

A wide, misty landscape with rolling hills and a body of water in the foreground. The hills are covered in dense, dark green vegetation, possibly heather or low-lying shrubs. The foreground shows a body of water, likely a loch or lake, with a misty or foggy atmosphere. The sky is overcast and grey. The overall scene is serene and atmospheric.

Soundscapes



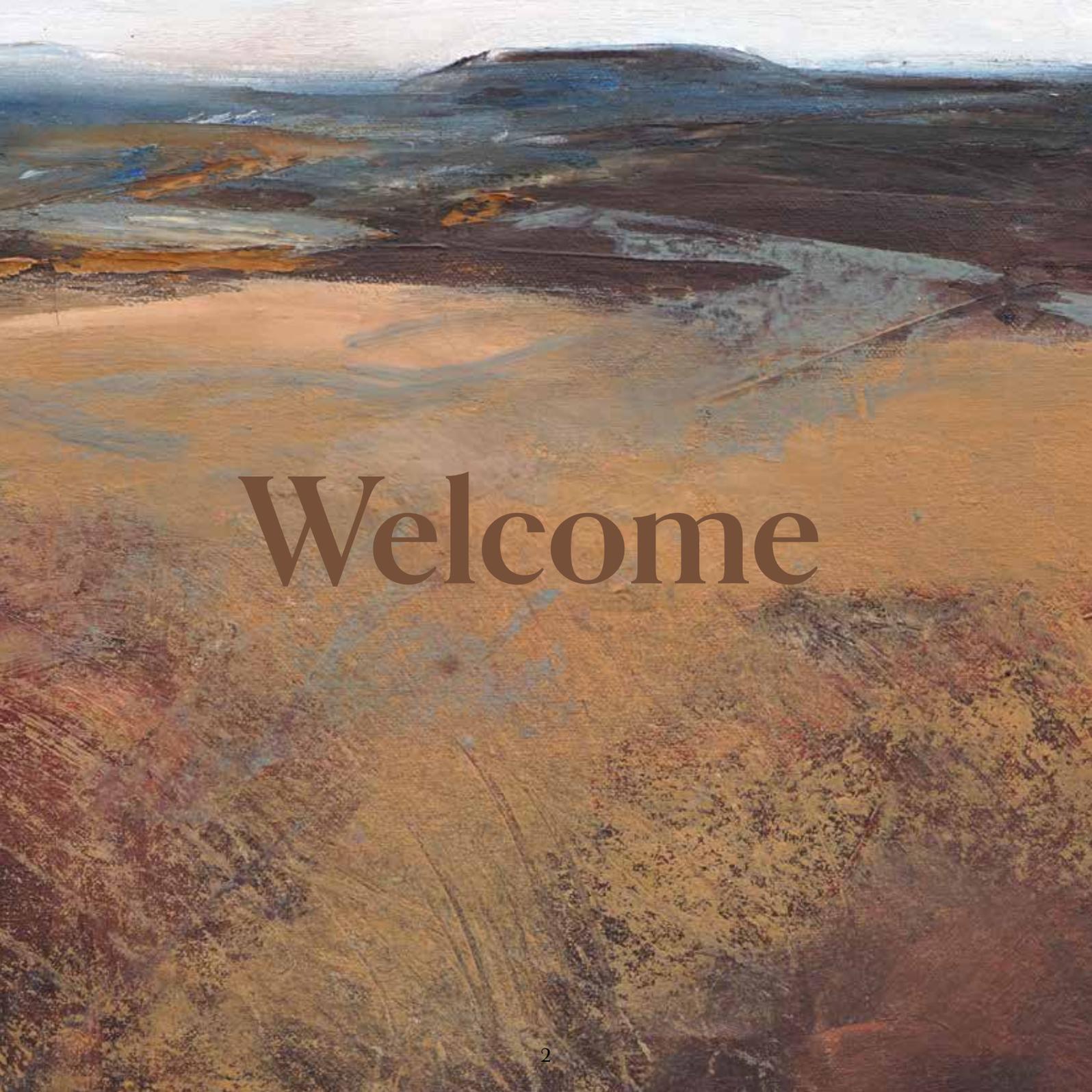
Programme

					Saturday 13 th 2pm Daybreak Pages 6 - 9	Sunday 14 th 2pm Chiarascuro Pages 10 - 13
Monday 15 th 1pm The Twenty-fifth hour Pages 60 - 61	Tuesday 16 th 7pm Firmament Pages 14 - 17	Wednesday 17 th 7pm Dusk Pages 18 - 23	Thursday 18 th 7pm Winter Pages 24 - 33	Friday 19 th 2pm Spring Pages 34 - 37	Saturday 20 th 7pm Between Worlds Pages 38 - 41	Sunday 21 st 1pm Echoes in Air Page 62 - 63
Monday 22 nd 7pm Songlines Pages 42 - 43	Tuesday 23 rd 7pm Towards the Flame Pages 44 - 47	Wednesday 24 th 2pm Incandescence Pages 48 - 50	Thursday 25 th 7pm Autumn Pages 52 - 55	Friday 26 th 1pm Radiance Pages 64 - 65	Saturday 27 th 2pm Aurora Pages 56 - 59	

The main series of concerts will be in the marquee at Welburn Manor.

The concerts in the dark squares are lunchtime concerts in churches. See pages 60 - 65.

Biographies of the musicians start at page 66.



Welcome

Welcome to the festival, which this year takes inspiration from nature, the seasons, and the elements - all expressed through music. After nearly three years of a tiresome global pandemic, we felt the need to touch base with the environment around and above us.

The music we have chosen is either directly or indirectly inspired by the forces of the natural world, at times thematically, or perhaps to portray a particular aspect of nature itself. In effect, we are taking the listener on a journey of the visual and visceral, through sound.

It is a great honour for us to welcome back these hugely talented artists, many of whom are familiar to us, some new as part of our growing team. From solo lute to the mystical world of folk song, there's something for us all here and we're extremely grateful for their commitment and collective artistry.

With the marquee as our main stage once again, this may even bring our theme more to life, depending on how lucky (or not) we are with the weather! It is likely to be the last time we host this format, mainly for financial reasons, so this seemed the perfect year in which to experiment with the subject of nature. We'd like to thank the Shaws once again for generously allowing us to pitch up and enjoy their glorious grounds - they have been so kind at a time when performance options were scant; without their support, the festival may not have had a prominent voice during these past couple of years.

We are delighted to include some of our favourite moorland churches too - and hope that next year we might return to and include many more, as we usher in a new era of normality. So, thank you churchwardens for opening the doors again, to all those who host, cook, organise, drive . . . and tune pianos at the crack of dawn! Also to the Normanby Charitable Trust for their continued support and to all those who wish to remain anonymous but who

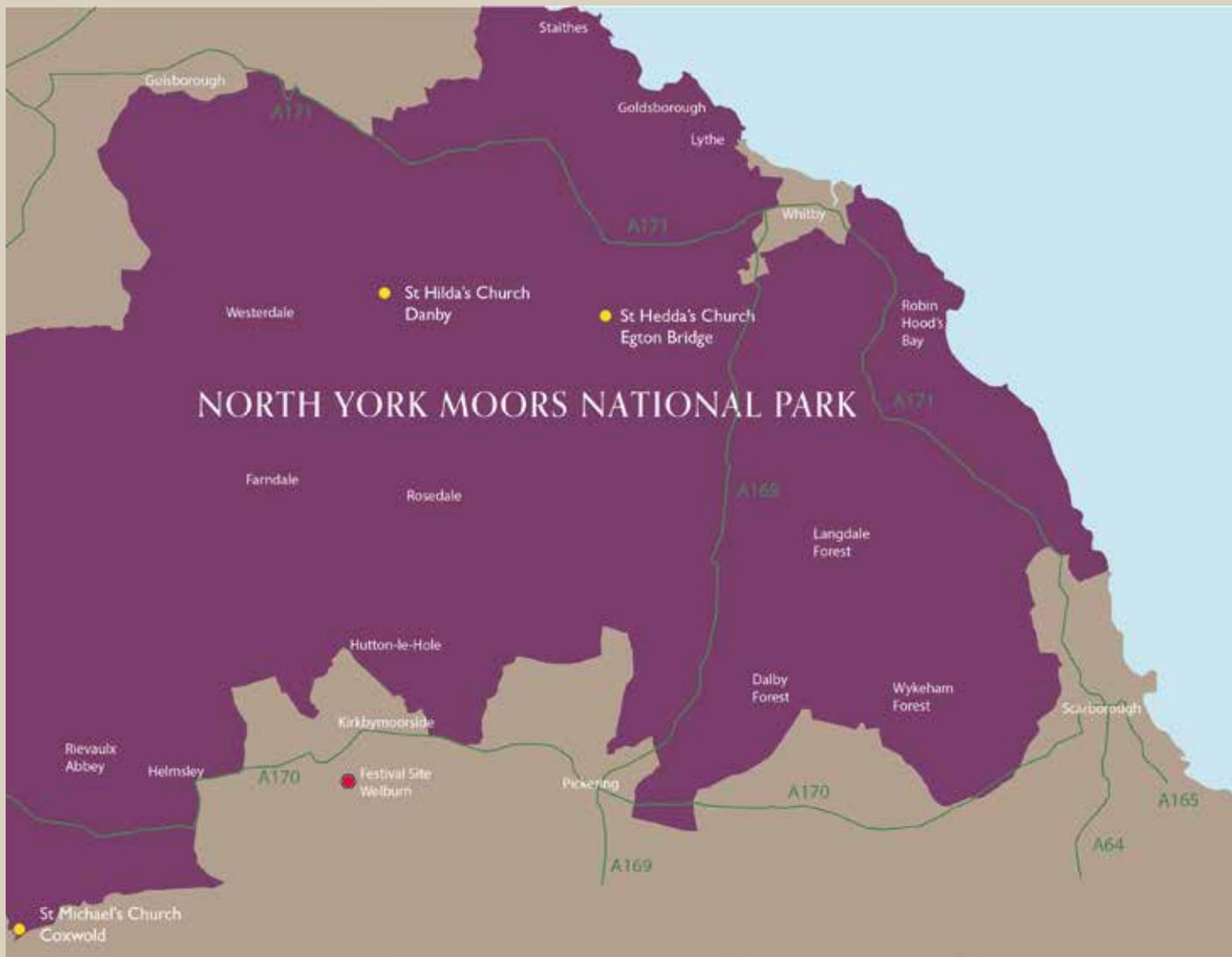
make such an enormous difference to how we keep going.

