest British string quartet, outside of the

work of Bridge's pupil, Britten. Like the Bax Octet it was commissioned by Elizabeth Sprague Coolidge, who had already given Bridge an annuity for life, to help him compose. This work had its premiere in Vienna in 1927, played by Schoenberg's associates, the Kolisch Quartet. Britten himself felt that that the horror of WWI had changed and intensified Bridge's creative expression - and for the better. This is chromatic music, with a tonal base - Bridge is aware of Berg and Bartók but does not copy them. Hence the central Andante links to Bartók's 'night music'

slow movements, but evokes also the quiet of the Sussex countryside, a memory of English folk music and finally the unease of the mind in being alone there in history. The first Allegro forms an ambitious, tremendous drama from an Andante introduction that exposes the thematic cells for the whole work. The closing Allegro energico is more dramatic still, and clinches the thematic and harmonic unity and logic of this piece, but the energy once spent, like the fury of war, leaves only Janus's unanswered question - where to go, if anywhere, once the conflict has died?



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 were 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.

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



## ELGAR

### *Violin Sonata in E minor op 82 (1918)*

Allegro  
Romance  
Allegro non troppo

## BRITTEN

### *Seven Sonnets of Michelangelo op 22 (1940)*

Sonetto XVI  
Sonetto XXXI  
Sonetto XXX  
Sonetto LV  
Sonetto XXXVII  
Sonetto XXXII  
Sonetto XXIV

## TIPPETT

### *The Heart's Assurance (1951)*

Song  
The Heart's Assurance  
Compassion  
The Dancer  
Remember your Lovers

## ELGAR

### *Sea Pictures op 37 (1899)*

Sea Slumber-Song - Andantino  
In Haven (Capri) - Allegretto  
Sabbath Morning at Sea - Moderato  
Where Corals Lie - Allegretto ma non troppo  
The Swimmer - Allegro molto

## ELGAR

### *Sospiri (1914)*

Adagio

For Felix Mendelssohn, music's expressive power began where words left off. Music might express specific thoughts, feelings or ideas, but only the performer and listener could add the meaning. Edward Elgar teased those Romantic notions of specificity and invocation, whether by an 'Enigma' or through the avowed hidden subtext (and addressee) of several major works. The Violin Sonata was written near the end of WWI, and reflects the composer's Sussex surroundings, the inner and outer life, his own relation to the violin and the Romantic tradition - and his renewed compositional vigour. A first Allegro opens in big-scale Brahms country then consciously leaves it behind for themes and textures both strong and delicate. A major drama ensues - about musical contrast, and evidently much more. The Romance mixes dreamy fantasy with one of Elgar's finest, opulent fiddle tunes,

while the final Allegro's opening could almost be by Nielsen - whose Violin Sonata no. 2 was written five years earlier. By the conclusion, huge intensity of Elgarian feeling is evoked through the recurrence of the big theme from the Romance, a gesture beyond words, and apparently inspired by the death of the intended dedicatee of this great, under-appreciated sonata.

The next three works bring the specifics of sung poetry - but as accompaniment to differing musical expressions. Britten's cycle to sonnets by Michelangelo was written in the late 1930s, and the composer sings convincingly of love in a foreign language, devising his own, impassioned appropriation of Italian bel canto. Beyond pastiche, the distancing of the words seems, like the French texts of Les Illuminations, to have freed Britten's melodies into a broader, confident emotional range. The ambition is manifest from the first song, setting Sonnet XVI with a declamatory vocal line that feels super-Italianate in its force. The quiet ecstasy of the great setting of Sonnet XXX and the 'Neapolitan' surety of Sonnet XXXI hint at the internal variety of gesture. The melodic confidence and personality of this work would help inform later cycles to English words, such as the Hardy and Donne sequences, as well as the Canticles. At the final song's end, Death makes an inevitable cameo appearance.

The Heart's Assurance by Michael Tippett also explores 'death's republic' but as an intensely personal, delayed





response to the suicide in 1943 of Francesca Allison - cellist, friend, soul-mate and associate (including during the Boosbeck days). Both preferred their own sex, yet Allison for a time wished to mark their relationship by conceiving children with Tippett. The loss of Fresca could not be accommodated by the composer. Instead, a few years on, Tippett chose poems by two poets killed in WWII, to make a sequence that explores the possibility that love might still, somehow, defy the insistent reality of death. The sense of hope comes in the changing vigour of the piano lines. In Song to words by Alun Lewis the poet hopes that 'what's transfigured will live

on.' Sidney Keyes in the following verse warns we should trust 'only the heart's fear,' while the following two Lewis poems face death, including the ironic (in the circumstances) line, 'Had he not died, we would have wed.' The end, though, comes to a quiet sadness, truly alone in Keyes's Remember Your Lovers.

Elgar's five Sea Pictures date from the 1890s - another era, the texts apparently looking more to the outer world than the love/death nexus of our other cycles, or of so much of the song repertoire. Heard more often now with orchestra, the piano and voice version of Sea Pictures is both authentic and preferable in

scale. There is grandeur here, and an invocation of Wagner (notably Die Meistersinger) in several of the songs, while the ending is exultant. At the core, though, sits the folk-like directness of Where Corals Lie, and the heart-stilling, astonishing melody of the section beginning 'I, the mother mild' in the great opening Sea Slumber Song. Here the composer invokes feeling beyond the implications of the variable song texts. In the brief Sospiri though, written twenty years after Sea Pictures, Elgar transcends the power of all words, by making one of the greatest portrayals in all music of the true sighs of the heart.



1850s Boosbeck was simply a bridge with a few houses – a small and remote part of the Skelton parish. Between 1850 and 1870 over thirty ironstone mines were prospected within the Cleveland area and with it came the need for cheap housing and the provision of social and spiritual infrastructure. Non-conformism - unencumbered by Erastian constraints - was generally more agile at getting into places like Boosbeck. Although a Primitive Methodist chapel was established in 1877 the Church of England was not far behind. By 1900 a site for the church was donated by W.H.A. Wharton of Skelton Castle, and the adjacent site for the vicarage by Robert Petch, a local farmer who also owned a seedcake and manure enterprise.

St Aidan's cost £4,000 and it opened in 1901. It was built to a lofty, cruciform arrangement which moved Pevsner to comment that 'one is impressed by [its] respectable height and transeptal chapels'. The church was designed by William Searle Hicks who was a great nephew of Sir Charles Barry. Hicks was a middling architect who failed to achieve any notable public profile but he did become architect to the newly created Diocese of Newcastle. Examples of his work reflect a confused and derivative style and his only other local church at Carlin How is described by Pevsner as 'a pathetic sight'. Recently St Aidan's has suffered from the modern curse of vandalism and lead theft.

The development of industrial communities in the 19<sup>th</sup> century laid down a challenge to a Church of England which was still largely funded by engrained property rights - how to liberate some of those resources and use them in places with the greatest need? That which the Ecclesiastical

Commission started by force in the 1830s grew into its own movement as the century progressed.

St Aidan's can be counted as amongst the final products of that Anglican imperative to establish new churches and parishes closer to emerging industrial communities. Before the





## TIPPETT

### *Overture to Robin Hood (1934)*

## BRITTEN

### *Les Illuminations op 18 (1940)*

Fanfare  
Villes  
Phrase and Antique  
Royauté  
Marine  
Interlude  
Being beauteous  
Parade  
Départ

## WALTON

### *Sonata for Strings (1971)*

Allegro  
Presto  
Lento  
Allegro molto

## DOWLAND

### *Go Crystal Tears; Flow My Tears (Lachrymae) (1597)*

## PURCELL

### *Music for a While; When I am Laid in Earth (1689)*

We are able tonight to shed unique contemporary light on the local experience of the 1930s, by offering

Tippett's Overture to his unpublished folk-song opera Robin Hood. By kind permission of the Michael Tippett Foundation and the Tippett Will Trustees, this brief work is heard as a one-off performance in a 'modern premiere' and in Boosbeck, the village for which it was first composed in 1934. The 'orchestra' of five players is the authentic band which accompanied Tippett's jolly tale of triumph over the landlord - libretto by Ruth Pennyman, David Ayerst and input from Tippett himself. The work proved a huge success when first presented in Boosbeck's Church Hall, with a local cast. Manuscripts survive, reconstruction is possible, but the whole work has not been heard since the '30s. We hope the Overture might help you imagine yourself there too, as part of that first, expectant audience. Tippett re-used some of the Overture's material in the Finale of his orchestral Suite in D of 1948.

Just five years after that Robin Hood premiere in Boosbeck, Europe was at war, and Benjamin Britten was in the USA with Peter Pears, completing work on a French song cycle. Les Illuminations was written for soprano and strings but is more often heard today sung by tenors, following on from Pears, who first performed the male-voice version in 1942. Arthur Rimbaud had, conversely, written many of the texts in England in the 1870s, while wandering in Europe, sometimes with Paul Verlaine. Britten seems to have empathised with Rimbaud's concerns, and unusually for a composer at that time, Britten considered

Rimbaud's texts (mostly in prose) to be suitable for musical treatment. Britten pruned several of his initial settings (they survive) from a final selection in nine parts for high voice and brilliant string orchestra. Rimbaud claims in the opening Fanfare to have the only key to the 'wild parade' of thoughts, feelings and images which follows - but Britten takes that key from him, unlocking his own senses and imagination - and ours too. There are breathtaking highlights: the suspended line and falling end of Phrase, the pomp of Royauté, extended ecstasy in Being Beauteous, the shifting light all through. For the whole twenty five minutes our senses are heightened and in the process Britten's expressive range seems wholly set free.

Light, shade and fire flicker all through William Walton's Sonata for Strings, a 1971 re-working for string orchestra of his String Quartet in A minor from the mid-1940s. Prompted by Neville Marriner, and assisted in the arrangement by Malcolm Arnold, Walton went further than a mere transcription, rethinking sections of the opening Allegro and creating a unique English string masterpiece along the way. The Sonata became the 'missing' lively, Waltonian companion to the established repertoire pieces by Elgar, Vaughan Williams, Britten and Tippett. The Allegro works up to a fugal section before its recapitulation and is followed by a truculent, brilliant Presto, particularly vivid and colourful in this arrangement. Before the insistent closing Allegro motto comes an extended Lento, arguably Walton's



strongest slow movement - the passions are not contained by 'Englishness' and the feelings implied are raw, and strong.

Evocation of such feelings was never in doubt when poetry was set by the greatest masters of English song - John Dowland and Henry Purcell. We hear arrangements by David Bruce of two of Dowland's tear-laden, lamenting works: his best-known song *Flow my Tears*

(the 1600 vocal version of his hugely successful *Lachrimae* pavane from 1596), and *Go crystal tears* from the First Book of Songs of 1597. Purcell's 1692 song *Music for a While* invokes a doleful, memorable musical beauty in the service of a text that implies music might even calm and disarm the Furies. Our ending is the dying of the light: Dido's Lament from the opera *Dido*

and *Aeneas*, composed in the 1680s. No music is more moving than this aria. Dido may sing that 'Death is now a welcome guest' but as countless performances and arrangements testify, Purcell's portrayal of her demise affects the listener so deeply, that we are inspired to go on living, just as we are saddened again by the dying fall.







Many features of the story of Roman Catholicism within England since the Reformation can be found in the history of St Hedda's RC 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 18th 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.





## ELGAR

### *Serenade for strings in E minor op 20 (1892)*

Allegro piacevole  
Larghetto  
Allegretto

## TIPPETT

### *Fantasia Concertante on a Theme of Corelli (1953)*

## GOSS

### *Concerto for Theorbo and Strings (2018)*

Prelude  
Scherzo  
Passacaglia  
Finale

## VAUGHAN WILLIAMS

### *Fantasia on theme by Thomas Tallis (1910; rev. 1913 & 1919)*



This concert is dedicated to a long-standing friend of the festival, the late Lady Normanby.

Music for strings feels familiar ground for British music, helping convey anything from pastoral nostalgia to intense spiritual light. The brief Elgar Serenade has roots in the 1880s, the work of a very young man. If the outer Allegro and Allegretto match charm to easy-going character and modesty, the central Largo presents close to the whole Elgarian emotional swell in just six minutes. It is mature and fully-formed, prefiguring Mahler with a sense of aching, yearning song. The great 'aria' of the short climactic section conveys the composer's fully-distinctive melodic arc, while the eloquent ending foreshadows the Cello Concerto, composed at the other end of Elgar's creative life.

Michael Tippett wrote his Fantasia Concertante in his forties, for the 1953 Edinburgh Festival - Churchill was Prime Minister; coronation year; Everest. Tippett's popular Concerto for Double String Orchestra from 1939 had identified him as the heir to the 'English string tradition' but his Fantasia bemused early audiences by sailing straight off to a new continent of emotional expressivity via seventeenth century Italy - the authentic ancestral home of the modern string section. Perhaps those first listeners found it 'un-British' and unrestrained - their early indifference now seems unaccountable. As all the concerts in this Festival show, the expressive range of British music written since the 1880s is immense. Tippett's achievement in the Fantasia was to match head and heart, moving from the Corelli 'theme' (the opening

section of a concerto grosso with contrasting 'themes') through variation and fugue to an accelerating explosion of feeling and into an extended, ecstatic, polyphonic meditation. If in The Heart's Assurance (heard in our August 15th concert) Tippett had not quite convinced us or himself that love might transcend death, then here he most certainly does convince. His Fantasia enacts the discovery of overpowering love, moving away from dryness, making the past live and quite overwhelming the listener with the possibility of life.