We would like to dedicate this festival to our dear friend and artist Carol Tyler, who sadly passed away earlier this year. As many of you remember, we commissioned Carol to paint the theme for our first ten festivals and this developed not just great and personal friendships but also a legacy. As someone who spent her life observing and depicting nature, the theme of this year's festival truly resonated with her. So, it seems fitting that we bring Carol's spirit in as part of it.

Thank you for your support - let's enjoy this fortnight of glorious music!

Jamie - Artistic Director





Programme devised by Jamie Walton and Paul Ingram
Paintings: Carol Tyler
Landscape photos: Paul Ingram
People/event photography: Matthew Johnson
Programme notes: Anthony Friend
Logo design and styling advice: Harrison Flynn

The North York Moors is a spectacular National Park in North Yorkshire, with one of the largest expanses of heather moorland in the UK. It covers an area of 1,436 square km (554 square miles) with a population of about 25,000. This region encompasses two main types of landscape: green areas of pastureland and the famous purple and brown heather moorland which gives the area its distinctive character. There are records of 12,000 archaeological sites and features within the National Park, of which 700 are scheduled ancient monuments. Radiocarbon dating of pollen grains preserved in the moorland peat provides a record of specific plant species that existed at various periods in the past. Around 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 re-established when animals and humans also returned.

Many contemporary visitors to the area engage in outdoor pursuits, particularly walking upon the vast swathes of unspoilt landscape and along its Jurassic coastline. The Park contains a network of rights-of-way routes almost 2,300 km (1,400 miles) in length and most areas of open moorland are now open access under the Countryside and Rights of Way Act 2000.

Car Parking

There will be volunteers on site to guide you and your car to the parking area, in the same field where the concerts take place. At Danby we use a nearby field which will be signposted. For Coxwold and Egton Bridge, there is ample roadside parking.

Toilets

Unisex portaloos will be located around the periphery of the Welburn site and more provided at Danby and Coxwold. There are ample facilities at Egton Bridge.

Refreshments

Feel free to bring your own picnic and drinks to enjoy within the gardens at Welburn before the concert or during the interval. There will be afternoon tea at Danby in the churchyard for £5 a head after the concert.

Venue postcodes and arrival guidance

The twelve main concerts will take place in a 4,850 square foot adapted marquee with wooden floor and acoustic panels, which is situated within the grounds of Welburn Manor for which the postcode is: YO62 7HH

Welburn Manor is 2 miles south-west of Kirkbymoorside enroute to Helmsley, off the A170. Take the turning onto Back Lane and continue for less than a mile. The field is on your left hand side and well signposted. We open the gates one hour before each concert starts. It is advisable to double check the start times beforehand. For users of the what3words app, the rectangle with the gate to the field is: `///shells.together.creatures`.

The postcodes and what3words locations for the churches we are using this year are:
Coxwold: YO61 4AD `///regaining.conquest.fattest`
Danby: YO21 2NH `///cheaper.noble.introduce`
Egton Bridge: YO21 1UX `///initiated.heartburn.future`

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Saturday 13th August 2pm

Daybreak

Beethoven		Piano trio in B-flat major op 11 *
Dvořák		Piano quartet in E-flat major op 87

* denotes interval





Beethoven - Piano trio in B-flat major op 11

Allegro con brio

Adagio

Tema con variazione ('Pria ch'io l'impegno'): Allegretto

Dvořák - Piano quartet in E-flat major op 87

Allegro con fuoco

Lento

Allegro moderato, grazioso

Finale. Allegro ma non troppo

At the turn of the nineteenth century in Vienna, music was a high stakes game. Noblemen would place large bets on one keyboard virtuoso's ability to out-improvise a rival in the Classical period's equivalent of a modern-day rap battle or dance-off. Though he had not been a child prodigy like Mozart, Beethoven was nevertheless one of the most exciting pianistic talents in a city overflowing with music; he had an ability to take a theme and improvise on it as though playing a written-out composition, such were his feats of transformation of the original theme (which, in these battles, was set by the opponent). Meanwhile, he was learning from the leading musicians of the previous generation - either directly, in the case of Haydn, or indirectly, through careful study of Mozart's works.

Beethoven's first published works were his op 1 set of piano trios from 1795. In many ways, they follow the example of the six Mozart and forty-three Haydn piano trios. Beethoven conceives of the ensemble in a similar way, too: the piano is the primary instrument, with violin and cello often adding power and expression to the treble and bass lines rather than operating independently with their own melodic material. That aside, these early trios by Beethoven clearly set out to make maximum impact through their virtuosity and drama, channelling the bombast of a great piano improviser.

Beethoven's subsequent piano trios afforded the other instruments more and more independence - helped by constant improvements in piano design that allowed the piano to sing out its melodic lines

more effectively, without support from the violin and cello. Two years after his first published trios, in 1797, Beethoven composed another in which the violin was replaced by the clarinet as the high melodic instrument, elevating the power of the ensemble to new heights.

The first movement of the Trio in B-flat begins with an arresting series of rising notes leading to a stabbing, descending arpeggio, all in unison. The arpeggio's thrusting energy drives the music on, and in a dramatic central section it is passed around the ensemble whilst the piano unleashes a storm of semiquavers. The last movement is light-hearted and full of witty dialogue; both this and the first movement are as exciting and virtuosic as the slow movement is beguiling and elegant, in the style of an opera aria.

Dvořák was one of late nineteenth century's greatest composers, often viewed through the lens of Romantic nationalism. At a time when nations were establishing their identity (Germany and Italy were both unified in 1871), a trend emerged for composers and authors to root their work in folk arts in order to create a sense of authenticity; it can be seen in the Teutonic mythology underpinning Wagner's Ring Cycle, and in the Klezmer and street music infusing Mahler's symphonies. At the same time, there was a thirst for the exotic: the traditional Polish and Hungarian styles found in the music of Chopin and Liszt respectively had given these émigrés an irresistible appeal to Western European audiences, and it filtered through in the so-called 'Hungarian' early hits by Brahms and other Western European composers.

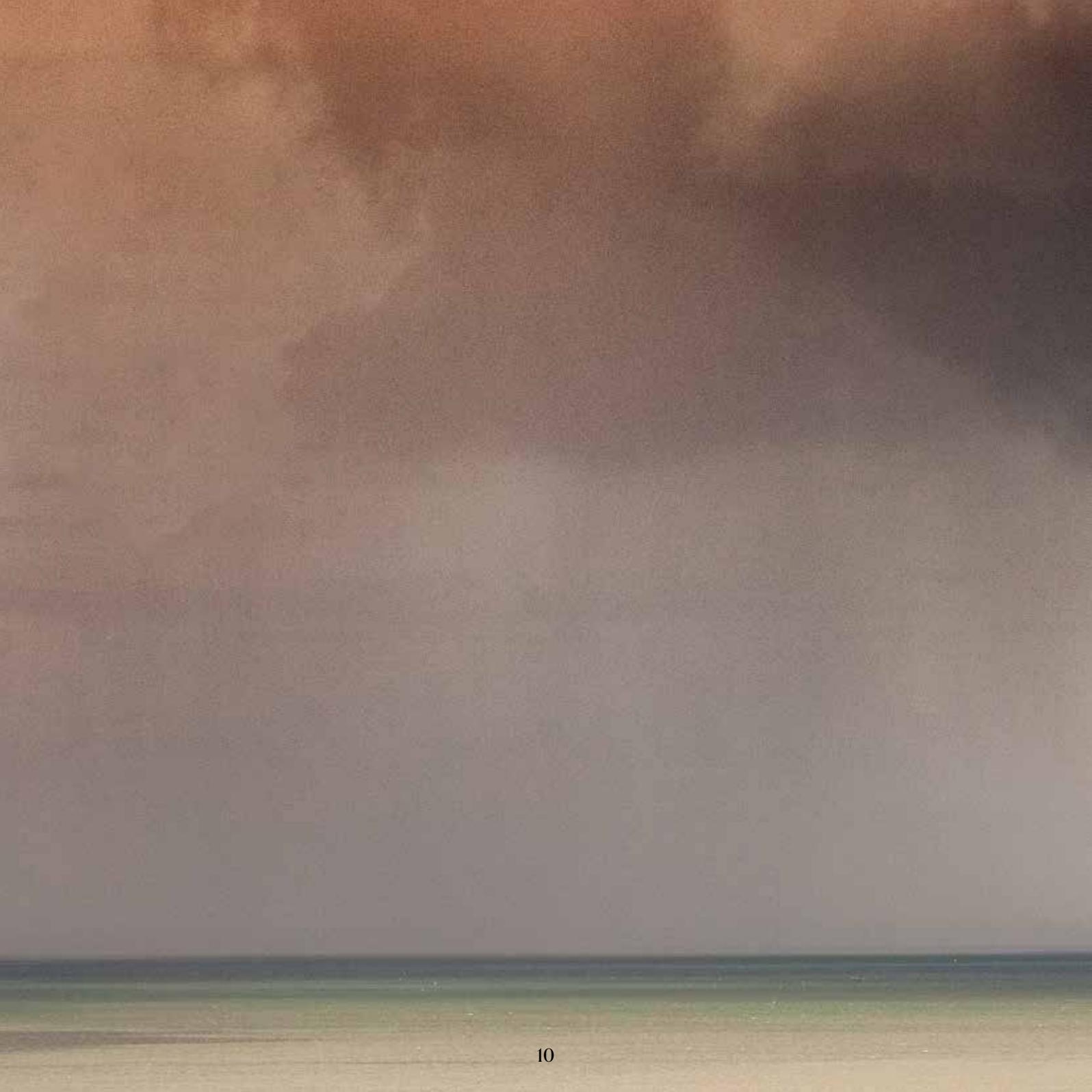
For Dvořák, his success relied partly on the folk-symphonic trend, and partly on his exotic appeal as a Czech composer. He created beautifully crafted symphonies and chamber works infused with Czech (including Moravian and Bohemian) melodies, but his early breakthrough was with works like his Slavonic Dances. By the late 1880s, he was nearing the height of his international fame; he received an honorary degree from the University of Cambridge,

was appointed professor of the Prague Conservatory and in 1892 he would move to the USA to take up the directorship of the National Conservatory of Music in New York.

Music seemed to pour out of Dvořák, whose Piano quartet in E-flat was composed shortly before his Symphony no 8 in the summer of 1889; he wrote that "My head is so full, if a human being could only write it all down straight away! [Composing] is unexpectedly easy and the melodies simply flow towards me". The music of the E-flat major Piano Quartet certainly has all of Dvořák's trademark melodic fluency, but that is not to diminish its dramatic qualities. In the opening movement, an intense dialogue builds between the unison fanfare of the strings and the piano, whose responses become increasingly virtuosic. The forceful rhetoric returns throughout the movement, interspersed with passages of beguiling, warm-hearted melodic variations that ooze sentimentality.

In the second movement Lento, Dvořák gives us five melodies where other composers might give us one. Exploring the range the ensemble has to offer, from hushed strings to thunderous piano to a wistful cello solo, the melodies are presented in order, with variations on each, and then repeated at the end in an altered form for good measure. The third movement begins with a light waltz whose playful ornaments and darkened harmonic touches soon begin to give the piece a Slavic flavour, heightened by the piano's mimicking of a cymbalom (a type of Eastern European instrument played directly with hammers, rather than using a keyboard to strike the strings). The finale evokes the grandeur of the first movement, but with a virtuosic 'gypsy' style that calls to mind the bombastic, alla zingarese first piano quartet of Brahms - the work whose popularity had led to both Dvořák's first and second piano quartets being commissioned by Brahms' publisher. The combination of Dvořák's soulful warmth with powerful, Brahmsian piano writing is irresistible.







Sunday 14th August 2pm

Chiarascuro

Debussy		Piano trio in G-major
Debussy		Sonata for violin and piano in G-minor*
Franck		Piano quintet in F-minor

Debussy - Piano trio in G-major

Andantino con moto allegro

Scherzo: Moderato con allegro

Andante espressivo

Finale: Appassionato

Debussy - Sonata for violin and piano in G-minor

Allegro vivo

Intermède. Fantasque et léger

Finale. Très animé

Franck - Piano quintet in F-minor

Molto moderato quasi lento - Allegro

Lento con molto sentiment

Allegro non troppo ma con fuoco

Debussy's harmonic language has been one of music's most influential innovations and is instantly recognisable. Paradoxically for music that is incredibly precisely notated, chords are seemingly chosen for their 'colour' (or, as Debussy himself declared, for no other motivation than 'mon plaisir'), and many of his pieces create an atmosphere of vagueness of suggestion. This has resulted in anachronistic parallels being drawn with the French Impressionist school of painting; but it was particularly the symbolist poetry of Mallarmé which provided artistic inspiration. Mallarmé experimented with free verse, and created delicately evocative and subtly intertextual poetry for which Debussy found perfect metaphor in his music.

Debussy stands out in a field of child prodigies and virtuoso performers for his relative lack of success in his early years. He began his studies at the Paris Conservatoire aged 10, in 1872; though he won a second prize in piano in 1877 and a first prize in score reading in 1880, he was certainly no star pupil. After many attempts, he eventually won the coveted Prix de Rome in 1884, at the age of 22, but his compositional career was only really established with the premiere of his opera *Pelléas et Mélisande* in 1902 - when Debussy was forty years old. Prior to

this, a whole host of his mature works, now regarded as masterpieces, passed without note in the 1890s.

This programme pairs works from the beginning and end of Debussy's career, enabling us to hear the development of his style from his student days to full maturity. The Piano Trio dates from 1880, whilst Debussy was still a student at the Paris Conservatoire. Much of the score was thought to be lost, only reappearing in 1982, over a century after its composition, in the collection of one of Debussy's students. The Violin Sonata of 1917 is one of Debussy's last completed works, when he was at the height of his fame.

In 1880, Debussy had been hired by Nadezhda von Meck, a patron of Tchaikovsky, to accompany her and her family on their travels around Europe as something between a musician-in-residence and piano teacher - a summer job he repeated again for the next two years. Arriving in Florence in September that year, Mme von Meck added two Russian musicians to her entourage and these three artists performed every night. We cannot know what music they played, but immersion in the repertoire of piano trios, piano and violin and piano and cello duos, seems to have given Debussy a great deal of technical assurance in composing for these combinations.

As with many student works, in the absence of a fully developed compositional voice it is tempting to listen out for influences. Whether from Tchaikovsky or his Russian fellow trio members, Debussy seems to have absorbed some of the melodic opulence of Russian ballet music. The first movement soars to the extremes of the violin and cello register while the piano provides rich chordal accompaniment. The mischievous pizzicato and wintry melody of the second movement would not be out of place in *The Nutcracker*, nor would the gracefully contrasting central section.

The third movement feels altogether more French, but it is the classicism of Saint-Saëns rather than Debussy's more modernist language. The gently skipping rhythms and rolling contours of the finale are hard to distinguish from much of the salon chamber

music of 1880s Paris, but for a few foreshadowings of Debussy's later style in the modal inflections in the melody and some rippling piano figuration.

The Violin Sonata of 1917 is another world, composed not only during the First World War, but whilst Debussy was suffering with the cancer that would kill him in 1918; the premiere of this piece was his last public concert. Despite the warmth of the trademark 'impressionistic' harmonies and languorous melodies that established his reputation, the piece has a restless quality: changeable moods, themes that last only a few moments, and spontaneous, flamboyant outbursts (possibly inspired by an encounter with a gypsy violinist in Budapest in 1910). This was, ultimately however, a piece partly composed in defiance of the Germans with whom France was at war: the score was signed "Claude Debussy - musicien français".

The Belgian-turned-French composer César Franck was perhaps the first major French composer since Berlioz to become known primarily for instrumental music. Like Debussy, Franck's reputation as a composer was cemented late in life - but even more so: his only symphony, the Symphony in D-minor, was composed in 1886-8, in his mid-sixties; his Piano Quintet in F-minor dates from the year after, in 1889.

Before this flurry of creativity at the end of his life, Franck was known primarily as a great organist and teacher. Franck was an expert in the long-established tradition of French organ improvisation, to which the composer Olivier Messiaen was to be a successor. He worked for the French organ-building firm of Cavallé-Coll as an 'artistic representative' and held the post of organist at Basilica of St. Clotilde, Paris, from 1858 until his death. In 1872 he was awarded a professorship at the Paris Conservatoire (a position for which he had to adopt French citizenship, as he was born in Liège, Belgium), possibly on the recommendation of Saint-Saëns, where he was revered by a tight-knit class of students that included Ernest Chausson and Louis Vierne.

The Piano Quintet in F-minor was dedicated to Saint-Saëns, whose response to the work seems to

have been one of disgust; having played the piano part in the premiere, he walked offstage and left the score on the music stand. Franck's wife also reacted badly, though this may have been due to the fact she suspected him of an infatuation with one of his pupils, the composer Augusta Holmès (she blamed Franck's pupils for having driven him to compose such a piece). Now much beloved as a cornerstone of the Romantic chamber music repertoire, it is nevertheless easy to see why the ultra-conservative Saint-Saëns would have disapproved: it is hedonistic, intoxicating, sometimes with a soupiness that would have offended Saint-Saëns' taste for clarity, and it is extreme - composer and teacher Nadia Boulanger remarked that no other chamber work at the time had more 'ppp' and 'fff' (extreme soft and loud) instructions in the score.