The seventeenth century lives still more fully in the Theorbo Concerto by Stephen Goss, written at the instigation of the extraordinary lutenist Matthew Wadsworth and here receiving its English premiere, as a part-commission by the NYM Festival. This is the first concerto ever written for the theorbo, and the idea for the composition arose from the success of Matthew's performances of Goss's The Miller's Tale, heard at last year's Festival and in our August 19th concert, this year. Like Vaughan Williams in his Symphony no. 8, Goss has written a series of variations 'in search of a theme' which comes at the end for a bright, loud conclusion. The six variations (in reverse order) are woven into a four-movement structure (Prelude, Scherzo, Passacaglia, Finale) with three interludes featuring solo violin, cello and viola in turn, with theorbo and bass. Somewhere behind the structure lies the outline of the novel Cloud Atlas by David Mitchell, along with varied baroque musics. If that



sounds intimidating the work is surely not - though it is certainly unprecedented.

The nearest to a precedent to the Tippett Fantasia in British music is the Fantasia on a Theme of Thomas Tallis by Vaughan Williams, written in 1910 for Gloucester Cathedral. It was developed like Tippett's Fantasia from an ancient theme, this time a hymn-tune from the sixteenth century, *Why fum'th in fight?* which Vaughan Williams had included when editing the English

Hymnal in 1906. On one level, the composer re-interpreted Renaissance vocal polyphony for strings and for the modern world, setting three groups of strings (a solo quartet and two further ensembles) in counterpoint or united within the familiar stone acoustic. But that description does not explain the global success of the piece, or its ubiquity now - up in the top ten of all Classical works. The Tallis Fantasia can be calming, simply beautiful, but

its strength, like the Tippett, lies in its expressive arc of passion. Heard this way, it is less religious meditation and closer to, for example, the love scene in Berlioz's *Roméo et Juliette*. The climax, release and languorously erotic conclusion are the work of a Romantically passionate composer, while the musical range (in part defined by the harmonic implications of the Tallis theme) approaches, again, the contemporaneous work of Mahler.



# Michael Tippett in Boosbeck

For a time between 1932 and 1934, Sir Michael Tippett stayed and worked in the still-rural East Cleveland area, just outside what's now the National Park boundary. Local unemployment had reached ninety percent and more, thanks to the boom and bust dynamic of the ironstone mining industry. The composer wrote a folk-opera, *Robin Hood*, for and with the local people, and performed it successfully with a local cast in the church hall of the

village of Boosbeck, in 1934. The orchestra of five instrumentalists included the future Private Secretary to Neville Chamberlain, while another of the players would become director of Sadler's Wells.

Surrounding Michael Tippett's involvement in our area is a tragi-comic narrative whose detail is historical and political fact, but which can seem unfeasible fiction. Rolf Gardiner, folklorist, ruralist, activist, Germanic

enthusiast and father of conductor Sir John Eliot Gardiner, had in 1925 stumbled upon the local miners' sport of sword-dancing, then in decline. He began an association with Jim and Ruth Pennyman, local landowners based at Ormesby Hall, Middlesbrough. Jim was a Tory grandee, Ruth was a de-facto Communist, but both wished to help, practically, with the plight of the families in East Cleveland. Patches of wild open land near Boosbeck were





leased by the Pennymans, cleared then cultivated by and for the benefit of the unemployed miners. Grafted onto this, though, were Gardiner's cultural notions and pan-Germanic sympathies some of which can now seem dubious in context. So there was music, and dancing, singing and debate too, as well as regular visits from German students as co-workers.

Tippett got the job of musical supervision, and quickly followed

his own instincts instead, artistically, personally and politically. He wrote new work for the people, lived with a Bauhaus-trained artist, Wilf Franks, and for a time became a Communist. Franks, an amazing figure, was also actor (including early television), activist, and much more. We are fortunate in having Dan Gilgan, Franks' grandson, to help explain all this at our Fylingdales concert, where Tippett's locally-conceived

First Quartet is also played. We have been granted kind permission to perform the Robin Hood Overture in Boosbeck, and a series of local events and initiatives have begun, with partners including MIMA in Middlesbrough, community activities ranging from sword dancing to music and, we hope, the commissioning of new work in this area. The unlikely but ultimately inspiring local story is beginning to develop, once again.





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 commissioned in Castleton (the Tin Tabernacle); this was later replaced by a stone 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.

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





JOHNSON - DOWLAND -  
CAMPION - BRITTEN -  
KAPSBERGER - GOSS -  
PURCELL

*Songs for lute, theorbo and  
soprano.*

ROBERT JOHNSON (1583-1633)  
As I walked forth

JOHN DOWLAND (1563-1626)  
Can she excuse my wrongs  
Come away, come sweet love  
Shall I strive with words to move

THOMAS CAMPION (1567-1620)  
It fell on a summers day

JOHN DOWLAND (1563-1626)  
Fortune,  
Pavan  
Anon: Galliarda

BENJAMIN BRITTEN (1913-1977)  
I will give my love an apple  
The soldier and the sailor  
Sally gardens

GIOVANNI KAPSBERGER (c1580-c1651)  
Toccata arpeggiata

STEPHEN GOSS (B1964)  
The Miller's Tale (solo theorbo)  
Prologue  
Estampie (John)  
Chanson (Alisoun)  
Toccata (Nicholas)  
Serenade (Absolon)  
Epilogue

HENRY PURCELL (1659-1695)  
Amidst the shades and cool refreshing  
streams  
Music for a while  
The fatal hour comes on a pace  
Evening hymn

We welcome again to St. Hilda's,  
Danby the lutenist Matthew Wadsworth,  
with soprano Julia Doyle for solo songs,  
and a selection of instrumentals.

'As I walked forth' tells of a lady so  
saddened in love she lies down among  
the leaves and dies. The words are set  
to a tune by Queen Elizabeth's lutenist,  
Robert Johnson. Our Dowland group  
begins with the well-known 'Can she  
excuse my wrongs?' and 'Come away'  
from the 1597 First Book of Songs,  
followed by a tale of unrequited love  
from A Pilgrim's Solace of 1612, 'Shall  
I strive with words to move?' Then,  
Thomas Campion's 'It fell on a summers  
day' from his 1601 Book of Ayres tells  
the naughty tale of Jamy and Bessie.

Dowland's pavan 'Fortune my  
foe, why dost thou frown on me?' is  
followed by an anonymous Galliarda,  
and three of Britten's folksong settings.  
The composer sustained a lifetime's  
close relationship with the songs of  
the English Renaissance and wrote  
variations on Dowland. Today we hear  
two of the arrangements Britten made  
for Julian Bream. In 'I will give my love an  
apple' the arpeggiated accompaniment  
is darker than one might expect - the  
worm in love's apple. 'The Soldier and  
the sailor' features several wishes,  
culminating in one for beer - again, the

accompanying figure is quizzical. Last is  
'Down by the Sally Gardens' to words  
by Yeats for which Britten devised an  
accompaniment as apt and moving as  
anything in his cycles of original songs.

Matthew plays a short solo by the  
seventeenth century German/Italian  
composer and virtuoso Giovanni  
Kapsberger, the Toccata arpeggiata,  
whose harmonies and mood imply a  
much later music. We then match this  
year's Festival premiere performance  
of Stephen Goss' Theorbo Concerto  
with a repeat of his work for solo  
theorbo, The Miller's Tale. Written in  
2015 it has since been recorded by  
Matthew in Whitby and was played at  
our 2017 Festival. Goss, whose varied  
work includes a vivid Guitar Concerto  
for John Williams, has taken inspiration  
from Geoffrey Chaucer's bawdy tale  
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  
also 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 own 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. Stephen Goss 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 known; 'Alisoun' is a complex Chanson, implying the deeper personal concerns, beneath the bawdy; 'Nicholas' is a Toccata, more John Adams than John Dowland; 'Absolon's Serenade' is tender and hesitant, evoking compassion rather than ridicule.

We end with a Purcell group. 'Amidst the shades' from 1683 is one of Purcell's best songs - the birds feel so sorry for the lovelorn Damon that they sing to cheer him up. Next, for

the second time in a week we hear the song that gave this year's Festival its title. 'Music for a while' was written for a version of the Oedipus story written by Dryden and Lee and produced in 1692. 'The fatal hour comes on apace' is probably late Purcell, published in 1702, and is in the form of an Italianate recitative and (beautiful) aria. The 'Evening hymn' concludes our concert with thanks from and for the voice itself: "And singing, praise the mercy/ That prolongs thy days."



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.

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





## TIPPETT

### *String Quartet No 1 (1935)*

Allegro appassionato  
Lento cantabile  
Allegro assai

## ADÈS

### *The Four Quarters (2010)*

Nightfalls  
Serenade - Morning Dew  
Days  
The Twenty-Fifth Hour

## VAUGHAN WILLIAMS

### *Nocturne (1904 rev. 1906)*

## VAUGHAN WILLIAMS

### *Phantasy Quintet (1912)*

Prelude: Lento ma non troppo  
Scherzo: Prestissimo  
Alla Sarabanda: Lento  
Burlesca: Allegro moderato

## IMOGEN HOLST

### *String Quintet (1982)*

Prelude  
Scherzo  
Theme & Variations

Michael Tippett's Quartet No. 1, his earliest canonical instrumental work, owes its birth to Wilf Franks, the dedicatee and first true love of the composer's life. Work on the first version began around 1934, with the Lento designated a love song for Wilf, prefaced by a composer-modified poem by Wilfred Owen called Happiness, which had itself been written in Scarborough during WWI. The work links to the composer's time in Boosbeck, where Tippett lived and stayed with Franks, who had brought much poetry and art into Tippett's life, as well as passion. The short Lento is, remarkably for an 'early' work, not beholden to the English string traditions - in a climax of personal love, it achieves a cosmic, visionary range, unlike Elgar, Vaughan Williams or anyone else. The questing first Allegro is a later (published 1943) replacement for the original first movement, which survives in manuscript. The short final Allegro recalls Haydn in its refusal to offer a portentous conclusion but it is dominated by Tippett's rhythmic bounce and by wit and life - though this is largely a brilliantly conceived fugal movement.

Thomas Adès has the ability to imply music that is not really being sounded at all, for example ghosts of the Bartók First Quartet, or the Shostakovich Fourteenth Symphony in his own quartet, The Four Quarters from 2011. The work challenges the players - for example using a 25/16 time signature in the closing movement, and with many-layered harmonies all through. For the listener, things are

more straightforward - this is clearly, already, a modern masterpiece and an approachable one in the traditional four movements, Time is its essence, or the running out of it, then moving somehow beyond time in a spellbound finale, The Twenty-Fifth Hour. The inner movements are a scherzo with pizzicati, Serenade, and a more static slower section, Days. The opening Nightfall is darker, of course, with lights appearing in the high registers and through the rhythm. We could enter a great technical dissection class on The Four Quarters but it's not needed - the music makes its point very directly and movingly. The time we live through is compressed first into a single day and then into a half hour of music, crystallising further into D major by the end. The nearest precedent in English music is perhaps the Britten Quartet no. 3, but the link is not at all direct and Adès has found a new path for the old medium.

In 1906, Vaughan Williams revised as a Nocturne the brief Ballade he'd composed two years before - recognisably the work of the mature composer, in its night-time atmosphere. His Phantasy Quintet dates from 1912, two years after the Tallis Fantasia, whose mood is shared by the Quintet's calm viola-led opening and quiet close. In between come a Prestissimo Scherzo that recalls Gustav Holst, a muted Sarabande (yet another impressive English Lento) and a varied Burlesca Allegro. The work is fine and immediately enjoyable, but perhaps stronger still is the String Quintet



of 1982, by Imogen Holst - who had herself written a Phantasy Quartet (for the same Cobbett prize) in 1928. Written near the end of her creative life, the three-movement Quintet seems her most fully individual piece. Imogen was the only child of Gustav Holst and soprano Isabel Harrison. Imogen Holst was a profoundly talented performer, conductor, organiser and animateuse, as well as

composer. Her impact was profound in work with wartime refugees and in spreading musical activity in the English regions. She taught, notably at Dartington, and wrote, with famously unsentimental objectivity, on her father's work, and on music in general with a practical clarity rarely matched elsewhere. In later life Holst was best known as Benjamin Britten's assistant and co-director of the Aldeburgh

Festival. Her music has begun to emerge from those big male shadows, and it's outstanding. The 1982 Quintet flanks a tiny Scherzo with an eloquent Prelude and ends with a Theme and Variations based on one of the last entries in her father's notebooks. For Holst, the work portrayed the course of the Thames from its source; for the listener it perhaps seems the dawn to dusk journey of a life lived.





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 the Ashanti region of Ghana and Johannesburg in South Africa. 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 for 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.

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.





## TIPPETT

### *Piano Sonata No 1 (1938)*

Allegro

Andante tranquillo

Presto

Rondo giocoso con moto

## TIPPETT

### *Caliban's Song (1996)*

## VAUGHAN WILLIAMS

### *The House of Life (1904)*

Love sight

Silent Noon

Heart's Haven

In the very rich musical world of 'Tippett's 1930s' the Sonata no. 1 stands out as special, a landmark in the British keyboard repertoire. It's music that offers real uplift, and consciously so. Work began on this piece in 1936, after the composition of the First Quartet's first version. An initial standalone Theme and Variations became by 1938 a four-movement sonata, later revised slightly and called a Fantasy Sonata in the first 1942 edition, and just Sonata in the 1954 second edition. The work engages Beethoven at his own piano game, pulling in world music, jazz and a Scottish folk tune, for the ride. Like a Bach Prelude, the bright theme of the first Allegro opens the doors onto an optimistic world, leading us toward a new day

worth living through. This was a fresh sound in English music, rhythmically and texturally alive to the Elizabethan age but looking forward. There are traces of four-moment structure in the variations that follow, but the impression is of exuberance and joy in life. Tippett was living and thinking his way through the most difficult of decades, the 1930s, yet his experiences and outlook helped him pass on to us the capacity to see beyond the strife - this is very happy-sounding piano music, for a composer of that time. The Andante references the Scottish tune, 'Ca' the yowes' but also the blues, and is a mostly-quiet, sensual love song. The Presto is a scherzo in sonata form, and channels a gruff Beethovenian dynamism, in contrast to folk-like themes. The music also challenges the performer to respond to those extremes by not holding back - the province of English pianists, mostly, the Sonata is 'un-British' in expression. Tippett adds a Rondo giocoso which does not take itself too solemnly. The heavy things have been said earlier in the work. Jazz and ragtime are present in the recurring music, with the humour and virtuosity of the contrasting sections finding time for another joyous climax before the kind of throwaway ending which Haydn might have conceived had he been writing in the pre-WWII era.