The intensity of the opening string passage is answered by a reflective piano episode, and the sprawling first movement builds outwards from this juxtaposition. In many ways, however, this is typical of the 'balance and contrast' that (according to Leonard Bernstein) are fundamental Classical principles. With such a conventionally structured piece, the shock value seems to have come rather from the emotional temperature throughout, and Franck's powerful sense of narrative. This is achieved with daringly chromatic harmony and extreme use of instrumental sonority, harnessing maximum power from the forces at his disposal. The middle, slow movement, for example, builds from a point of near stasis, with repeated chords lingering on harmonies just beyond the point at which it feels uncomfortable before shifting unpredictably. From there, a steady thread of rising drama builds inexorably for ten minutes, before concluding uncertainly; the storm of a finale that follows feels like the conclusion that never arrived in the previous movement, culminating in a wild, swirling coda that would make Liszt blush.

Tuesday 16th August 7pm

Firmament

Fauré | Piano quintet no 1 in D-minor op 89*
Chausson | 'Concert'





Fauré - Piano quintet no 1 in D-minor op 89

Molto moderato

Adagio

Allegretto moderato

Chausson - 'Concert' for violin, piano and string quartet op 21

Décidé - Animé

Sicilienne: Pas vite

Grave

Très animé

For someone who spent the first part of their career primarily as an organist and teacher and is described by musicologist Richard Taruskin as 'strait laced', Gabriel Fauré was paradoxically the French composer who brought heightened sensuality and decadence into his national school of composition - paving the way for the so-called Impressionism of composers such as his pupil, Maurice Ravel. He crystallised the art of French song into what became known as *mélodie*, drawing on the fragrant poetry of far more Bohemian contemporaries such as Baudelaire and Verlaine, with whom he became unlikely personal friends. His early, miniature masterpiece *Après un rêve* is one of the most famous of all French songs, capturing some of the elusive qualities of Chopin's musical language but with an unmistakably French accent. Fauré's later *Requiem* (a work differentiated to other requiems by critic Vuillermoz as "looking to Heaven, rather than to Hell") remains a hugely popular choral work. However, aside from a few favourite songs, as well as his *Pavane* and the *Requiem*, Fauré is not widely known outside of France.

Fauré's chamber music was appreciated in his lifetime, with his first essay in the unusual genre of piano quartet (violin, viola, cello, piano) contributing to his winning the Académie des Beaux-Arts' *Prix Chartier* in 1885. As a composer who felt most at home at the piano, he felt he needed the security of including a piano in the ensemble; it was not until his final year, 1924, that he composed a string quartet. As an intermediate stage, in 1887, after the premiere of his second Piano Quartet, Fauré felt he wanted to combine the forces of

string quartet and piano into a Piano Quintet. However, it is worth noting that Fauré's home ground of piano writing was rather different to that of many of his contemporaries, and of his teacher Saint-Saëns. Where many 19th-century composers were virtuoso pianists, Fauré was by these standards merely competent. For Fauré, a piano quintet was no miniature piano concerto, and the pianist was not necessarily the star of the show.

In the end, the Piano Quintet No. 1 in D-minor took nearly twenty years to come to fruition, and was premiered in 1906. The first movement begins with peals of rippling arpeggios in the piano, a luxurious vehicle for the sensuous string melodies that dovetail between the members of the string quartet. A soulful second theme emerges organically from the first, leaving the flow of the movement undisturbed. The movement rises slowly to a boil before simmering down towards its gentle conclusion.

The middle movement is subtle and melancholic; a slow introduction contains much fragmentary dialogue between the instruments, and the harmony seems to be feeling its way forward. Eventually a chordal resolution in the strings leads to a new, more flowing theme in the piano that carries the movement forwards. Climaxes are short-lived, however, and the prevailing mood is one of introspection. The finale begins as though it is the third in a four-movement work; a simple piano melody in octaves over pizzicato strings might suggest a scherzo. What follows is a thoughtful, restrained finale with the instruments engaged constantly in counterpoint, before an optimistic coda brings the piece abruptly to an end. In fact, Fauré only decided definitively on the eventual three-movement structure 18 years into the work's 19-year compositional process, in 1905; we are left with a sense of uncertainty, a reflection of the self-doubt that plagued Fauré throughout his life.

Unlike the plethora of child prodigies that populated the Belle Époque, Ernest Chausson had an unsteady start as a composer. Born the son of a wealthy building contractor who was involved with Haussmann's rebuilding of Paris, he was pressured into studying law and became a barrister, but always felt drawn to more artistic pursuits. He eventually enrolled at the Paris

Conservatoire aged 24, where he studied with Massenet and Franck; his teachers' music greatly influenced his style, though he was also gripped by the Wagner fever that was sweeping across Europe. Quiet and introverted, he was nevertheless a generous host to the city's artistic elite. Tragically, aged only 44, he died in a cycling accident at one of his country retreats.

The Belgian violinist Eugène Ysayë premiered both pieces in this programme; one of the musical giants of his age, he is now best known for his solo violin compositions, but as a violinist he was a collaborator with many late-nineteenth and early-twentieth century composers, and performed with Liszt, Clara Schumann and others. Chausson gave Ysayë a solo part in an unusual work, entitled simply Concert ('Concerto') for violin, piano and string quartet. Somewhere between a piano sextet and a violin concerto, its premiere in Brussels in 1902 was a great success - owing, in part, to the undoubtedly splendid rendition it received in Ysayë's hands and his popularity in his native Belgium.

A bold, three-note motif forms the basis for the whole first movement, a fiery and bombastic tour de force for all six players, despite the prominent role of the first violin - particularly in the meltingly beautiful second theme. A wistful Sicilienne follows, a lilting interlude that stands in for a scherzo. The mournful third movement begins with an austere lament in the violin over meandering, chromatic piano accompaniment, the emotional register rising to a fever pitch over the course of its ten minutes before fading out in a grim conclusion. The finale dispels the dark clouds with a virtuosic, skittering movement in which all six players are required to give their all.







Wednesday 17th August 7pm

Dusk

Mozart		String quintet in G-minor K516*
Brahms		Two Songs for voice, viola and piano op 91
Strauss		Four Last Songs

Mozart - String quintet in G-minor K516

Menuetto

Menuetto: Allegretto

Adagio

Adagio - Allegro

Brahms - Two Songs for voice, viola and piano op 91

Gestillte Sehnsuch

Geistliches Wiegenlied

Strauss - Four Last Songs

Frühling

September

Beim Schlafengehen

Im Abendrot

Mozart's later years were marked by severe highs and lows, with his ever-increasing artistic ambition coinciding with a decline in the aristocracy's spending on musical entertainment and philanthropy thanks largely to the Austro-Turkish war. These were the circumstances in which he wrote some of his most lavish works, now regarded as amongst the greatest achievements of Western culture: in 1786-7 he composed operas *Le nozze di Figaro* and *Don Giovanni*, and in 1788 he completed his last three symphonies: No. 39 in E-flat, No. 40 in G-minor and No. 41 in C-major, later nicknamed 'Jupiter'. As far as Mozart's career in Vienna was concerned, none of these works were as successful as they should have been - though *Figaro* was a hit in Prague, with local fans paying Mozart to travel there to watch and conduct performances; *Don Giovanni* premiered there not long afterwards.

Despite the staggering artistic achievements of Mozart's music at this time, there are clues to his dissatisfaction. The shared theme of both *Figaro* (based on a banned play by Beaumarchais) and *Don Giovanni* (based on the *Don Juan* myth) is a sense of injustice at the class system; in each, the aristocrats are outsmarted, though the macabre downfall of *Don Giovanni* is more extreme. Whilst the grand C-major 'Jupiter' Symphony seems to reach up to the heavens, his G-minor Symphony No. 40 seems particularly tragic.

In two of his chamber works from this period - both string quintets in which an extra viola is added to a string quartet - the same contrast is made, with one quintet in uplifting C-major and the other in heart wrenching G-minor. Both were completed weeks before Mozart's father, a towering presence in his life, passed away. A month earlier, he had written to his father:

"As death, when we come to consider it closely, is the true goal of our existence, I have formed during the last few years such close relationships with this best and truest friend of mankind that death's image is not only no longer terrifying to me, but is indeed very soothing and consoling."

The String Quintet in G-minor begins with just the upper voices of the quintet, giving the music a slightly weightless quality despite the serious minor-key character. As the music progresses, the lower parts of the ensemble join and introduce an element of dialogue between the two sides of the instrumental forces. There are moments of joy and excitement, but the movement closes darkly in the opening G-minor key (it would be more typical to resolve to the major, even if just for the very end). The Minuet's second movement's outer sections are far from the courtly elegance of its central trio section, with loud chords disrupting the rhythm. In the *Adagio ma non troppo* third movement, Mozart asks the players to use a mute on the strings, giving the sound a veiled quality and creating an introspective mood, with a sense of sadness paradoxically heightened by the major key. A century later, Tchaikovsky said of the third movement, "No one has ever known as well how to interpret so exquisitely in music the sense of resigned and inconsolable sorrow". The same could be said of the way the final movement begins, with a slow introduction featuring the first violin in an aria-like solo. The light, 6/8 rondo that follows could scarcely be more optimistic and joyful, with explosive outbursts of energy; despite the sadness that has preceded it, life goes on.

Brahms' personal relationships were central to his creative life, from his muse in Clara Schumann to his early concert tours with the great Hungarian violinist

Réményi that inspired so many of his early works and gave him a lifelong love of gypsy music. After Clara, perhaps the most significant personal and musical relationship was with violinist Joseph Joachim, one of the musical giants of the nineteenth century. Joachim helped Brahms with most of his works featuring the violin and they collaborated closely on Brahms' violin sonatas and his Violin Concerto.

When Joachim married the contralto Amalie Schneeweiss, Brahms wrote them the song Geistliches Wiegenlied ('Sacred Lullaby') for voice and viola, which Joachim played as well as the violin. Brahms wanted to improve the song, so asked for the manuscript to be returned to him for revisions. The couple asked for it back on the occasion of the christening of their first son, Johannes - named after Brahms - and that is the version we know today. The Joachims' marriage was a tempestuous one, despite their having six children together. Brahms sent them the first of the op. 91 songs Gestillte Sehnsucht ('Assuaged longing') twenty years after Geistliches Wiegenlied in the hope of fostering a reconciliation, but the couple divorced, Joachim alleging that Schneeweiss had been having an affair with her accompanist. The songs were eventually published, in reverse order, as a pair in 1884.

The enormous arc of Richard Strauss's musical career began with the twilight years of the Romantic era, followed by an interlude in which he put forward his own brand of 20th-century modernism, and concluded with a retrospective later period when he returned to the romanticism of his youth. In his grand old age, he wryly commented, "I have outlived myself". He is most famous as a composer on a grand scale: his operas Der Rosenkavalier, Elektra, Die Frau ohne Schatten and Salome and his tone poems Don Juan, Ein Heldenleben, Eine Alpensinfonie and also sprach Zarathustra are for extremely large orchestras. His expertise as a conductor is revealed in the complexity of his orchestral textures, with numerous intricate contrapuntal lines combining to create a sweep of orchestral colour. He also had a capacity for refinement, best exhibited in his Lieder with orchestral accompaniment: Morgen! from op. 27, or the Four Last Songs which he wrote just before he

died - where a singing line is expertly supported with pianissimo string textures and delicate touches of colour from the harp and woodwind.

Unsurprisingly for a composer of many lieder and operas, Strauss had a strong feeling for poetry. In 1946, having survived two World Wars, he read the poem Im Abendrot ('At Sunset') by Joseph von Eichendorff. The poem describes an elderly couple at the end of their life together looking back at a sunset and asking, "Is that perhaps death". This sentiment was the inspiration for Strauss to embark on composing a cycle of five songs, never completed, and of which the extant four were published posthumously as Four Last Songs. Eichendorff's poem concludes the published set, which begins with three poems by Hermann Hesse: Frühling ('Spring'), September and Beim Schlafengehen ('Going to Sleep'). Though Strauss intended there to be a fifth song, the four-song structure with its titles relating to seasons and times of day is an apt metaphor for the course of Strauss's long life. The serenity and warmth of the songs, whether bathed in an orchestral halo or accompanied on piano, radiate a sense of calm and relief at the prospect of a life ending.

In Memory of Peta Margetts

Peta Margetts, 1942-2022 was a determined supporter of the North York Moors Chamber Music Festival: it was an absolute highlight of her year, she extolled the quality of the performances and loved its location on the moors. Many of you may remember her. Graduating from Trinity London with a Fellowship, Peta taught



music, manifestly inspiring her students, before founding and running Greensleeves Music in Northallerton. She passed this to her son on her retirement but continued to run U3A Singing for Pleasure Groups. Amongst her final wishes was an act of support for the Festival.

Brahms op 91 (D)**Gestillte Sehnsucht**

In goldnen Abendschein getaucht,
 Wie feierlich die Wälder stehn!
 In leise Stimmen der Vöglein
 hauchet
 Des Abendwindes leises Wehn.
 Was lispeln die Winde, die Vögelein?
 Sie lispeln die Welt in Schlummer
 ein.

Ihr Wünsche, die ihr stets euch reget
 Im Herzen sonder Rast und Ruh!
 Du Sehnen, das die Brust beweget,
 Wann ruhest du, wann schlummerst
 du?
 Beim Lispeln der Winde, der
 Vögelein,
 Ihr sehnenenden Wünsche, wann
 schlaft ihr ein?

Ach, wenn nicht mehr in goldne
 Fernen
 Mein Geist auf Traumgefieder eilt,
 Nicht mehr an ewig fernen Sternen
 Mit sehndem Blick mein Auge
 weilt;
 Dann lispeln die Winde, die Vögelein
 Mit meinem Sehnen mein Leben ein.

Brahms op 91 (EN)

Bathed in golden evening light,
 How solemnly the forests stand!
 The evening winds mingle softly
 With the soft voices of the birds.
 What do the winds, the birds
 whisper?
 They whisper the world to sleep.

But you, my desires, ever stirring
 In my heart without respite!
 You, my longing, that agitates my
 breast -
 When will you rest, when will you
 sleep?
 The winds and the birds whisper,
 But when will you, yearning desires,
 slumber?

Ah! when my spirit no longer hastens
 On wings of dreams into golden
 distances,
 When my eyes no longer dwell
 yearningly
 On eternally remote stars;
 Then shall the winds, the birds
 whisper
 My life - and my longing - to sleep.

Friedrich Rückert
 translation by Richard Stokes

Geistliches Wiegenlied

Die ihr schwebet
 Um diese Palmen
 In Nacht und Wind,
 Ihr heil'gen Engel,
 Stillet die Wipfel!
 Es schlummert mein Kind.

Ihr Palmen von Bethlehem
 Im Windesbrausen,
 Wie mögt ihr heute
 So zornig sausen!
 O rauscht nicht also!
 Schweiget, neiget
 Euch leis' und lind;
 Stillet die Wipfel!
 Es schlummert mein Kind.

Der Himmelsknabe
 Duldet Beschwerde,
 Ach, wie so müd' er ward
 Vom Leid der Erde.
 Ach nun im Schlaf ihm
 Leise gesänftigt
 Die Qual zerrinnt,
 Stillet die Wipfel!
 Es schlummert mein Kind.

Grimmige Kälte
 Sauset hernieder,
 Womit nur deck' ich
 Des Kindleins Glieder!
 O all ihr Engel,
 Die ihr geflügelt
 Wandelt im Wind,
 Stillet die Wipfel!
 Es schlummert mein kind.

Emanuel Geibel

A sacred cradle-song

You who hover
 Around these palms
 In night and wind,
 You holy angels,
 Silence the tree-tops!
 My child is sleeping.

You palms of Bethlehem
 In the raging wind,
 Why do you bluster
 So angrily today!
 O roar not so!
 Be still, lean
 Calmly and gently over us;
 Silence the tree-tops!
 My child is sleeping.

The heavenly babe
 Suffers distress,
 Oh, how weary He has grown
 With the sorrows of this world.
 Ah, now that in sleep
 His pains
 Are gently eased,
 Silence the treetops!
 My child is sleeping.

Fierce cold
 Blows down on us,
 With what shall I cover
 My little child's limbs?
 O all you angels,
 Who wing your way
 On the winds,
 Silence the tree-tops!
 My child is sleeping.

translation by Richard Stokes

Strauss Four Last Songs (D)**Frühling**

In dämmrigen Grüften
 Träumte ich lang
 Von deinen Bäumen und blauen
 Lüften,
 Von deinem Duft und Vogelsang.

Nun liegst du erschlossen
 In Gleiß und Zier,
 Von Licht übergossen
 Wie ein Wunder vor mir.

Du kennst mich wieder,
 Du [lockest] mich zart,
 Es zittert durch all meine Glieder
 Deine selige Gegenwart.

September

Der Garten trauert,
 Kühl sinkt in die Blumen der Regen.
 Der Sommer schauert
 Still seinem Ende entgegen.

Golden tropft Blatt um Blatt
 Nieder vom hohen Akazienbaum.
 Sommer lächelt erstaunt und matt
 In den sterbenden Gartentraum.

Lange noch bei den Rosen
 Bleibt er stehen, sehnt sich nach Ruh.
 Langsam tut er die [grossen]
 Müdewordenen Augen zu.

Strauss Four Last Songs (EN)**Spring**

In shadowy crypts
 I dreamt long
 of your trees and blue skies,
 of your fragrance and birdsong.

Now you appear
 in all your finery,
 drenched in light
 like a miracle before me.

You recognise me,
 you entice me tenderly.
 All my limbs tremble at
 your blessed presence!

September

The garden is in mourning.
 Cool rain seeps into the flowers.
 Summertime shudders,
 quietly awaiting his end.

Golden leaf after leaf falls
 from the tall acacia tree.
 Summer smiles, astonished and
 feeble, at his dying dream of a garden.

For just a while he tarries
 beside the roses, yearning for repose.
 Slowly he closes
 his weary eyes.

Beim Schlafengehen

Nun der Tag mich müd gemacht,
 Soll mein sehnlisches Verlangen
 Freundlich die gestirnte Nacht
 Wie ein müdes Kind empfangen.

Hände, lasst von allem Tun,
 Stirn, vergiss du alles Denken,
 Alle meine Sinne nun
 Wollen sich in Schlummer senken.

Und die Seele, unbewacht,
 Will in freien Flügen schweben,
 Um im Zauberkreis der Nacht
 Tief und tausendfach zu Leben.

Im Abendrot

Wir sind durch Not und Freude
 gegangen Hand in Hand;
 vom Wandern ruhen wir beide
 nun überm stillen Land.