Caliban's Song from 1995 marks the end of Tippett's compositional journey, though he had written his other pieces for a production of The Tempest over thirty years earlier. This setting for baritone and piano is credited to

'Tippett/Bowen' acknowledging the input of Meirion Bowen, Tippett's life-partner and artistic associate from the 1970s on. The vocal line begins with the instruction 'Declamatory' and the elaborate writing makes considerable use of triplet rhythms. Soon the piano part has expanded to four staves, to be played at a tempo independent of the vocal line. As Caliban speaks his repeated "ding dong" the page-turner is invited to join in, ad lib. The ending is quiet, and perhaps Caliban will indeed "dream again." This song is a highly individual, tiny masterwork from a composer who never stopped dreaming or exploring.

We return to the dawn of a composer's career for the Vaughan Williams cycle The House of Life - A Cycle of Six Sonnets. The work is best known for the second song 'Silent Noon,' and sets six texts by Dante Gabriel Rossetti. It was first heard (soprano and piano) in late 1904 when the RVW was thirty two - his early maturity as a song composer. 'Silent Noon' is itself an idyll of quiet eroticism, the lovers alone in a sunlit meadow - the composer must have known a time "When twofold silence was the song of love." He had been gathering folk-songs in similar landscapes, and had begun work on the English Hymnal, but the song's vocal line doesn't recall folk music or hymn tunes but rather lived-through emotion - it's almost RVW's 'Ich bin der Welt abhanden gekommen,' the Mahler song dating from a few years before. 'Love Sight' and 'Love's Minstrels' surround 'Silent Noon' with a similarly lovestruck

stillness. In 'Heart's Haven' and 'Death and Love,' the emotion is more publicly proclaimed, with Schumann and Mahler again evoked in the drama and the themes, before 'Love's Last Gift' in which the composer makes rural imagery of love into a simpler tune, then a quiet end on piano.

## BAX

### *Piano Quintet in G minor (1915)*

Passionate & Rebellious (Tempo moderato)

Slow & Serious (Lento serioso)

Moderate Tempo (Tempo moderato)

- Allegro vivace - Lento con gran'espressione

## LEIGHTON

### *Fantasy on an American Hymn Tune op 70 (1974)*

## CLARKE

### *Dumka (1940)*

## BRIDGE

### *Phantasie Trio No 1 in C minor (1907)*

Allegro moderato ma con fuoco

Andante con molto espressione

Alegro scherzoso

Allegro Moderato

The best advice to the listener who does not know the Bax Quintet in G minor is: surrender. As WWI was becoming an inevitable, grim reality in 1914-15, Arnold Bax composed a vast symphonic drama for piano and strings, a quintet like no other. Like Elgar, Bax consciously avoids evocation of the Brahms or Schumann quintet heritage. From the extraordinary and imposing opening on piano followed by an expansive cello melody, we're sent off to a world that exists only in this piece. There are three movements, and the last opens with what sounds a 'damaged' version of the work's opening, as though something has changed for the worse, with the jaunty folk-aspects reflected in a dark mirror. That first movement is labelled 'Passionate and rebellious' and conveys an inescapable narrative sense, a saga of nature and feeling. Folk-inspired rhythms and melodic shapes are a important elements in Bax's compositional approach, often referred to as 'Celtic' by commentators. The attitude of the music, passionate and rebellious indeed, seems highly significant, implying story, stress and strain. Two-thirds of the way-in to the first movement's drama, a still point of unearthly beauty is reached, leading to music whose quality matches Tintagel and Garden of Fand, Bax's most popular narrative orchestral pieces, soon to be written. The central 'Slow and serious' movement is probably the most successful of the three, structurally, though it can feel less slow and serious than the first. Memorable melodies and delicate textures dominate, uniquely

Baxian, the progress distracted by its own attractive surface, until another folk-like melodic climax. The finale is a brooding re-interpretation of the first movement, in a changed world, waking as if startled at the close. Think, perhaps, of the Bax Piano Quintet as a day's walk alone on the moors, the story unfolding in an inspiring landscape and among the elements, identifying with the wild drama, pausing at villages or at the inn, meeting a cast of characters, but finally alone with nature and thought, the need to confront the demons and the next day.

There is no doubt as to the composer's identification with the song's message, as well as its musical content, in Kenneth Leighton's Fantasy on an American Hymn Tune. It is a twenty minute piece for clarinet, cello and piano written in 1974 for a Cheltenham premiere in 1975, and based on the tune The Shining River, which had been composed in 1865 in the style of a spiritual. Leighton's music is here rich, impassioned and highly varied. Beginning and ending with Adagio sections, the work incorporates Scherzo, Fugue and Fantasy elements, but to a common, powerful expressive end. Rebecca Clarke's Dumka is for the unusual trio of violin, viola and piano. She wrote it in 1940 when she, like Britten was in the USA at the start of WWII, and at about the same time he was finishing the composition of Les Illuminations. Like Britten Clarke played viola, and Clarke's reputation is growing in response to the current, increasing success of her

Viola Sonata of 1919. Already a mature composer back then, she would live a further sixty years, dying in New York, in her nineties. The Dumka sounds like authentic Dvorak at the opening, and the slow dance recurs, in between livelier sections that evoke later Czech composers. The feeling behind the music seems first-hand, though: it is genuinely lived through, not a pastiche of genres,

with a haunting and sparse conclusion.

Frank Bridge's Phantasy Piano Trio in C minor of 1907 was another Cobbett Prize winner - as stipulated by businessman Walter Cobbett the work was in a single movement, in this case divided into six sections. The opening, stormy and passionate again, might imply a longer work, the musical dialect somewhere between Brahms and Fauré,

at their most minor-key urgent. Cobbett called this Trio "lavish" and it finds time in its short span for a nimble 'French' scherzo which intrudes into an Andante whose thematic opulence propels the players to an emotive climax. There is a still moment before the inevitable return of the stormy questioning opening, a recapitulation that is filled with dynamism and on the largest scale.











(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 and 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.

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, during a major restoration carried out under the auspices of the Vicar, the Reverend the third Marquess of Normanby





## ARNOLD

### *Wind Quintet op 2 (1943)*

Allegro  
Presto  
Alla Marcia

## KNUSSEN

### *Three Little Fantasies (1970 rev. 1983)*

Tempo Giusto  
Lento e Calmo  
Vivace

## IMOGEN HOLST

### *Fall of the Leaf (1963)*

Adagio

## MELINDA MAXWELL

### *Pibroch (1981)*

## BIRTWISTLE

### *Refrains and Choruses (1957)*

## GUSTAV HOLST

### *Wind Quintet op 14 (1903)*

Allegro moderato  
Adagio  
Minuet (in Canon) - Trio  
Air and Variations

## ARNOLD

### *Three Shanties (1943)*

Allegro con brio  
Boney was a warrior - Allegretto simplice  
Allegro Vivace

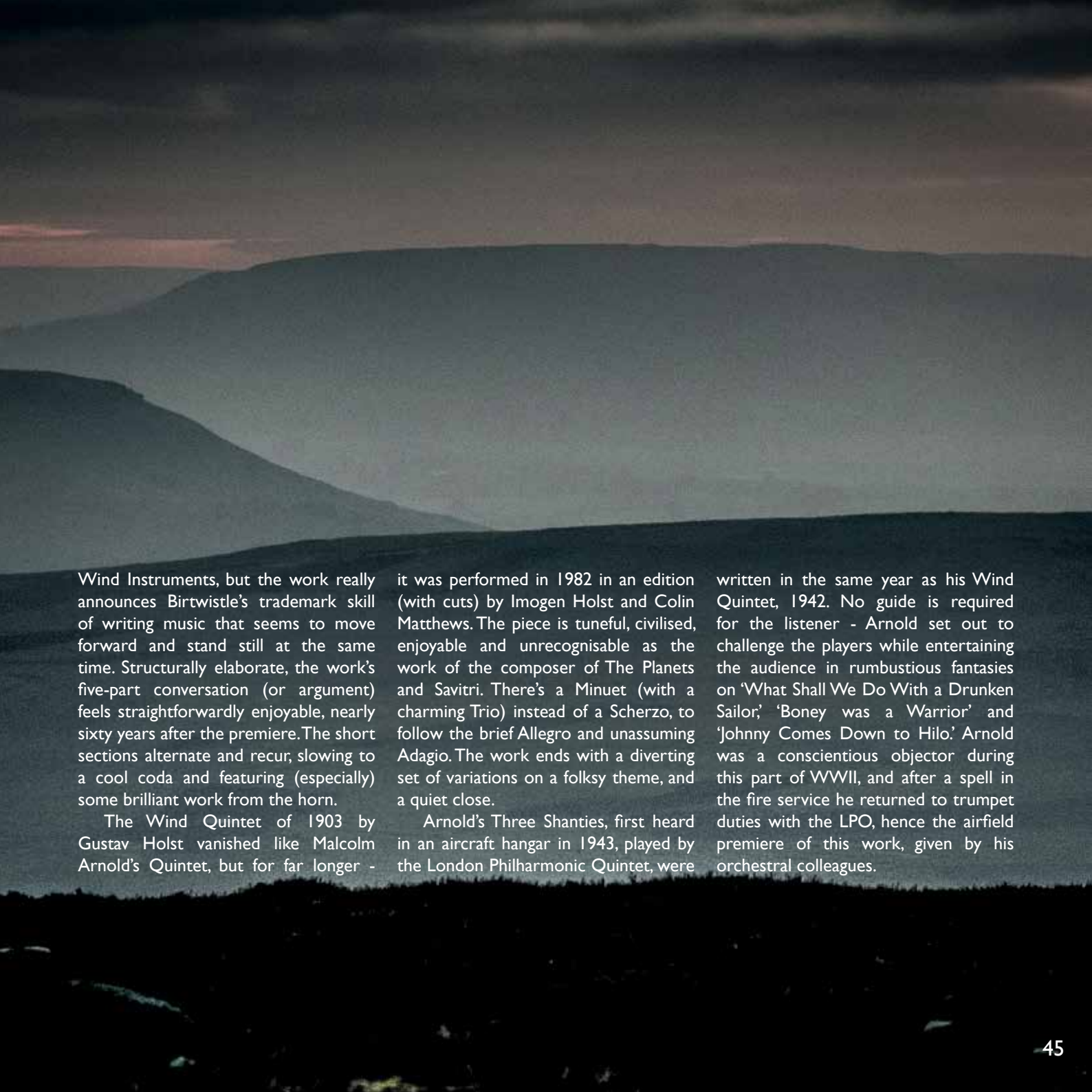
Our Festival has featured much music for human voice, but we here offer a sequence of works just as demanding of breath control: British works for winds, with some brief appearances from the cello, so often compared to the voice in expressive range. Malcolm Arnold's *Wind Quintet op. 2* was composed in 1942 but then lost for sixty years, before rediscovery and publication. It is a twelve minute piece in three movements, none of them slow. A witty *Allegro* and brilliant *Presto scherzo* give way to a bitter *Alla marcia*, as satirical of war in its way as Kurt Weill or Shostakovich.

Oliver Knussen, a child prodigy, became one of the most important figures in British musical life, from the 1970s to 2018, the year of his untimely passing. He conducted countless premieres and gave revelatory performances of 'difficult' modern classics like the Carter *Concerto for Orchestra* whose sense and clarity had eluded other conductors. From the early 1980s he also directed the Aldeburgh Festival and from 1986 took on contemporary music duties at Tanglewood, too. He composed slowly, and his music could recall the finery of Ravel as well as the strength of Mussorgsky, another of Knussen's 'gods.' The *Three Little Fantasies* were

written in 1970 and revised in 1983. The central *Lento* reflects on 'Farben' from Schoenberg's *Five Pieces for Orchestra* but derives from a work on Winnie the Pooh. The brief outer movements, *Tempo giusto* and *Vivace*, also reference Schoenberg, but in as light and witty a manner as humanly possible.

The cello's humanity is clear enough in Imogen Holst's *The Fall of the Leaf*, written in the 1960s to a tune from the Fitzwilliam Virginal Book. The heartfelt *Adagio* conveys, according to the composer, the rich variety of colours present in leaves. The cello remains on stage for our next work, but as a drone accompanist. A lamenting tone is sustained in *Pibroch* by oboist and composer Melinda Maxwell. A *pibroch* is an ancient Scottish musical form, sometimes for fiddle but usually for bagpipes - the word means 'piping.' Themes are repeated with elaborations, sometimes in accordance with elaborate rules and traditions. *Pibroch* is hence a kind of theme-with-variations, the sections punctuated by a two-note figure. By the end, the tune has transformed into a different melody. The technical description does not characterise the work's effect which is haunting, hypnotic and moving.

The brief modern classic from 1957, Sir Harrison Birtwistle's *Refrains and Choruses*, is effectively the composer's *Opus 1*. It is dedicated to his fellow 'Manchester School' member, Alexander Goehr, and was first heard at Cheltenham in 1959. An obvious antecedent would be Stravinsky's short *Symphonies* of



Wind Instruments, but the work really announces Birtwistle's trademark skill of writing music that seems to move forward and stand still at the same time. Structurally elaborate, the work's five-part conversation (or argument) feels straightforwardly enjoyable, nearly sixty years after the premiere. The short sections alternate and recur, slowing to a cool coda and featuring (especially) some brilliant work from the horn.

The Wind Quintet of 1903 by Gustav Holst vanished like Malcolm Arnold's Quintet, but for far longer -

it was performed in 1982 in an edition (with cuts) by Imogen Holst and Colin Matthews. The piece is tuneful, civilised, enjoyable and unrecognisable as the work of the composer of *The Planets* and *Savitri*. There's a Minuet (with a charming Trio) instead of a Scherzo, to follow the brief Allegro and unassuming Adagio. The work ends with a diverting set of variations on a folksy theme, and a quiet close.

Arnold's Three Shanties, first heard in an aircraft hangar in 1943, played by the London Philharmonic Quintet, were

written in the same year as his *Wind Quintet*, 1942. No guide is required for the listener - Arnold set out to challenge the players while entertaining the audience in rumbustious fantasies on 'What Shall We Do With a Drunken Sailor,' 'Boney was a Warrior' and 'Johnny Comes Down to Hilo.' Arnold was a conscientious objector during this part of WWII, and after a spell in the fire service he returned to trumpet duties with the LPO, hence the airfield premiere of this work, given by his orchestral colleagues.



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.

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





## ELGAR

### *Imperial March (organ) (1897)*

## BRITTEN

### *Variations on a Theme of Frank Bridge op 10 (1937)*

Introduction and Theme  
Adagio  
March  
Romance  
Aria italiana  
Bourrée classique  
Wiener Walzer  
Moto perpetuo  
Funeral March  
Chant  
Fugue and Finale

## PALMER

### *Eggs or Anarchy (2017)*

Gramophone Prelude  
Introducing Fred  
War  
Newsreel April 1940  
At the Ministry of Food  
Interlude: Rationing  
The Secret Life of Colwyn Bay  
Newsreel Cooking Tips  
Woolton Pie - the official recipe  
Gramophone postlude

## WALTON

### *Façade (1922 rev 1947-48)*


Fanfare  
Hornpipe  
En famille  
Mariner Man  
Long Steel Grass  
Through Gilded Trellises  
Tango-Pasadoble  
Lullaby for Jumbo  
Black Mrs. Behemoth  
Tatantella  
A Man from a Far Countree  
By the Lake  
Country Dance  
Polka  
Four in the Morning  
Something Lies Beyond the Scene  
Valse  
Jodelling Song  
Scotch Rhapsody  
Popular Song  
Foxtrot  
Sir Beelzebub

Our Festival has shown British music engage with the familiar big issues: love and death; war and peace; past, present and future. To end things, Edith Sitwell and William Walton will invite us to let down our hair and forget solemnity - though we will not forget musical quality and intelligence. To begin, the organ, and The Imperial March by Elgar. It's a five-minute work written in 1897 for Queen Victoria's Diamond Jubilee and scored originally for full orchestra. Always popular with organists, the

March was a considerable hit in Victorian England. Ironically the liveliest tune recalls a diabolic chorus from Berlioz's Faust.

Britten's Variations on a Theme of Frank Bridge formed the younger composer's personal tribute to his former teacher and saw its first performance in Salzburg in 1937, a commission from the Boyd Neel Orchestra. Since then it has had a busy career as an undisputed masterpiece of the string repertoire. The theme is from the second of Bridge's Three Idylls for string quartet, of 1906, where it encloses an almost violent 'trio' section not used by Britten. The other Idylls are worth your attention, especially the intense opening Adagio. Britten's first variation has a similar mood to that piece by Bridge, and is followed by seven genre pieces, unforgettable in character and for vivid string writing, forming a combined portrait of Bridge - it's one of Britten's most inspired sequences. Highlights are the boisterous 'Aria Italiana,' the expressionist detailing of 'Wiener Walzer,' (beyond even Ravel's La Valse in its inflation) and the moving 'Funeral March.' The magical 'Chant' then anticipates the opening of the Britten First Quartet and prefaces the extended 'Fugue and Finale' which even seems to reference the very recent Shostakovich Fifth Symphony. Most memorable are the tense closing minutes, the theme made into a barely audible Mahlerian ghost before the last release.

Conductor and composer Ben Palmer does approach the big issue of



war in Eggs or Anarchy, but not from a solemn perspective. The work, composed as a companion piece for *Façade* with the same forces, is based on the book of the same name by William Sitwell, telling the story of Lord Woolton's successful management of national nutrition in WWII - without which we'd probably not be here. Palmer's innovative work is in eight sections, with a 'Gramophone Prelude' and matching 'Postlude.' It was premiered in October 2017 at Cedars Hall, Wells Cathedral School.

*Façade*, the 'Entertainment' devised by Walton and Edith Sitwell was mostly composed around 1921/22 and published in 1951 as a Fanfare with twenty-one instrumental settings to follow - we hear that familiar version today. The history of the settings is complex. Walton was staying with the three Sitwell siblings, and in 1921 set sixteen of Edith's

experimental verses (sound over sense) for recitation, and with an ensemble not including the saxophone which so characterises the *Façade* we know now. The private performance (with Sengerphone, the cone that amplifies the voice considerably, and a screen to hide the performers) was successful. For the public premiere the following year, Walton dropped four of the settings, but had written an additional sixteen. The saxophone was now included in the ensemble. More settings ensued, some now lost. *Façade*'s fame grew, there were recordings and arrangements, the orchestral suites were published - but not the originals. 1942 saw the twentieth anniversary performance, and Constant Lambert suggested the selection of three sets of seven *Façade* settings, to make an ironic match for the twenty one poems of Schoenberg's *Pierrot Lunaire*.

When *Façade* was published at last, the work found its now familiar and popular form. Walton anticipates Britten's 'genre' approach in the Frank Bridge *Variations* also heard in today's concert, by composing convincing pastiches, memorable tunes and sharp character pieces, all of them very brief. Sometimes they are pregnant with impressionist atmosphere, as in 'Long Steel Grass,' 'Through Gilded Trellises' and 'A Man From a Far Countree.' Humour is rarely absent in the music (let alone the mode of presentation) - 'I do Like to be Beside the Seaside' worms its way into 'Tango,' a dance band is let loose in 'Something Lies.' The quieter parts of *Façade* might be its most fascinating, but the ebullience of the whole *Entertainment* epitomises and satirises English eccentricity, with raucous musical fun - a fitting and beguiling end.





# Biographies

*Over these past ten glorious years the musicians who perform with us, many of them regularly, have been struck by the sheer inspiration of the area as a whole. The generous and attentive audiences, sacred buildings, majestic landscape and the general sense of freedom, all contribute to the music and how we interpret it. It seems to us that we're making music for all the right reasons and that in itself has profound implications. In stressful, high profile careers and an industry which often applies unnecessary and misguided pressures, it is easy to forget what music is meant to be expressing and how we're supposed to be communicating the authentic work of the composer. Chamber music was always intended to be intimate and one senses that the splendid venues we have access to offer not just a sanctuary but also a space which acoustically lends itself so perfectly to music. The energy and atmosphere both enhance the mysterious qualities of the music which are often lost in a concert hall and this is partly why the festival has such a special quality. We as musicians feel it and cannot describe it. It's just glorious that we can come together and share in so many ways.*

*I'd like to thank three extra young musicians who will join us in the festival this year: Greta Maknickaitė (violin), Peter Baumann (French horn) and Jonathan Lyon (oboe). Peter and Jonathan will be playing with us in Tippett's Robin Hood Overture and Greta will perform as part of the festival orchestra in the finale. It's super to have young musicians on board with us and your time is much appreciated.*



## Jill Allan Clarinet

Jill 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, Jill 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, Jill enjoys the variety and interactive challenges of chamber music, helping to set up the Minerva Wind Quintet and working alongside the Birmingham Contemporary Music Group and Ensemble 10/10. This is Jill's sixth visit to the North York Moors Chamber Music Festival, and she is 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 Piano

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 the 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 including Sir Simon Rattle, Alexander Lazarev and Jan-Latham Koenig. Her various recordings feature Grieg's solo piano works (Quartz), masterpieces by Mussorgsky and Shostakovich (Onyx) and Impromptus by Chopin, Fauré and Scriabin (Champs Hill). She has also recorded numerous CDs with violinist Jack Liebeck as well as her duo partner pianist, Charles Owen, with whom she set up the London Piano Festival, now in its third year. Katya lives in London where she is Professor of Piano at London's Guildhall School of Music and Drama.

[www.katyaapekisheva.com](http://www.katyaapekisheva.com)



## Tony Bedewi

### Percussion

Tony currently serves as principal timpanist with the BBC Symphony Orchestra, whose annual London season includes numerous performances at the BBC Proms in London's Royal Albert Hall. Prior to joining the BBCSO in 2017 he held the position of co-principal timpanist with the London Symphony Orchestra, whilst at the same time freelancing with all of the major orchestras in London and across the UK. He has also appeared around the world with a variety of ensembles, including the John Wilson Orchestra, Orchestre Révolutionnaire et Romantique, St Petersburg Philharmonic Orchestra, Chamber Orchestra of Europe and the Australian World Orchestra. In 2007 he relocated to Santiago for a nine-month season where he served as Principal Timpanist with the Teatro Municipal, Chile's national opera house. Away from the orchestral scene he has performed many times with the Colin Currie Group both at the BBC Proms and throughout the UK and abroad.

Tony currently teaches orchestral timpani at the Royal Academy of Music in London, having previously received the DipRAM recital diploma from there as a student, where he studied with Simon Carrington. Prior to this he was awarded a first-class degree in music and the Director's Prize from the Hong Kong Academy for Performing Arts, where he studied with Alan Cumberland.



## 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 to Judith Weir, made frequent broadcasts for BBC Radio 3 and appeared regularly at Europe's major venues. In 1999 the group won the prestigious Royal Philharmonic Society Award for best chamber group, for which it was shortlisted again in 2010.

During 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 City of Birmingham Symphony Orchestra.

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.

[www.simonblendis.com](http://www.simonblendis.com)



## 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 Japan, 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 he won the chamber music prize at the Royal Conservatory of Music in Toronto.





## Luca Buratto

### Piano

Since winning the 2015 Honens International Piano Competition, Luca Buratto has performed on three continents to warm acclaim. Critics and audiences across the globe are quickly recognising Buratto as a distinctive performer and his successful debut recitals at Wigmore and Carnegie Halls heralded the Italian pianist as 'a name to watch' (The Guardian). In March 2018 Buratto made his Berlin recital debut at the Konzerthaus, followed by a performance of Prokofiev's Piano Concerto No. 2 with the London Philharmonic Orchestra conducted by Thomas Søndergård at the Royal Festival Hall this April. Last year Hyperion released his Schumann CD of Davidsbündlertänze, Humoreske & Blumenstück to great acclaim; his highly regarded interpretations of the music of Thomas Adès also reveal Buratto's illuminating versatility.

Following graduation from the Milan Conservatory in 2010, Buratto earned a master's degree from the Bolzano Conservatory and a MAS from Conservatorio della Svizzera Italiana. Luca's festival appearances and residencies include Progetto Martha Argerich at the Lugano Festival in Switzerland, Busoni and Primavera Beethoveniana Festivals in Italy, the Marlboro and Ottawa Chamber Music Festivals. Luca has just participated in the 25th Verbier Festival in Switzerland as an Academy Musician and regularly broadcasts on national radio throughout Europe.

[www.lucaburattopiano.com](http://www.lucaburattopiano.com)



## Meghan Cassidy

### Viola/Violin

Meghan studied the viola with Garfield Jackson 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 Quartet who were awarded the Tillett Trust and Park Lane Group Concert Series in 2008 before winning the Royal Overseas League in 2009. They went on to perform at London's Wigmore Hall and Queen Elizabeth Hall 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 International Musicians Seminar (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 Midwest, 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 concertos with Orion Symphony Orchestra in London and Aberystwyth. Meghan is founder and Artistic Director of the Marylebone Music Festival, which has just enjoyed its third season.

[www.marylebonemusicfestival.com](http://www.marylebonemusicfestival.com)



## Pau Codina

### Cello

Pau Codina was born in 1988 in Barcelona (Spain) and began studying the cello at the age of five with Eulalia Subirà. He graduated from the Yehudi Menuhin School in 2006 and the Guildhall School of Music & Drama with first class honours in 2010. Pau later obtained a Solo Artist Diploma from the Chapelle Musicale Reine Elisabeth where he studied with Gary Hoffman and since then he has performed extensively throughout Spain, the UK and Germany, in venues such as Wigmore Hall, the Royal Festival Hall, the Purcell Room and the Pau Casals Auditorium. As a soloist Pau has appeared with several orchestras such as the Barcelona Sinfonietta, the Franz Liszt Chamber Orchestra of Budapest, the Chamber Orchestra of Wallonie, the RTVE Orchestra in Madrid and the Orquestra Simfònica del Vallès. He also recorded Saint-Saens Suite op16 for cello and orchestra with the Royal Philharmonic Orchestra of Liege and conductor, Christian Arming under the label Fuga Libera, and recently debuted as a soloist with the Orquestra Simfònica de Barcelona i Nacional de Catalunya (ONC). Pau is also a keen chamber musician, being a member of the Idomeño Quartet and the Cellophony cello ensemble, with which he has performed in major venues throughout Europe.