Rings sich die Täler neigen,
 es dunkelt schon die Luft.
 Zwei Lerchen nur noch steigen
 nachträumend in den Duft.

Tritt her und lass sie schwirren,
 bald ist es Schlafenszeit.
 Dass wir uns nicht verirren
 in dieser Einsamkeit.

O weiter, stiller Friede!
 So tief im Abendrot.
 Wie sind wir wandermüde –
 Ist dies etwa der Tod?

Joseph von Eichendorff

Going to Sleep

Now that I am wearied of the day,
 my ardent desire shall happily
 receive the starry night
 like a sleepy child.

Hands, stop all your work.
 Brow, forget all your thinking.
 All my senses now
 yearn to sink into slumber.

And my unfettered soul
 wishes to soar up freely
 into night's magic sphere
 to live there deeply and
 thousandfold.

At Sunset

Through sorrow and joy
 we have gone hand in hand;
 we are both at rest from our
 wanderings now above the quiet land.

Around us, the valleys bow,
 the air already darkens.
 Only two larks soar
 musingly into the haze.

Come close, and let them flutter,
 soon it will be time to sleep
 so that we don't get lost
 in this solitude.

O vast, tranquil peace,
 so deep in the afterglow!
 How weary we are of wandering –
 Is this perhaps death?

translation by Hermann Hesse





Thursday 18th August 7pm

Winter

Schubert | Winterreise

Songs or song cycles amount to around 630 entries in Schubert's almost 1,000-work catalogue. Many of these were composed in the hope of being published – and it was almost always that way round, as Schubert did not have the luxury of receiving handsome commissions, nor did he enjoy the full-time employment of a church or a court musician. Schubert was unusual in that he received the bulk of his income from the compositions that he did manage to have published; domestic music-making was a mainstream pastime, and short works for piano solo, piano duo or voice and piano were particularly popular. Unlike many other great composers (among them Bach, Mozart, Beethoven, Brahms, Liszt), Schubert had no parallel career on the concert stage and he performed many of his works at informal, domestic evenings devoted to his music, known as 'Schubertiades'.

Amongst his vast output of songs, there are three major song cycles – songs grouped together as a single work – which are widely held as being amongst the most profound syntheses of music and poetry ever conceived. The first, *Die schöne Müllerin* ('The Beautiful Miller-Girl'), D. 795, was written in 1823, when Schubert was twenty-six. This sets poems by Wilhelm Müller (1794-1827) in which, over the course of twenty songs, a journeyman miller's wanderings turn from hope to suicidal despair. Four years later, in 1827, Schubert set another group of Müller's poems together in *Die Winterreise*, D. 911 ('The Winter Journey') whose twenty-four songs also depict a wanderer – though here the 'journey' has a less concrete narrative: it begins and ends in a wintry landscape so cold that the wanderer's tears turn to ice, the traveller having had to leave the girl whose love he had won in May, and to depart in the dead of night in midwinter. The drama occurs as much within the narrator's psychology and memory as it does in the brutality of the natural world around him.

One year later – the last year of his life – Schubert composed the songs that his publisher would later compile into *Schwanengesang* ('Swansong'), D. 957, and publish posthumously: thirteen songs, seven on texts by Rellstab, six by Heine, and a fourteenth song as an encore, *Die Taubenpost* by Seidl. Whilst there no unity

of authorship in this cycle (or 'set'), the songs are linked by theme: of love, the natural world, and separation – and in particular the untranslatable German word *Sehnsucht*, roughly equivalent to 'yearning'. (This cycle was performed in the *Camerata Musica* series by Matthias Goerne and Alexander Schmalcz in April this year.)

Schubert's friend Joseph von Spaun wrote in his memoirs that in 1828 Schubert was still correcting proofs of *Die Winterreise* on his deathbed – and the cycle was then published posthumously, along with a great many of Schubert's most beloved works today. A year earlier, the songs just having been completed, Spaun was invited to Schubert's first performance of them at a Schubertiade, and wrote:

"Schubert has seemed for some time moody and rundown. To my questioning he replied, 'You will soon understand.' One day he said, 'Come to Schober's and I will sing some terrifying songs to you. I shall be curious,' he went on, 'to hear what you think of them – they have taken more out of me than any other songs I have written.' He then sang to us the whole *Winterreise* through, with much emotion in his voice. The gloom of the songs quite nonplussed us, and Schober said there was one he cared for, *Der Lindenbaum*. All Schubert answered was, 'I like them all more than any of the other songs, and the day will come when you will like them too.' He was right; we were soon full of admiration for these mournful songs, which Vogl sang like a master".

The melancholia Schubert felt in just his thirtieth year, and which permeates these songs, is likely connected to his severely fading health, having first become aware of contracting syphilis in 1823 and having undergone debilitating mercury-based treatment since. The desolation of the poems' wintry landscape is a mirror for the misery felt by Müller's protagonist, and the music evokes either its stillness and emptiness or the futile trudging of an exhausted wanderer who longs for his inevitable death.

Over the course of the cycle, the original source of the narrator's grief – the girl he has had to abandon,

for reasons we know not – is all but forgotten in a desperate downwards spiral, and is last mentioned halfway through the cycle, in Frühlingstraum ('Dreams of Spring') and then finally in Die Post ('The Post'), in which a post-horn momentarily arouses hope of a letter from his beloved. But the narrator's mind then turns obsessively to his unhappiness; the frost turns his hair grey, and he rejoices at being an old man, before it thaws and he despairs that the grave is still so far away; a crow follows him overhead, knowing it will not be long until the narrator is his

prey; he avoids other travellers and must take a road from which no one else has yet returned; he encounters a graveyard, but all the rooms at this 'inn' are taken; and he longs for darkness. The only other character he meets is Der Leiermann ('The Hurdy Gurdy man') – the personification of Death himself – in the final song. The dogs bark at this strange man, with his frozen fingers turning out his droning music in perpetuity, and with no-one listening. 'Strange old man. Shall I come with you? Will you play your Hurdy Gurdy to accompany my songs?'

Gute Nacht

Fremd bin ich eingezogen,
Fremd zieh' ich wieder aus.
Der Mai war mir gewogen
Mit manchem Blumenstrauß.
Das Mädchen sprach von Liebe,
Die Mutter gar von Eh',
Nun ist die Welt so trübe,
Der Weg gehüllt in Schnee.

Ich kann zu meiner Reisen
Nicht wählen mit der Zeit,
Muß selbst den Weg mir weisen
In dieser Dunkelheit.
Es zieht ein Mondenschatten
Als mein Gefährte mit,
Und auf den weißen Matten
Such' ich des Wildes Tritt.

Was soll ich länger weilen,
Daß man mich trieb hinaus?
Laß irre Hunde heulen
Vor ihres Herren Haus;
Die Liebe liebt das Wandern –
Gott hat sie so gemacht –
Von einem zu dem andern.
Fein Liebchen, gute Nacht!

Will dich im Traum nicht stören,
Wär schad' um deine Ruh',
Sollst meinen Tritt nicht hören –
Sacht, sacht die Türe zu!

Good Night

I arrived a stranger,
a stranger I depart.
May blessed me
with many a bouquet of flowers.
The girl spoke of love,
her mother even of marriage now
the world is so desolate,
the path concealed beneath snow.

I cannot choose the time
for my journey;
I must find my own way
in this darkness.
A shadow thrown by the moon
is my companion;
and on the white meadows
I seek the tracks of deer.

Why should I tarry longer and be
driven out?
Let stray dogs howl
before their master's house.
Love delights in wandering –
God made it so –
from one to another.
Beloved, good night!

I will not disturb you as you dream,
it would be a shame to spoil your
rest.
You shall not hear my footsteps;

Ich schreibe nur im Gehen
An's Tor noch gute Nacht,
Damit du mögest sehen,
An dich hab' ich gedacht.

Die Wetterfahne

Der Wind spielt mit der Wetterfahne
auf meines schönen Liebchens Haus.
Da dacht ich schon in meinem
Wahne,
sie pfiß den armen Flüchtling aus.

Er hätt' es ehr bemerken sollen,
des Hauses aufgestecktes Schild,
so hätt' er nimmer suchen wollen
im Haus ein treues Frauenbild.

Der Wind spielt drinnen mit den
Herzen
wie auf dem Dach, nur nicht so laut.
Was fragen sie nach meinen
Schmerzen?
Ihr Kind ist eine reiche Braut.

Gefror'ne Tränen

Gefror'ne Tränen fallen
von meinen Wangen ab:
Ob es mir denn entgangen,
daß ich geweinet hab'?

softly, softly the door is closed.
As I pass I write
'Good night' on your gate,
so that you might see that I thought
of you.

The Weathervane

The wind is playing with the
weathervane
on my fair sweetheart's house.
In my delusion I thought
it was whistling to mock the poor
fugitive.

He should have noticed it sooner,
this sign fixed upon the house;
then he would never have sought
a faithful woman within that house.

Inside the wind is playing with
hearts,
as on the roof, only less loudly.
Why should they care about my
grief?
Their child is a rich bride.

Frozen Tears

Frozen drops fall
from my cheeks;
have I, then, not noticed
that I have been weeping?

Ei Tränen, meine Tränen,
und seid ihr gar so lau,
daß ihr erstarrt zu Eise
wie kühler Morgentau?

Ah tears, my tears,
are you so tepid
that you turn to ice,
like the cold morning dew?

Ich schnitt in seine Rinde
so manches liebe Wort;
es zog in Freud' und Leide
zu ihm mich immer fort.

In its bark I carved
many a word of love;
in joy and sorrow
I was ever drawn to it.

Und dringt doch aus der Quelle
der Brust so glühend heiß,
als wolltet ihr zerschmelzen
des ganzen Winters Eis!

And yet you well up, so scaldingly
hot,
from your source within my heart,
as if you would melt
all the ice of winter.

Ich muß' auch heute wandern
vorbei in tiefer Nacht,
da hab' ich noch im Dunkel
die Augen zugemacht.

Today, too, I had to walk
past it at dead of night;
even in the darkness
I closed my eyes.

Erstarrung

Ich such' im Schnee vergebens
nach ihrer Tritte Spur,
wo sie an meinem Arme
durchstrich die grüne Flur.

Numbness

In vain I seek
her footprints in the snow,
where she walked on my arm
through the green meadows.

Und seine Zweige rauschten,
als riefen sie mir zu:
Komm her zu mir, Geselle,
hier find'st du deine Ruh'!

And its branches rustled
as if they were calling to me:
'Come to me, friend,
here you will find rest.'

Ich will den Boden küssen,
durchdringen Eis und Schnee
mit meinen heißen Tränen,
bis ich die Erde seh'.

I will kiss the ground
and pierce ice and snow
with my burning tears,
until I see the earth.

Die kalten Winde bliesen
mir grad ins Angesicht;
der Hut flog mir vom Kopfe,
ich wendete mich nicht.

The cold wind blew
straight into my face,
my hat flew from my head;
I did not turn back.

Wo find' ich eine Blüte,
wo find' ich grünes Gras?
Die Blumen sind erstorben
der Rasen sieht so blaß.

Where shall I find a flower?
Where shall I find green grass?
The flowers have died,
the grass looks so pale.

Nun bin ich manche Stunde
entfernt von jenem Ort,
und immer hör' ich's rauschen:
Du fändest Ruhe dort!

Now I am many hours' journey
from that place;
yet I still hear the rustling:
'There you would find rest.'

Soll denn kein Angedenken
ich nehmen mit von hier?
Wenn meine Schmerzen schweigen,
wer sagt mir dann von ihr?

Shall I, then, take
no memento from here?
When my sorrows are stilled
who will speak to me of her?

Wasserflut

Manche Trän' aus meinen Augen
ist gefallen in den Schnee;
seine kalten Flocken saugen
durstig ein das heiße Weh.

Flood

Many a tear has fallen
from my eyes into the snow; its cold
flakes eagerly suck in
my burning grief.

Mein Herz ist wie erfroren,
kalt starrt ihr Bild darin:
Schmilzt je das Herz mir wieder
fließt auch das Bild dahin.

My heart is as dead,
her image coldly rigid within it;
if my heart ever melts again
her image, too, will flow away.

Wenn die Gräser sprossen wollen
weht daher ein lauer Wind,
und das Eis zerspringt in Schollen
und der weiche Schnee zerrinnt.

When the grass is about to shoot
forth,
a mild breeze blows;
the ice breaks up into pieces
and the soft snow melts away.

Der Lindenbaum
Brunnen vor dem Tore,
da steht ein Lindenbaum:
Ich träumt in seinem Schatten
so manchen süßen Traum.

The Linden Tree

By the well, before the gate,
stands a linden tree;
in its shade I dreamt
many a sweet dream.

Schnee, du weißt von meinem
Sehnen,
Sag' mir, wohin doch geht dein Lauf?
Folge nach nur meinen Tränen,
nimmt dich bald das Bächlein auf.

Snow, you know of my longing;
tell me, where does your path lead?
If you but follow my tears
the brook will soon absorb you.

Wirst mit ihm die Stadt durchziehen,
munt're Straßen ein und aus:

With it you will flow through the
town.

Fühlst du meine Tränen glühen,
da ist meiner Liebsten Haus.

in and out of bustling streets;
when you feel my tears glow,
there will be my sweetheart's house.

du Stadt der Unbeständigkeit!
An deinen blanken Fenstern sangen
die Lerch' und Nachtigall im Streit.

town of inconstancy!
At your shining windows
lark and nightingale sang in rivalry.

Auf dem Flusse

Der du so lustig rauschtest,
du heller, wilder Fluß,
wie still bist du geworden,
gibst keinen Scheidegruß.

On the River

You who rippled so merrily,
clear, boisterous river,
how still you have become;
you give no parting greeting.

Die runden Lindenbäume blühten,
die klaren Rinnen rauschten hell,
und ach, zwei Mädchenaugen
glühten.
Da war's gescheh'n um dich, Gesell'!

The round linden trees blossomed,
the clear fountains plashed brightly,
and, ah, a maiden's eyes
glowed; then,
friend, your fate was sealed.

Mit harter, starrer Rinde
hast du dich überdeckt,
liegst kalt und unbeweglich
im Sande ausgestreckt.

With a hard, rigid crust
you have covered yourself;
you lie cold and motionless,
stretched out in the sand.

Kömmt mir der Tag in die
Gedanken,
möcht' ich noch einmal rückwärts
seh'n,
möcht' ich zurücke wieder wanken,
vor ihrem Hause stille steh'n.

When that day comes to my mind
I should like to look back once more,
and stumble back
to stand before her house.

In deine Decke grab' ich
mit einem spitzen Stein
den Namen meiner Liebsten
und Stund und Tag hinein:

On your surface I carve
with a sharp stone
the name of my beloved,
the hour and the day.

Irrlicht
In die tiefsten Felsengründe
lockte mich ein Irrlicht hin:
Wie ich einen Ausgang finde,
liegt nicht schwer mir in dem Sinn.

Will o' the Wisp

A will-o'-the-wisp enticed me
into the deepest rocky chasms:
how I shall find a way out
does not trouble my mind.

Den Tag des ersten Grußes,
den Tag, an dem ich ging;
um Nam' und Zahlen windet
Sich ein zerbrochener Ring.

The day of our first greeting,
the date I departed.
Around name and figures
a broken ring is entwined.

Bin gewohnt das Irregehen,
's führt ja jeder Weg zum Ziel:
Unsre Freuden, unsre Wehen,
alles eines Irrlichts Spiel!

I am used to straying;
every path leads to one goal.
Our joys, our sorrows -
all are a will-o'-the wisp's game.

Mein Herz, in diesem Bache
erkennt du nun dein Bild?
Ob's unter seiner Rinde
Wohl auch so reißend schwillt?

My heart, do you now recognise
your image in this brook?
Is there not beneath its crust
likewise a seething torrent?

Durch des Bergstroms trock'ne
Rinnen
wind' ich ruhig mich hinab,
jeder Strom wird's Meer gewinnen,
jedes Leiden auch ein Grab.

Down the dry gullies of the
mountain stream
I calmly wend my way;
every river will reach the sea;
every sorrow, too, will reach its
grave

Rückblick

Es brennt mir unter beiden Sohlen,
Tret' ich auch schon auf Eis und
Schnee,
Ich möcht' nicht wieder Atem holen,
Bis ich nicht mehr die Türme seh'.

Backwards Glance

The soles of my feet are burning,
though I walk on ice and snow;
I do not wish to draw breath again
until I can no longer see the towers.

Rast
Nun merk' ich erst, wie müd' ich bin,
da ich zur Ruh' mich lege:
das Wandern hielt mich munter hin
auf unwirtbarem Wege.

Rest

Only now, as I lie down to rest,
do I notice how tired I am.
Walking kept me cheerful
on the inhospitable road.

Hab' mich an jeden Stein gestoßen,
so eilt' ich zu der Stadt hinaus;
die Krähen warfen Bäll' und
Schloßen
auf meinen Hut von jedem Haus.

I tripped on every stone,
such was my hurry to leave the
town;
the crows threw snowballs and
hailstones
on to my hat from every house.

Die Füße frugen nicht nach Rast,
es war zu kalt zum Stehen;
der Rücken fühlte keine Last,
der Sturm half fort mich wehen.

My feet did not seek rest;
it was too cold to stand still.
My back felt no burden;
the storm helped to blow me
onwards.

Wie anders hast du mich empfangen,

How differently you received me,

In eines Köhlers engem Haus
hab' Obdach ich gefunden;
doch meine Glieder ruh'n nicht aus:
So brennen ihre Wunden.

Auch du, mein Herz, in Kampf und
Sturm
so wild und so verwegen,
fühlst in der Still' erst deinen Wurm
mit heißem Stich sich regen!

Frühlingstraum

Ich träumte von bunten Blumen,
So wie sie wohl blühen im Mai;
Ich träumte von grünen Wiesen,
Von lustigem Vogelgeschrei.

Und als die Hähne krähten,
Da ward mein Auge wach:
Da war es kalt und finster,
Es schrieen die Raben vom Dach.

Doch an den Fensterscheiben,
Wer malte die Blätter da?
Ihr lacht wohl über den Träumer,
Der Blumen im Winter sah?

Ich träumte von Lieb' um Liebe,
Von einer schönen Maid,
Von Herzen und von Küssen,
Von Wonn' und Seligkeit.

Und als die Hähne krähen,
Da ward mein Herze wach:
Nun sitz ich hier alleine
Und denke dem Traume nach.