## James Dickenson Violin

James Dickenson studied both in the UK and the USA and his mentors include Lydia Mordkovitch, Wen Zhou Li and Christopher Rowland with whom he studied chamber music. After graduating from the Royal Northern College of Music in Manchester, James left the UK to lead the Degas Quartet in the USA with home he gave concerts all over the USA from Carnegie Hall to the Aspen Music Festival. He also held various residencies in over ten universities. Since leaving the quartet in 2007, James returned to the UK to continue teaching, performing and a chamber music career with the renowned Villiers String Quartet who The Strad recently described as "one of the most charismatic and adventurous quartets of the British chamber music scene", having developed an international reputation as exceptional interpreters of English composers.

An advocate of new music, James has worked closely with many American composers including Jeffrey Mumford and Andrew Waggoner; he is currently commissioning a new piece for violin from Shafer Mahoney. Additionally, James has just completed a research and recording project of Louis Spohr Duos (just released on Naxos) and is a regular contributor to articles published by the European String Teachers Association. James plays a violin made by Sergio Perreson in 1976

[www.villiersquartet.com](http://www.villiersquartet.com).



## Julia Doyle Soprano

Born and educated in Lancaster, Julia read Social and Political Sciences alongside a choral scholarship at Cambridge. She made her professional debuts singing 'Messiah' with The King's Consort at the Cadogan Hall and with the Britten Sinfonia/Polyphony at St John's Smith Square, and continues strong relationships with both. Since then she has performed all over the world and become established as a specialist soprano in Baroque repertoire.

She has worked with many conductors, including Sir John Eliot Gardiner, Philippe Herreweghe, Richard Tognetti, Juanjo Mena, Sir Roger Norrington, Gianandrea Noseda and Trevor Pinnock.

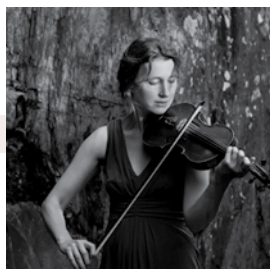
Highlights include performances with the BBC Philharmonic, Britten Sinfonia, Royal Philharmonic, Scottish Chamber Orchestra, the English Concert, the King's Consort, City of London Choir, OAE, the Sixteen and at Wigmore Hall, London and Concertgebouw, Amsterdam. Recent and future engagements include concerts in Toronto, Concertgebouw, Palace of Versailles and Theater an der Wien. Further projects include a recording of Bach St John Passion with J.S. Bach Stiftung, a tour of Europe with The Monteverdi Choir and Orchestra, 'Messiah' with the Rias Kammerchor; Tisbe at the Buxton Festival and Handel Occasional Oratorio with Bayerische Rundfunk.

[www.juliadoylesoprano.com](http://www.juliadoylesoprano.com)



## Claude Frochaux Cello

The Italian cellist Claude Frochaux began playing the cello at the age of six at the Suzuki Talent Center; then at the Conservatory of Turin. Studies followed in Frankfurt with Michael Sanderling, where he completed his diploma and his concert examination with the highest rating in the soloist class, as well as postgraduate studies in Essen and Madrid. He received further artistic inspiration from Eberhard Feltz, Menahem Pressler, Ralf Gothoni and was supported by the foundations De Sono, Live Music Now and Anna Ruths. As a sought-after and passionate chamber musician, he is a guest at festivals including Schleswig-Holstein, Mecklenburg-Vorpommern, Mozartfest Würzburg, Beethovenfest Bonn, Oxford, Enescu Bucharest and performs at noted venues including Wigmore Hall and Kings Place London, Alte Oper Frankfurt, Konzerthaus Berlin and Laeiszhalle Hamburg. He is broadcast regularly on many radio stations: BR, WDR, SWR, Deutschlandfunk and Radio Clasic. In 2008 he founded Monte Piano Trio with which he has won numerous international prizes (Maria Canals Barcelona, Brahms Austria, Schumann Frankfurt, Folkwang Prize) and regularly gives concerts. He collaborates with groups including O/Modernit Stockholm, Ensemble Midwest Denmark, Amici Ensemble Frankfurt, Ensemble Ruhr. Claude Frochaux is the founder and artistic director of Kammermusikfest Sylt, which takes place every year on the German island of Sylt.



## Mary Hofman

### Violin

Since graduating in 2007, Mary has pursued a varied career as an orchestral and chamber musician and teacher. She studied with Krysia Osostowicz at the Guildhall School of Music and Drama and studied English Literature at Trinity College, Cambridge. Mary went on to do her master's degree in the US, studying with Ida Levin and Lorenz Gamma. She won an award there from the Maestro Foundation in Los Angeles leading to chamber performances on the United States West Coast. Since her return Mary has worked as guest leader of the Edinburgh Quartet as well as performing with the Endellion Quartet and plays regularly with Ensemble Cymru. She plays in a violin/piano duo with her partner, Richard Ormrod, with whom she has performed across the Mediterranean and East Asia. They will be returning for performances and masterclasses in Malaysia and Singapore in August 2018. In Autumn 2018 they will be starting a cycle of the complete Beethoven Sonatas for Violin and Piano at ten venues across Wales. Mary has also worked with most of Britain's leading chamber orchestras, including the Scottish Chamber Orchestra, Northern Sinfonia, Manchester Camerata and Britten Sinfonia as well as period orchestras OAE and ORR. Mary teaches violin at the Junior Royal Northern College of Music. She lives in the mountains of North Wales with Richard and their two small daughters.



## Anna Huntley

### Soprano

Described 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 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, Kirkman 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. 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.annahuntley.com](http://www.annahuntley.com)



## 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 ([nlso.org](http://nlso.org)) - 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 late 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 where he has just launched his first festival 'Music-next-the-sea'.

[www.adamjohnsonmusic.com](http://www.adamjohnsonmusic.com)





## 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 on to record many albums, most recently chamber music works by Strauss and Lekeu which won the prestigious Supersonic Award. Rachel became an ambassador for Handicap International and her first work for the charity was in Cambodia in February 2013 and she 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](http://www.racheldalba.com)



## Luiza Lale

### Sax

Having been awarded a place on the distinguished joint course-double degree programme at the Royal Northern College of Music and the University of Manchester, Luiza studied with Rob Buckland. At the Guildhall School of Music & Drama in London she then completed a master's degree with Simon Haram. Luiza has had a series of sax and piano works written for her and Tim Watts, which she premiered at the Queen Elizabeth Hall as part of the Prince's Trust. She has toured Europe as principal saxophone with Berio's International New Music Ensemble. Luiza performs and records regularly with her saxophone quartet, Spiral, who play around the capital and country, and commission and perform new music of all genres. Luiza writes music for the quartet, sax and piano and has a series of books underway for student improvisation. With her current duo partner, Dan Watts, Luiza performs regular recitals in London and on various cruise ships, and the pair have had their own children's piano story book, *Funfair Fantasy*, published on Amazon. Luiza plays in some of London's top party venues as Organic Jam, performs and tours with The It Girls music and dance act and has recorded for BBC radio, Capital FM and XFM. This is Luiza's first appearance at the North York Moors Chamber Music Festival.



## Marmen Quartet

Marmen Quartet are the inaugural winners of Music In The Round's 'Bridge' scheme, as well as the 2018 Annual Royal Overseas League Competition and the Royal Philharmonic Society Albert and Eugenie Frost Prize. They were selected for the Musicians' Company Concerts Concordia Award for 2018/19, featured as a selected artist with Making Music for 2017/18 and are Ensemble in Residence with Salomon Smith Chamber Music Society in Sweden. Performing regularly in venues around the UK and internationally, they were founded at the Royal College of Music, London, in 2013. They consist of individually acclaimed musicians Johannes Marmen, Ricky Gore, Bryony Gibson-Cornish and Steffan Morris. Marmen Quartet has worked regularly with Simon Rowland-Jones, Oliver Wille and John Myerscough at the Royal College of Music London and Hochschule für Musik, Theater und Medien Hannover. Radio broadcasts include appearances on 'Swedish Radio' and 'BBC In Tune'. In the summer of 2017 they took part in Foco Boulez festival at the Teatro Colón in Buenos Aires, where they performed in a variety of programmes and settings as well as quartet recitals. They will return to Buenos Aires in 2019 to embark on their first Beethoven cycle.

[www.marmenquartet.com](http://www.marmenquartet.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. Roman's CD of solo works for violin by Ysaye, Schnittke, Piazzolla and Silvestrov uses innovative recording and editing techniques, including a world premiere recording of 'Spinning a Yarn' by Dobrinka Tabakova. His latest album featuring works by Russian composer, Leonid Desyatnikov was received very warmly by the press, including a five-star review from BBC Music Magazine and a nomination for the ICMA Awards.

[www.romanmints.com](http://www.romanmints.com)



## Andrew Pettitt

### Oboe

Andrew graduated from the Royal Northern College of Music in Manchester after studying with Robin Canter, Hugh McKenna and Thomas Davey. He then completed two years of postgraduate study at the Musik Akademie in Basel, Switzerland with Omar Zoboli and worked with the world-renowned chamber musician Sergio Azzolini, gaining invaluable experience in the field of chamber music performance. He has since been living in Manchester where he not only pursued a career in teaching and recording but also freelanced with the Hallé Orchestra, Opera North, the Royal Liverpool Philharmonic, Manchester Camerata and the Ulster Orchestra. As well as performing which remains a keen passion, Andrew also enjoys working in education and is currently in charge of A level Music Technology at Canon Slade School, Bolton and was a former member of the Live Music Now Scheme, an organisation set up by legendary violinist, Yehudi Menuhin, which tours musicians to transform lives of those in need. Andrew was a member of Minerva Wind Quintet for five years while studying at the Royal Northern College of Music and has also appeared with the London Sinfonietta and the Spitalfields Festival in London. More recently he has been principal oboe with the Northern Lights Symphony Orchestra.



## 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 seventh North York Moors Chamber Music Festival!

[www.david-pipe.co.uk](http://www.david-pipe.co.uk)



## Ryan Quigley

### Trumpet

Ryan Quigley is an award-winning jazz and lead trumpet player and an in-demand studio musician, orchestral player, composer, arranger and educator. His recent recording and touring work includes dates with Quincy Jones, Aretha Franklin, George Michael, Gregory Porter, Beverley Knight and Sir Tom Jones and as a lead and guest principal trumpeter he has appeared with the Grammy-winning Metropole Orkest, the Halle Orchestra, the Royal Northern Sinfonia, the BBC Scottish Symphony and Royal Scottish National Orchestras, the RTE Concert and Symphony Orchestras and with the Staatskapelle Berlin, under the baton of Daniel Barenboim.

The Irish born, Scottish raised, London based, Quigley began playing trumpet at the age of eleven. His late father, who had played with Maynard Ferguson, the Who and Diana Ross during the golden era of Irish showbands in the 1960s, gave him his first lesson and became an inspiration. Lessons at school from Scottish Dixieland legend Alex Dalglish gave Quigley a grounding in jazz standards and New Orleans favourites and while still in his early teens Quigley was sitting in with Dalglish's band. Quigley studied classical trumpet with John Gracie, the long-time Royal Scottish National Orchestra player, at the then Royal Scottish Academy of Music and Drama (now Royal Conservatoire of Scotland), a period that proved invaluable when he moved into the session and orchestral scene.

[www.ryanquigleymusic.com](http://www.ryanquigleymusic.com)



## Victoria Sayles

### Violin

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 has been returning year after year. Enjoying a diverse career within the arts, Victoria was also Artist Manager at Harrison Parrott, London and is now Artistic Director of Music at Hazelgrove School, Somerset. Victoria plays a 2013 Joachim Schade Violin, Leipzig.



## Catriona Scott

### Clarinet

Recently described by The Daily Telegraph as 'the excellent soloist', Catriona is also an experienced recitalist and chamber musician. As well as playing live on BBC Radio 3 she also appears regularly at festivals such as Aldeburgh, Cheltenham, Hampstead and Highgate, St David's, St Magnus, Swansea, Ulverston and Presteigne, where she frequently appears. With a varied and extensive repertoire, Catriona has performed clarinet concerti by Mozart, Weber, Crusell, Finzi, Goldschmidt, Hoddinott, Joseph Phibbs and James Francis Brown, a concerto written specifically for her. A passionate advocate of contemporary music, Catriona attended the contemporary performance and composition course as part of the Britten-Pears Young Artist Programme. She has premiered and recorded many works written for her by composers including Phillip Cooke, Cheryl Frances-Hoad, Adrian Hull, David Knotts, Cecilia McDowall and David Matthews. Earlier this year she recorded James Francis Brown's Clarinet Concerto with George Vass and Orchestra Nova for Resonus Classics. Catriona works regularly with her duo partner pianist Charlotte Brennand as well as numerous ensembles including Gemini, Galliard Ensemble, Bristol Ensemble and Orchestra Nova. Catriona read Music at St Hilda's College, Oxford, and studied at the Royal Northern College of Music, winning several prizes and scholarships. Her teachers include Dame Thea King, John Bradbury and Chris Swann.





## Charlotte Scott

### Violin

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 as 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, James 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](http://www.oculiensemble.co.uk)



## Kate Shortt

### Cello

Kate Shortt trained as both cellist and jazz singer at the Guildhall School of Music. She divides her time between freelance work in varying genres from classical to contemporary jazz, fado and theatre. Her work includes touring with renowned vocalist/singer songwriter, Christine Tobin, a recent winner of BBC British Composer of the Year award, and jazz guitarist Phil Robson, winner of the Parliamentary Awards. She has been a regular member of the Northern Lights Symphony since its inauguration and plays in an Austrian based contemporary classical trio 'Line 3' performing, broadcasting and recording the music of composer Norbert Zehm. Zehm recently wrote a cello concerto for Kate 'Towards the Wind' and the Swarawski Wind Band utilising her vocal and improvisational skills. She was onstage cellist in the West End production for the award winning play 'Charles the Third' with music by television/film/theatre composer Jocelyn Pook, with whom she has worked since 2001. In the pop world her work includes close collaboration with Gary Kemp of Spandau Ballet, playing with Tears for Fears, Take That and Simon le Bon of Duran Duran. She is a member of Portuguese fado singer Claudia Aurora's band, recently completing a European tour. Kate performs her one woman show, 'Shortt and Sweett' a combination of self-penned songs with cello through ballads to comedy.

[www.kateshorttmusic.com](http://www.kateshorttmusic.com)



## William Sitwell

### Narrator

William Sitwell is one of Britain's foremost food writers and is a multi-award-winning writer, editor, critic, TV, cider maker and radio presenter. He has been editor of Waitrose Food for 16 years, writes for wide variety of newspapers and magazines and he is a long-standing critic on the BBC show MasterChef. His regular show Biting Talk, on Soho Radio, is the UK's liveliest food and drink radio show. William also authored the critically acclaimed classic A History of Food in 100 Recipes, which has to date been published in eight languages. His book Eggs or Anarchy, which for the first time tells the remarkable tale of how Minister of Food Lord Woolton fed Britain in World War Two, was published to rave reviews in May 2016. This inspired a companion piece for Walton's Facade written by composer Ben Palmer which was premiered at Cedars Hall (Wells Cathedral School) last year and will make a further appearance at this year's festival finale. William is the current occupant of the famous literary Sitwell family home Weston Hall in rural Northamptonshire where he also hosts The Weston Supper Club. The house plays a vital role in the literary and culinary story of the United Kingdom. He is the great-nephew of Dame Edith Sitwell.

[www.williamsitwell.com](http://www.williamsitwell.com)

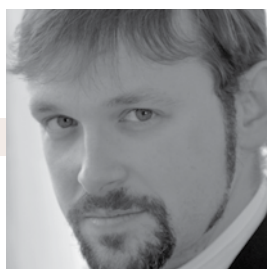


## Virginia Slater

### 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 now plays on a 1793 Mantegazze viola.

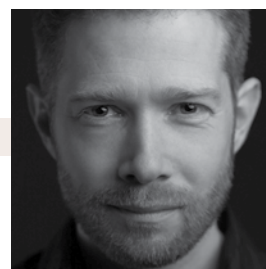
[www.virginiaslater.com](http://www.virginiaslater.com)



## 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. Philip has recently 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 major roles for Welsh National Opera and Opera North. In recital he performed at Wigmore Hall, Kings Place, Leeds Lieder Festival, Cheltenham Festival and the Aldeburgh Festival.



## Zeb Soanes

### Narrator

Zeb Soanes is a familiar and trusted voice to millions as a newsreader for those who wake to The Today Programme on BBC Radio 4 or go to bed with The Shipping Forecast. He is a regular on The News Quiz, reports for From Our Own Correspondent and has presented Radio 3's Saturday Classics. Sunday Times readers voted him their favourite male voice on UK radio and on television his voice launched BBC FOUR, where he presents the BBC Proms and has introduced live performances from the Royal Opera House relayed to screens around the UK. Zeb trained as an actor and was the Voice of God in the Aldeburgh production of Noye's Fludde for the Britten Centenary and has made a new recording of Walton's *Façade* conducted by John Wilson, released on Orchid Classics. He regularly narrates popular orchestral works for children including Peter and the Wolf, Little Red Riding Hood, The Snowman and Paddington. Zeb's acclaimed first book for children, *Gaspard the Fox*, was published in May, based on the real fox that visits him each night in London. Last year he performed the world premiere of Ben Palmer's *Eggs or Anarchy* based on William Sitwell's award-winning book about the wartime Minister for Food, Lord Woolton.

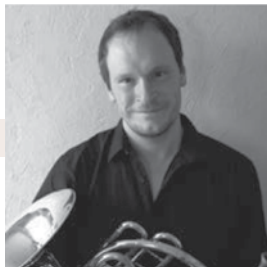
[www.zebsoanes.com](http://www.zebsoanes.com)



## 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'. After last year's hypnotic solo performances in St Stephen's Fylingdales, David is to open this tenth anniversary festival with a solo work by Malcolm Arnold.



## Elizabeth Trigg

### Bassoon

After graduating from the University of Surrey, Elizabeth Trigg won a scholarship to the Royal Northern College of Music in Manchester, studying bassoon with Edward Warren. She then graduated to the Royal Academy of Music where she took up further studies with Gareth Newman and John Orford before pursuing a career as a chamber musician and as an orchestral bassoonist in some of the country's most eminent orchestras. Elizabeth is in great demand as a freelance musician and performs with the likes of the London Symphony Orchestra, London Philharmonic Orchestra and the BBC Symphony Orchestra under such prestigious conductors as Valerie Gergiev, Sir Colin Davis, Mark Elder and John Adams. As well as orchestral playing, she enjoys a varied career as a chamber musician, playing regularly at London's Wigmore Hall. Elizabeth also has a real passion for music education which enhances her busy schedule. Highlights of her career to date include performing Beethoven's Ninth Symphony with the BBC Symphony Orchestra for the First Night of the Proms, recording the sound track for the film 'The Golden Compass' and touring America and Europe with the Royal Philharmonic Concert Orchestra and Anthony Daniels. Elizabeth has appeared regularly at the North York Moors Chamber Music Festival, always a highlight in her diary, we're told!

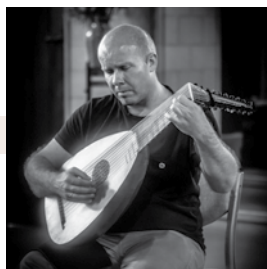




## Ben Vonberg-Clark Tenor

Ben has established himself as a leading tenor recitalist and choral conductor of his generation. Solo highlights include St Nicolas in Britten's work of the same name, The Swan in Orff's Carmina Burana, Jennik in Smetana's Bartered Bride, Lensky in Eugene Onegin, Tamino in Mozart's Magic Flute, Flute and Lysander in Britten's A Midsummer Night's Dream, Don Ottavio in Don Giovanni and Acis in Handel's Acis and Galatea. He has performed the Evangelist in Bach's passions numerous times, most notably with the Orchestra of the Age of Enlightenment. He is a keen proponent of English song and Lieder, and has put on several recitals in the City of London and is performing this year in a recital series at Britten's Red House, Aldeburgh. He studied music and German in Durham, Vienna and at King's College, London. He then studied singing at Trinity Laban Conservatoire where he was the Morag Noble scholar and is currently taught by Nicky Spence and Alison Wells. As a conductor, Ben leads choral and singing workshops around the world, most notably co-directing annual singing weeks in Shanghai and Shenzhen, China. He directs the Singing Outreach Programme for Westminster Cathedral, conducts a choral society and the three children's choirs of St John the Divine, Kennington alongside the London Youth Boys' Choir.

[www.benjaminrdclark.co.uk](http://www.benjaminrdclark.co.uk)



## 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 eight CD recordings for Channel Classics, Linn Records, Deux-Elles and Wigmore Live have all received international critical acclaim. 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, the Purcell Room and the Metropolitan Museum of Art (New York). In 2013 Matthew co-founded the company Good Food Talks ([www.goodfoodtalks.com](http://www.goodfoodtalks.com)) for the visually impaired, enabling them to read menus in restaurants from a phone or tablet. He was also involved in a three-part documentary called 'Renaissance Man' which follows his training to attempt a 200ft motorcycle jump in the Mojave Desert. Matthew has just been touring in Hong Kong with the Scottish Chamber Orchestra.

[www.matthewwadsworth.com](http://www.matthewwadsworth.com)



## Jamie Walton Cello

Founder and curator of this festival, Jamie has performed all over the world in concertos, recitals, broadcasts and as a chamber musician, which remains his main passion. Jamie also set up his own record label to celebrate the festival and the importance of collaborative music making: Ayriel Classical was launched last year and is now embarking upon building Ayriel Studios – a state of the art recording studio in the heart of the North York Moors National Park, which aims to open in the summer of 2019.

Jamie 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.jamiewalton.com](http://www.jamiewalton.com)



## Stacey Watton

### Double bass/Conductor

Stacey made his concerto debut on the double bass at the age of thirteen and studied as a scholar at London's Guildhall School of Music and Drama before later becoming a professor there. His many prizes have led to performances on Russian television and numerous broadcasts as part of International festivals with some of the world's greatest living musicians, such as Claudio Abbado, Daniel Barenboim, Nigel Kennedy and Janine Jansons. His concerto appearances include Bottesini's B Minor Concerto with the Bavarian Radio Chamber Orchestra and Dragonetti's Grande Allegro with the London Chamber Orchestra. Stacey is principal double bass with the London Chamber Orchestra, the London Mozart Players and has also appeared with the Royal Concertgebouw, the Royal and London Philharmonics, Hallé, BBC Concert Orchestra, Royal Scottish National Orchestra and the BBC National Orchestra of Wales. He is also principal bass, principal conductor and founder of Esprit Ensemble Ltd. as well as running his recording company and session orchestra, First Take Music, who regularly record for commercial sessions at Abbey Road Studios in London. Stacey has now embarked on a career as a conductor, making his major London debut in London conducting Sir Andrew Lloyd Webber's Phantom sequel 'Love Never Dies' and he appears frequently throughout Scandinavia.

[www.staceywatton.com](http://www.staceywatton.com)



## Dan Watts

### Flute

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 the 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 he gave the world premiere of Edward Gregson's flute concerto at St Martin-in-the-Fields with the Northern Lights Symphony Orchestra. Dan is a regular artist here at the festival, having performed in the very first one.



## 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 enjoys 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 Japan, 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!

# Façade Screen

Last summer we decided to stage an informal performance of Walton's *Façade* in Appleton-le-Moors for charity. To bring true individuality and authenticity to the performance we tapped on the shoulders of our good friend and artist Catriona Stewart to ask if she was up for the daunting challenge of producing a screen for this occasion, behind which the performance would take place. Considering the scale of the artwork needed this was no small favour. Amazingly she jumped at the chance and not long after the commission, Catriona produced a magnificent screen depicting different aspects of the moors, the coast and our village life with Dame Edith Sitwell as the centrepiece. The performance was such a hit both visually and musically, we decided to programme *Façade* in this year's festival, so the screen and our thanks are more public.

Music, photography, art – and indeed sculpture. We in this area are blessed with an abundance of creativity. Sean Henry's 'Seated Figure' was commissioned by the David Ross Foundation and currently sits high up at Castleton Rigg, overlooking the panorama of Westerdale. It's well worth a visit!



Seated Figure by Sean Henry  
(Location: Castleton Rigg)

★  
David Ross Foundation  
Broadening Horizons





# Lyrics

## Seven Sonnets of Michelangelo

**XVI** Sì come nella penna e nell'inchiostro  
È l'alto e 'l basso e 'l mediocre stile,  
E ne' marmi l'immagin ricca e vile,  
Secondo che 'l sa trar l'ingegno nostro;  
Così, signor mie car, nel petto vostro,  
Quante l'orgoglio, è forse ogni atto umile:  
Ma io sol quel c'a me proprio è e simile  
Ne traggio, come fuor nel viso mostro.  
Chi semina sospir, lacrime e doglie,  
(L'umor dal ciel terrestre, schietto e solo,  
A vari semi vario si converte),  
Però pianto e dolor ne miete e coglie;  
Chi mira alta beltà con sì gran duolo,  
Dubbie speranze, e pene acerbe e certe

Just as in pen and ink  
there is a high, low, and medium style,  
and in marble are images rich and vile,  
according to the art with which we fashion it,  
so, my dear lord, in your heart,  
along with pride, are perhaps some humble  
thoughts:  
but I draw thence only what is proper for  
myself  
in accordance with what my features show.  
Who sows sighs, tears and lamentations  
(dew from heaven on earth, pure and simple,  
converts itself differently to varied seeds)  
will reap and gather tears and sorrow;  
he who gazes upon exalted beauty with such  
pain  
will have doubtful hopes and bitter, certain  
sorrows.

**XXXI** A che più debb'io mai l'intensa voglia  
Sfogar con pianti o con parole meste,  
Se di tal sorte 'l ciel, che l'alma veste,  
Tard' o per tempo, alcun mai non ne spoglia?

A che 'l cor lass' a più morir m'invoglia,  
S'altri pur dee morir? Dunque per queste

Luci l'ore del fin fian men moleste;  
Ch'ogn' altro ben val men ch'ogni mia doglia.  
Però se 'l colpo, ch'io ne rub' e 'n volo,  
Schifar non poss'; almen, s'è destinato,  
Ch entrerà 'nfra la dolcezza e 'l duolo?  
Se vint' e pres' i' debb'esser beato,  
Maraviglia non è se nud' e solo,  
Resto prigion d'un Cavalier armato.

To what purpose do I express my intense  
desire  
with tears and sorrowful words  
when heaven, which clothes my soul,  
neither sooner or later relieves me of it?  
To what purpose does my weary heart long  
to die,  
when all must die? So to these  
eyes my last hour will be less painful,  
all my joy being less than all my pains.  
If I cannot avoid the blow,  
even seek them; since it is destined,  
who will stand between sweetness and  
sorrow?  
If I must be conquered in order to be happy,  
no wonder then that I, unarmed and alone,  
remain the prisoner of an armed Cavalier?

**XXX** Veggio co' be' [vostr'occhi] I un dolce  
lume  
che co' mie ciechi già veder non posso;  
porto co' vostri piedi un pondo addosso,  
che de' mie zoppi non è già costume.  
Volo con le vostr'ale senza piume;  
col [vostro ingegno]2 al ciel sempre son  
mosso;  
dal [vostro arbitrio]3 son pallido e rosso,  
freddo al sol, caldo alle più fredde brume.  
Nel voler vostro è sol la voglia mia,  
i miei pensier nel vostro cor si fanno,  
nel vostro fiato son le mie parole.  
Come luna da sé sol par ch'io sia,  
ché gli occhi nostri in ciel veder non sanno  
se non quel tanto che n'accende il sole.

I see through your lovely eyes a sweet light  
which through my blind ones I yet cannot see;  
I carry with your feet a burden  
which with my lame ones I cannot;

I fly with your wings, having none of my own;  
with your spirit toward heaven I am always  
moving;  
by your will I turn pale or blush,  
cold in the sun, warm in the coldest weather.  
Within your will alone is my will,  
my thoughts within your bosom are born,  
in your breath are my words.  
I am like the moon, alone,  
which our eyes cannot see in the heavens  
except that it is illumined by the sun.

**LV** Tu sa, ch'io so, signor mie, che tu sai  
Ch'i veni per goderti più da presso;  
E sai ch'i' so, che tu sa' c'i' son desso:  
A che più indugio a salutarci omai?  
Se vera è la speranza che mi dai,  
Se vero è 'l buon desio che m'è concesso,  
Rompasi il mur fra l'uno e l'altro messo;  
Chè doppia forza hann' i celati guai.  
S'i' amo sol di te, signor mie caro,  
Quel che di te più ami, non ti sdegni;  
Che l'un dell'altro spirito s'innamora,  
Quel che nel tuo bel volto bramo e 'mparo,  
E mal compres' è degli umani ingegni,  
Chi 'l vuol veder; convien che prima mora.

You know that I know, my lord, that you know  
I have come to take pleasure in your  
presence;  
and you know that I know that you know I  
am constant.  
Why then do we hesitate to greet one  
another?  
If it is true, this hope that you give me,  
if these desires are true which come over me,  
break down the wall between one and the  
other;  
hidden sorrows have twice the force.  
If I love only in you, my dear lord,  
that which you love most, do not be angry;  
let love spring up between our two souls.  
That which in your noble face I seek  
is but ill-understood by humankind,  
and he who wishes to see it must first die.

**XXXVIII** Rendete agli occhi miei, o fonte o fiume,  
 L'onde della non vostra e salda vena.  
 Che più v'innalza, e cresce, e con più lena  
 Che non è 'l vostro natural costume.  
 E tu, folt'air, che 'l celeste lume  
 Tempri a' tristi occhi, de' sospir miei piena,  
 Rendigli al cor mio lasso e rasserena  
 Tua scura faccia al mio visivo acume.  
 Renda la terra i passi alle mie piante,  
 Ch'ancor l'erba germogli che gli è tolta;  
 E 'l suono Ecco, già sorda a' miei lamenti;  
 Gli sguardi agli occhi mie, tue luci sante,  
 Ch'io possa altra bellezza un'altra volta  
 Amar, po' che di me non ti contenti.

Give back to my eyes, o fountains and rivers,  
 the waves of powerful currents that are not  
 yours,  
 which swell you and surge with such force  
 than was ever in your nature.  
 And you, dense air, heaven's light  
 obscuring from my sad eyes, full of sighs,  
 give them back to my weary heart, and  
 lighten  
 your dark features to my sight.  
 Let the earth return to me the traces of my  
 steps,  
 that the grass may grow where it was  
 crushed;  
 give back the sounds, Echo, yet deaf to my  
 laments;  
 their glances back to my eyes, you blessed  
 pupils,  
 that I may sometime love some other beauty  
 since with me you are not satisfied.

**XXXII** S'un casto amor, s'una pietà superna,  
 S'una fortuna infra dua amanti eguale,  
 S'un'aspra sorte all'un dell'altro cale,  
 S'un spirto, s'un voler duo cor governa;  
 S'un'anima in duo corpi è fatta eterna,  
 Ambo levando al cielo e con pari ale;  
 S'amor c'un colpo e d'un dorato strale  
 Le viscer di duo petti arda e discerna;  
 S'amar l'un l'altro, e nessun se medesimo,  
 D'un gusto e d'un diletto, a tal mercede,  
 C'a un fin voglia l'uno e l'altro porre;

Se mille e mille non sarien centesimo  
 A tal nodo d'amore, a tanta fede;  
 E sol l'isdegno il può rompere e sciorre.

If there is a chaste love, a heavenly pity,  
 an equal fortune between two lovers,  
 a bitter fate shared by both,  
 and if a single spirit and one will governs two  
 hearts;  
 if one soul in two bodies is made eternal,  
 raising both to heaven on the same wings;  
 if love with one blow and one golden arrow  
 can burn and pierce two hearts to the core;  
 if each loves the other rather than himself,  
 with a pleasure and delight so rewarding,  
 that to the same end they both strive;  
 if thousands upon thousands are not worth a  
 hundredth  
 part of such a loving bond of such a faith;  
 then shall anger alone break and dissolve it?

**XXIV** Spirto ben nato, in cui si specchia e  
 vede  
 Nelle tuo belle membra oneste e care  
 Quante natura e 'l ciel tra no' puo' fare,  
 Quand'a null'altra suo bell'opra cede;  
 Spirto leggiadro, in cui si spera e crede  
 Dentro, come di fuor nel viso appare,  
 Amor; pietà, mercè, cose sì rare  
 Che mà furn'in beltà con tanta fede;  
 L'amor mi prende, e la beltà mi lega;  
 La pietà, la mercè con dolci sguardi  
 Ferma speranz'al cor par che ne doni.  
 Qual uso o qual governo al mondo niega,  
 Qual crudeltà per tempo, o qual più tardi,  
 C'a sì bel viso morte non perdoni?

Noble spirit, in whom is reflected,  
 and in whose beautiful limbs, honest and dear,  
 one can see  
 all that nature and heaven can achieve within  
 us,  
 excelling any other work of beauty;  
 graceful spirit, within whom one hopes and  
 believes  
 dwell - as they outwardly appear in your  
 face -  
 love, pity, mercy, things so rare

and never found in beauty so truly;  
 love takes me captive, and beauty binds me;  
 pity and mercy with sweet glances  
 fill my heart with strong hope.  
 What law or power in the world,  
 what cruelty of this time or of a time to  
 come,  
 could keep Death from sparing such a lovely  
 face?

### **The Heart's Assurance.**

#### **Song**

Oh journey-man, oh journey-man,  
 Before this endless belt began  
 Its cruel revolutions, you and she  
 Naked in Eden shook the apple tree.

Oh soldier lad, oh soldier lad,  
 Before the soul of things turned bad,  
 She offered you so modestly  
 A shining apple from the tree.

Oh lonely wife, oh lonely wife,  
 Before your lover left this life  
 He took you in his gentle arms.  
 How trivial then were Life's alarms.

And though Death taps down every street  
 Familiar as the postman on his beat,  
 Remember this, remember this,  
 That life has trembled in a kiss  
 From Genesis to Genesis,  
 And what's transfigured will live on  
 Long after Death has come and gone.

ALUN LEWIS

### **The Heart's Assurance**

O never trust the hearts assurance -  
 Trust only the heart's fear.  
 And what I'm saying is, go back my lovely -  
 Though you will never hear.

O never trust your pride of movement -  
 Trust only pride's distress.  
 The only holy limbs are the broken fingers  
 Still raised to praise and bless.

For the careless heart is bound with chains  
And terribly cast down:  
The beast of pride is hunted out  
And baited through the town.

SIDNEY KEYES

### Compassion

She in the hurling night  
With lucid simple hands,  
Stroked away his fright  
Loosed his blood-soaked bands.

And he who babbled death  
Shivered and grew still  
In the meadows of her breath,  
Restoring his dark will.

And seriously aware  
Of the terror she caressed,  
Drew his matted hair  
Gladly to her breast.

Nor did she ever stir  
In the storms calm centre  
To feel the tail, hooves, fur  
Of the god-faced centaur.

ALUN LEWIS

### The Dancer

'He's in his grave and on his head  
I dance,' the lovely dancer said,  
'My feet like fireflies illumine  
The choking blackness of his tomb.'

'Had he not died we would have wed,  
And still I'd dance,' the dancer said,  
'To keep the creeping sterile doom  
Out of the darkness of my womb.'

'I love was always ringed with dread  
Of death,' the lovely dancer said,  
'And so I danced for his delight  
And scorched the blackened core of night  
With passion bright,' the dancer said -  
'And now I dance to earn my bread.'

ALUN LEWIS

### Remember your lovers

Young men walking the open streets

Of death's Republic, remember your lovers.

When you foresaw with vision prescient  
The planet pain rising across your sky  
We fused your sight in our soft burning  
beauty:  
We laid you down in meadows drunk with  
cowslips  
And lead you in the ways of our bright city.

Young men who wander death's vague  
meadows,  
Remember your lovers who gave you more  
than flowers.

When you woke grave-chilled at midnight  
To paste the pavement with your bitter  
dream  
We brought you back to bed and brought  
you home  
From the dark antechamber of desire  
Into our lust as warm as candle-flame.

Young men who lie in the carved beds of  
death,  
Remember your lovers who gave you more  
than dreams.

From the sun sheltering your careless head  
Or from painted devil you're quick eye,  
We led you out of terror tenderly  
And fooled you into peace with our soft  
words  
And gave you all we had and let you die.

Young men drunk with desire unquenchable  
wisdom.  
Remember your lovers who gave you more  
than love.

SIDNEY KEYES

## Sea Pictures, op 37 Elgar, Edward:

### I. Sea Slumber Song

words by Roden Noel (1834-1894)

Sea-birds are asleep,  
The world forgets to weep,  
Sea murmurs her soft slumber-song  
On the shadowy sand  
Of this elfin land;  
"I, the Mother mild,  
Hush thee, oh my child,  
Forget the voices wild!  
Isles in elfin light  
Dream, the rocks and caves,  
Lulled by whispering waves,  
Veil their marbles  
Veil their marbles bright.  
Foam glimmers faintly  
faintly white  
Upon the shelly sand  
Of this elfin land;  
Sea-sound, like violins,  
To slumber woos and wins,  
I murmur my soft slumber-song,  
my slumber song  
Leave woes, and wails, and sins.  
Ocean's shadowy might  
Breathes good night,  
Good night!"

### II. In Haven (Capri)

words by Caroline Alice Elgar (1848-1920)

Closely let me hold thy hand,  
Storms are sweeping sea and land;  
Love alone will stand.

Closely cling, for waves beat fast,  
Foam-flakes cloud the hurrying blast;  
Love alone will last.

Kiss my lips, and softly say:  
"Joy, sea-swept, may fade to-day;  
Love alone will stay."



### III. Sabbath Morning at Sea

words by Elizabeth Barrett Browning  
(1806-1861)

The ship went on with solemn face;  
To meet the darkness on the deep,  
The solemn ship went onward.  
I bowed down weary in the place;  
for parting tears and present sleep  
Had weighed mine eyelids downward.

The new sight, the new wondrous sight!  
The waters around me, turbulent,  
The skies, impassive o'er me,  
Calm in a moonless, sunless light,  
As glorified by even the intent  
Of holding the day glory!

Love me, sweet friends, this sabbath day.  
The sea sings round me while ye roll  
Afar the hymn, unaltered,  
And kneel, where once I knelt to pray,  
And bless me deeper in your soul  
Because your voice has faltered.

And though this sabbath comes to me  
Without the stolèd minister,  
And chanting congregation,  
God's Spirit shall give comfort.  
He who brooded soft on waters drear,  
Creator on creation.

He shall assist me to look higher,  
Where keep the saints, with harp and song,  
An endless sabbath morning,  
And, on that sea commixed with fire,  
Oft drop their eyelids raised too long  
To the full Godhead's burning.

### IV. Where Corals Lie

words by Richard Garnett (1835-1906)

The deeps have music soft and low  
When winds awake the airy spry,  
It lures me, lures me on to go  
And see the land where corals lie.

By mount and mead, by lawn and rill,

When night is deep, and moon is high,  
That music seeks and finds me still,  
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well,  
But far the rapid fancies fly  
The rolling worlds of wave and shell,  
And all the lands where corals lie.

Thy lips are like a sunset glow,  
Thy smile is like a morning sky,  
Yet leave me, leave me, let me go  
And see the land where corals lie.

### V. The Swimmer

words by Adam Lindsay Gordon  
(1833-1870)

With short, sharp violent lights made vivid,  
To southward far as the sight can roam,  
Only the swirl of the surges livid,  
The seas that climb and the surfs that comb.  
Only the crag and the cliff to nor'ward,  
And the rocks receding, and reefs flung  
forward,  
Waifs wreck'd seaward and wasted  
shoreward,  
On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,  
And shores trod seldom by feet of men -  
Where the batter'd hull and the broken mast  
lie,  
They have lain embedded these long years  
ten.  
Love! when we wandered here together,  
Hand in hand through the sparkling weather;  
From the heights and hollows of fern and  
heather,  
God surely loved us a little then.

The skies were fairer, the shores were firmer  
-  
The blue sea over the bright sand roll'd;  
Babble and prattle, and ripple and murmur,  
Sheen of silver and glamour of gold.

\* \* \* \* \*

So, girt with tempest and wing'd with thunder  
And clad with lightning and shod with sleet,  
And strong winds treading the swift waves  
under  
The flying rollers with frothy feet.

One gleam like a bloodshot sword-blade  
swims on  
The sky line, staining the green gulf crimson,  
A death-stroke fiercely dealt by a dim sun  
That strikes through his stormy winding sheet.

O, brave white horses! you gather and gallop,  
The storm sprite loosens the gusty rains;  
O brave white horses! you gather and gallop,  
The storm sprite loosens the gusty rains;  
Now the stoutest ship were the frailest  
shallop  
In your hollow backs, on your high-arched  
manes.  
I would ride as never man has ridden  
In your sleepy, swirling surges hidden;  
To gulfs foreshadow'd through strifes  
forbidden,  
Where no light wearies and no love wanes.



## Les Illuminations

words by Arthur Rimbaud (1854-1891)  
music by Benjamin Britten (1913-1976)

### 1. Fanfare

J'ai seul la clef de cette parade sauvage.

### 1. Fanfare

I alone have the key to this savage parade.

### 2. Villes

Ce sont des villes! C'est un peuple pour qui se sont montés ces Alleghanys et ces Libans de rêve! Des chalets de cristal et de bois se meuvent sur des rails et des poulies invisibles. Les vieux cratères ceints de colosses et de palmiers de cuivre rugissent mélodieusement dans les feux...Des cortèges de Mabs en robes rousses, opalines, montent des ravines. Là-haut, les pieds dans la cascade et les ronces, les cerfs tettent Diane. Les Bacchantes des banlieues sanglotent et la lune brûle et hurle. Vénus entre dans les cavernes des forgerons et des ermites. Des groupes de beffrois chantent les idées des peuples. Des châteaux bâtis en os sort la musique inconnue...Le paradis des orages s'effondre...Les sauvages dansent sans cesse la fête de la nuit...

Quels bons bras, quelle belle heure me rendront cette région d'où viennent mes sommeils et mes moindres mouvements?

### 2. Towns

These are towns! This is a people for whom these dreamlike Alleghanies and Lebanons arose. Chalets of crystal and wood move on invisible rails and pulleys. The old craters, girdled with colossi and copper palm trees, roar melodiously in the fires...Processions of Mabs in russet and opaline dresses climb from the ravines. Up there, their feet in the waterfall and the brambles, the stags suckle Diana. Suburban Bacchantes sob and the moon burns and howls. Venus enters the caves of the blacksmiths and the hermits. From groups of bell-towers the ideas of

peoples sing out. From castles of bone the unknown music sounds...The paradise of storm collapses...The savages dance ceaselessly the festival of the night...

What kind arms, what fine hour will give me back this country from which come my slumbers and my smallest movements?

### 3a. Phrase

J'ai tendu des cordes de clocher à clocher; des guirlandes de fenêtre à fenêtre; des chaînes d'or d'étoile à étoile, et je danse.

### 3a. Sentence

I have stretched ropes from steeple to steeple; garlands from window to window; golden chains from star to star; and I dance.

### 3b. Antique

Gracieux fils de Pan! Autour de ton front couronné de fleurettes et de baies, tes yeux, des boules précieuses, remuent. Tachées de lies brunes, tes joues se creusent. Tes crocs luisent. Ta poitrine ressemble à une cithare, des tintements circulent dans tes bras blonds. Ton cœur bat dans ce ventre où dort le double sexe. Promène-toi, la nuit, en mouvant doucement cette cuisse, cette seconde cuisse et cette jambe de gauche.

### 3b. Antique

Graceful son of Pan! About your brow crowned with small flowers and berries move your eyes, precious spheres. Stained with brown dregs, your cheeks grow gaunt. Your fangs glisten. Your breast is like a cithara, tinglings circulate in your blond arms. Your heart beats in this belly where sleeps the dual sex. Walk, at night, gently moving this thigh, this second thigh, and this left leg.

### 4. Royauté

Un beau matin, chez un peuple fort doux, un homme et une femme superbes criaient sur la place publique: "Mes amis, je veux qu'elle soit reine!" "Je veux être reine!" Elle riait et

tremblait. Il parlait aux amis de révélation, d'épreuve terminée. Ils se pâmaient l'un contre l'autre.

En effet ils furent rois toute une matinée où les tentures carminées se relevèrent sur les maisons, et toute l'après-midi, où ils s'avancèrent du côté des jardins de palmes.

### 4. Royalty.

One fine morning, amongst a most gentle people, a magnificent couple were shouting in the square: "My friends, I want her to be queen!" "I want to be queen!" She was laughing and trembling. He spoke to friends of revelation, of trial ended. They were swooning one against the other.

As a matter of fact they were royal one whole morning, when the crimson hangings were draped over the houses, and all afternoon, when they progressed towards the palm gardens.

### 5. Marine

Les chars d'argent et de cuivre —  
Les proues d'acier et d'argent —  
Battent l'écume, —  
Soulèvent les souches des ronces.  
Les courants de la lande,  
Et les ornières immenses du reflux,  
Filent circulairement vers l'est,  
Vers les piliers de la forêt,  
Vers les fûts de la jetée,  
Dont l'angle est heurté par des tourbillons de lumière.

### 5. Seascape

The chariots of silver and copper —  
The prows of steel and silver —  
Beat the foam —  
Raise the bramble stumps.  
The streams of the moorland  
And the huge ruts of the ebb-tide  
Flow eastward in circles  
Towards the shafts of the forest,  
Towards the columns of the pier  
Whose corner is struck by eddies of light.

**6. Interlude** J'ai seul la clef de cette parade sauvage.

### 6. Interlude

I alone have the key to this savage parade.

### 7. Being Beauteous

Devant une neige un Être de Beauté de haute taille. Des sifflements de morts et des cercles de musique sourde font monter, s'élargir et trembler comme un spectre ce corps adoré: des blessures écarlates et noires éclatent dans les chairs superbes. Les couleurs propres de la vie se foncent, dansent, et se dégagent autour de la Vision, sur le chantier. Et les frissons s'élèvent et grondent, et la saveur forcenée de ces effets se chargeant avec les sifflements mortels et les rauques musiques que le monde, loin derrière nous, lance sur notre mère de beauté, — elle recule, elle se dresse. Oh! nos os sont revêtus d'un nouveau corps amoureux.

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O la face cendrée, l'écusson de crin, les bras de cristal! Le canon sur lequel je dois m'abattre à travers la mêlée des arbres et de l'air léger!

### 7. Being Beauteous

Against a snowfall a Being Beauteous, tall of stature. Whistlings of death and circles of muffled music make this adored body rise, swell and tremble like a spectre; wounds, scarlet and black, break out in the magnificent flesh. The true colors of life deepen, dance and break off around the Vision, on the site. And shivers rise and groan, and the frenzied flavor of these effects, being heightened by the deathly whistlings and the raucous music which the world, far behind us, casts on our mother of beauty, — she retreats, she rears up. Oh! our bones are reclothed by a new, loving body.

\*\*\*

O the ashen face, the shield of hair; the crystal arms! The cannon on which I must hurl myself through the jumble of trees and buoyant air!

### 8. Parade

Des drôles très solides. Plusieurs ont exploité vos mondes. Sans besoins, et peu pressés de mettre en oeuvre leurs brillantes facultés et leur expérience de vos consciences. Quels hommes mûrs! Des yeux hébétés à la façon de la nuit d'été, rouges et noirs, tricolorés, d'acier piqué d'étoiles d'or; des facies déformés, plombés, blêmis, incendiés; des enrouements folâtres! La démarche cruelle des oripeaux! Il y a quelques jeunes... O le plus violent Paradis de la grimace enragée!... Chinois, Hottentots, bohémiens, niais, hyènes, Molochs, vieilles démences, démons sinistres, ils mêlent les tours populaires, maternels, avec les poses et les tendresses bestiales. Ils interpréteraient des pièces nouvelles et des chansons "bonnes filles." Maîtres jongleurs, ils transforment le lieu et les personnes et usent de la comédie magnétique...

J'ai seul la clef de cette parade sauvage.

### 8. Parade

Very secure rogues. Several have exploited your worlds. Without needs, and in no hurry to set their brilliant faculties and their experience of your consciences to work. What mature men! Eyes dulled like a summer night, red and black, tricolored, like steel spangled with gold stars; distorted features, leaden, pallid, burned; their playful croakings! The cruel bearing of tawdry finery! There are some young ones... Oh the most violent Paradise of the furious grimace!... Chinese, Hottentots, gypsies, simpletons, hyenas, Molochs, old madnesses, sinister demons, they mingle popular, motherly tricks with brutish poses and caresses. They would interpret new plays and "respectable" songs. Master jugglers, they transform the place and the people and make use of magnetic comedy...

I alone have the key to this savage parade.

### 9. Départ

Assez vu. La vision s'est rencontrée à tous les airs.

Assez eu. Rumeurs de villes, le soir, et au soleil, et toujours.

Assez connu. Les arrêts de la vie. O

Rumeurs et Visions!

Départ dans l'affections et le bruit neufs!

### 9. Leaving

Seen enough. The vision was met with everywhere.

Had enough. Sounds of towns, in the evening, and in sunlight, and always.

Known enough. The setbacks of life. O

Sounds and Visions!

Leaving amid new affection and new noise!

### Caliban's Song

Be not, be not afraid

Be not afraid

The isle is full of noises

Sounds, sweet airs that give delight, give

delight and hurt not.

Sometimes a thousand, thousand, thousand,

thousand, thousand

twangling, twangling, twangling instruments

will hum, hum about my ears;

and sometimes voices

Ding-dong, ding-dong

That if I then had waked, had waked, had

waked, had waked

waked after long sleep

will make me sleep again

And then, in dreaming the clouds, methought

would open and show riches, riches

Ready to drop, ready to drop upon me

that when I waked I cried to dream again.



## House of Life

### 1. Lovesight

When do I see thee most, beloved one?  
When in the light the spirits of mine eyes  
Before thy face, their altar, solemnize  
The worship of that Love through thee made known?

Or when in the dusk hours, (we two alone)  
Close-kissed and eloquent of still replies  
Thy twilight-hidden glimmering visage lies,  
And my soul only sees thy soul its own?

O love - my love! if I no more should see  
Thyself,  
nor on the earth the shadow of thee,  
Nor image of thine eyes in any spring,  
How then should sound upon Life's darkening slope  
The groundwhirl of the perished leaves of Hope  
The wind of Death's imperishable wing?

### 2. Silent noon

Your hands lie open in the long fresh grass, -  
The finger-points look through like rosy blooms:  
Your eyes smile peace. The pasture gleams  
and glooms  
'Neath billowing skies that scatter and amass.

All round our nest, far as the eye can pass,  
Are golden kingcup fields with silver edge  
Where the cow-parsley skirts the hawthorn hedge.  
'Tis visible silence, still as the hour glass.

Deep in the sunsearched growths the  
dragon-fly  
Hangs like a blue thread loosened from the sky: -  
So this winged hour is dropt to us from above.  
Oh! clasp we to our hearts, for deathless dower;  
This close-companioned inarticulate hour  
When twofold silence was the song of love.

### 3. Love's minstrels

One flame-winged brought a white-winged  
harp-player  
Even where my lady and I lay all alone;  
Saying: "Behold this minstrel is unknown;  
Bid him depart, for I am minstrel here:  
Only my songs are to love's dear ones dear."  
Then said I "Through thine hautboy's  
rapturous tone  
Unto my lady still this harp makes moan,  
And still she deems the cadence deep and clear."  
Then said my lady: "Thou art passion of Love,  
And this Love's worship: both he plights to me.  
Thy mastering music walks the sunlit sea:  
But where wan water trembles in the grove,  
And the wan moon is all the light thereof,  
This harp still makes my name its voluntary."

### 4. Heart's haven

Sometimes she is a child within mine arms,  
Cow'ring beneath dark wings that love must chase,  
With still tears show'ring and averted face,  
Inexplicably filled with faint alarms:  
And oft from mine own spirit's hurtling harms  
I crave the refuge of her deep embrace,  
Against all ills the fortified strong place  
And sweet reserve of sov'reign counter charms.  
And Love, our light at night and shade at noon,  
Lulls us to rest with songs, and turns away  
All shafts of shelterless tumultuous day.  
Like the moon's growth, his face gleams through his tune;  
And as soft waters warble to the moon,  
Our ans'ring spirits chime one roundelay.

### 5. Death-in-Love

There came an image in Life's retinue  
That had Love's wings and bore his gonfalon:  
Fair was the web, and nobly wrought thereon,  
O soul-sequestered face, thy form and hue!  
Bewildering sounds, such as Spring wakens to,  
Shook in its folds; and through my heart its power

Sped trackless as the immemorable hour  
When birth's dark portal groaned and all was new  
But a veiled woman followed, and she caught  
The banner round its staff, to furl and cling,  
Then plucked a feather from the bearer's wing,  
And held it to his lips that stirred it not,  
And said to me, "Behold, there is no breath:  
I and this Love are one, and I am Death."

### 6. Love's last gift

Love to his singer held a glistening leaf,  
and said: "The rose-tree and the apple-tree  
Have fruits to vaunt or flowers to lure the bee;  
And golden shafts are in the feathered sheaf  
Of the great harvest marshal, the year's chief  
Victorious summer; aye, and 'neath warm sea  
Strange secret grasses lurk inviolably  
Between the filtering channels of sunk reef...

All are my blooms; and all sweet blooms of love  
To thee I gave while spring and summer sang;  
But autumn stops to listen, with some pang  
From those worse things the wind is moaning of.  
Only this laurel dreads no winter days:  
Take my last gift; thy heart hath sung my praise."



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All of us at the festival, musicians included, sincerely thank you, the audience, for coming and being part of a community, which goes beyond the music. Your enthusiasm and loyalty drive us to deliver and develop further. This is our tenth anniversary year and I know that we welcome back many who have been with us right from the start together with those who have found the festival over our ten-year journey.

*Jamie Walton*  
*Artistic Director*

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Photo: Paul Ingram