Die Augen schließ' ich wieder,
Noch schlägt das Herz so warm.
Wann grünt ihr Blätter am Fenster?
Wann halt' ich mein Liebchen im
Arm?

In a charcoal-burner's cramped
cottage I found shelter.
But my limbs cannot rest,
their wounds burn so.

You too, my heart, so wild and
daring
in battle and tempest;
in this calm you now feel the stirring
of your serpent,
with its fierce sting.

Dream of Spring

I dreamt of bright flowers
that blossom in May;
I dreamt of green meadows
and merry bird-calls.

And when the cocks crowed
my eyes awoke:
it was cold and dark,
ravens cawed from the roof.

But there, on the window panes,
who had painted the leaves?
Are you laughing at the dreamer
who saw flowers in winter?

I dreamt of mutual love,
of a lovely maiden,
of embracing and kissing,
of joy and rapture.

And when the cocks crowed
my heart awoke:
now I sit here alone
and reflect upon my dream.

I close my eyes again,
my heart still beats so warmly.
Leaves on my window, when will
you turn green?
When shall I hold my love in my arms?

Einsamkeit

Wie eine trübe Wolke
durch heit're Lüfte geht,
wenn in der Tanne Wipfel
ein mattes Lüftchen weht:

So zieh ich meine Straße
dahin mit tragem Fuß,
durch helles, frohes Leben,
einsam und ohne Gruß.

Ach, daß die Luft so ruhig!
Ach, daß die Welt so licht!
Als noch die Stürme tobten,
war ich so elend nicht.

Die Post

Von der Straße her ein Posthorn
klingt.
Was hat es, daß es so hoch
aufspringt, mein Herz?

Die Post bringt keinen Brief für dich.
Was drängst du denn so wunderbar,
mein Herz?

Nun ja, die Post kömmt aus der
Stadt,
wo ich ein liebes Liebchen hatt',
mein Herz!

Willst wohl einmal hinüberseh'n
und fragen, wie es dort mag geh'n,
mein Herz?

Der greise Kopf

Der Reif hatt' einen weißen Schein
mir übers Haar gestreuet;
da glaubt' ich schon ein Greis zu sein
Und hab' mich sehr gefreuet.

Loneliness

As a dark cloud
drifts through clear skies,
when a faint breeze blows
in the fir-tops;

Thus I go on my way
with weary steps, through
bright, joyful life,
alone, greeted by no one.

Alas, that the air is so calm!
Alas, that the world is so bright!
When storms were still raging
I was not so wretched.

The Post

A posthorn sounds from the road.
Why is it that you leap so high,
my heart?

The post brings no letter for you.
Why, then, do you surge so
strangely, my heart?

But yes, the post comes from the
town
where I once had a beloved
sweetheart, my heart!

Do you want to peep out
and ask how things are there,
my heart?

The Grey Head

The frost has sprinkled a white sheen
upon my hair:
I thought I was already an old man,
and I rejoiced.

Doch bald ist er hinweggetaut,
hab' wieder schwarze Haare,
daß mir's vor meiner Jugend graut –
wie weit noch bis zur Bahre!

Vom Abendrot zum Morgenlicht
ward mancher Kopf zum Greise.
Wer glaubt's? und meiner ward es
nicht
auf dieser ganzen Reise!

Die Krähe
Eine Krähe war mit mir
Aus der Stadt gezogen,
Ist bis heute für und für
Um mein Haupt geflogen.

Krähe, wunderliches Tier,
Willst mich nicht verlassen?
Meinst wohl, bald als Beute hier
Meinen Leib zu fassen?

Nun, es wird nicht weit mehr geh'n
An dem Wanderstabe.
Krähe, laß mich endlich seh'n,
Treue bis zum Grabe!

Letzte Hoffnung

Hie und da ist an den Bäumen
manches bunte Blatt zu seh'n,
und ich bleibe vor den Bäumen
oftmals in Gedanken steh'n.

Schaue nach dem einen Blatte,
hänge meine Hoffnung dran;
spielt der Wind mit meinem Blatte,
zittr' ich, was ich zittern kann.

Ach, und fällt das Blatt zu Boden,
fällt mit ihm die Hoffnung ab;
fall' ich selber mit zu Boden,
wein' auf meiner Hoffnung Grab.

But soon it melted away;
once again I have black hair,
so that I shudder at my youth.
How far it is still to the grave!

Between sunset and the light of
morning
many a head has turned grey.
Who will believe it? Mine has not
done so
throughout this whole journey.

The Crow

A crow has come with me
from the town,
and to this day
has been flying ceaselessly about
my head.

Crow, you strange creature,
will you not leave me?
Do you intend soon
to seize my body as prey?

Well, I do not have much further to
walk with my staff.
Crow, let me at last see
faithfulness unto the grave.

Last Hope

Here and there on the trees
many a coloured leaf can still be seen.
I often stand, lost in thought,
before those trees.

I look at one such leaf
and hang my hopes upon it;
if the wind plays with my leaf
I tremble to the depths of my being.

Ah, and if the leaf falls to the ground
my hopes fall with it;
I, too, fall to the ground
and weep on the grave of my hopes.

Im Dorfe

Es bellen die Hunde, es rascheln die
Ketten;
es schlafen die Menschen in ihren
Betten,
träumen sich manches, was sie nicht
haben,
tun sich im Guten und Argen
erlaben:

Und morgen früh ist alles zerflossen.
Je nun, sie haben ihr Teil genossen
und hoffen, was sie noch übrig
ließen,
doch wieder zu finden auf ihren
Kissen.

Bellt mich nur fort, ihr wachen
Hunde,
laßt mich nicht ruh'n in der
Schlummerstunde!
Ich bin zu Ende mit allen Träumen –
was will ich unter den Schläfern
säumen?

Der stürmische Morgen

Wie hat der Sturm zerrissen
des Himmels graues Kleid!
Die Wolkenfetzen flattern
umher im matten Streit.
Und rote Feuerflammen
zieh'n zwischen ihnen hin;
Das nenn' ich einen Morgen
so recht nach meinem Sinn!
Mein Herz sieht an dem Himmel
gemalt sein eignes Bild –
es ist nichts als der Winter,
der Winter, kalt und wild!

In the Village

Dogs bark, chains rattle;
people sleep in their beds,
dreaming of many a thing they do
not possess,
consoling themselves with the good
and the bad;

And tomorrow morning all will have
vanished.
Well, they have enjoyed their share,
and hope to find on their pillows
what they still have left to savour.

Drive me away with your barking,
watchful dogs;
allow me no rest in this hour of
sleep!
I am finished with all dreams.
Why should I linger among
slumberers?

The Stormy Morning

How the storm has torn apart
the grey mantle of the sky!
Tattered clouds fly about
in weary conflict.
And red flames
dart between them.
This is what I call
a morning after my own heart.
My heart sees its own image
painted in the sky.
It is nothing but winter –
winter, cold and savage.

Täuschung

Ein Licht tanzt freundlich vor mir her,
ich folg' ihm nach die Kreuz und
Quer;
ich folg' ihm gern und seh's ihm an,
daß es verlockt den Wandersmann.
Ach! wer wie ich so elend ist,
gibt gern sich hin der bunten List,
die hinter Eis und Nacht und Graus
ihm weist ein helles, warmes Haus.
und eine liebe Seele drin –
nur Täuschung ist für mich Gewinn!

Der Wegweiser

Was vermeid' ich denn die Wege,
wo die ander'n Wand'rer gehn,
suche mir versteckte Stege
durch verschneite Felsenhöhn?

Habe ja doch nichts begangen,
daß ich Menschen sollte scheu'n,
welch ein törichtes Verlangen
treibt mich in die Wüstenein'?

Weiser stehen auf den Strassen,
weisen auf die Städte zu,
und ich wand're sonder Maßen
ohne Ruh' und suche Ruh'.

Einen Weiser seh' ich stehen
unverrückt vor meinem Blick;
eine Straße muß ich gehen,
die noch keiner ging zurück.

Das Wirtshaus

Auf einen Totenacker
hat mich mein Weg gebracht;
Allhier will ich einkehren,
hab' ich bei mir gedacht.

Ihr grünen Totenkränze
könnt wohl die Zeichen sein,
die müde Wand'rer laden
ins kühle Wirtshaus ein.

Illusion

A light dances cheerfully before me,
I follow it this way and that;
I follow it gladly, knowing
that it lures the wanderer.
Ah, a man as wretched as I
gladly yields to the beguiling gleam
that reveals to him, beyond ice, night
and terror,
a bright, warm house,
and a beloved soul within.
Even mere delusion is a boon to me!

The Signpost

Why do I avoid the roads
that other travellers take,
and seek hidden paths
over the rocky, snow-clad heights?

Yet I have done no wrong,
that I should shun mankind.
What foolish yearning
drives me into the wilderness?

Signposts stand on the roads,
pointing towards the towns;
and I wander on, relentlessly,
restless, and yet seeking rest.

I see a signpost standing
immovable before my eyes;
I must travel a road from which no
man has ever returned.

The Inn

My journey has brought me
to a graveyard.
Here, I thought to myself,
I will rest for the night.

Green funeral wreaths,
you must be the signs
inviting tired travellers
into the cool inn.

Sind denn in diesem Hause
die Kammern all' besetzt?
Bin matt zum Niedersinken,
bin tödlich schwer verletzt.

O unbarmherzige Schenke,
doch weisest du mich ab?
Nun weiter denn, nur weiter,
mein treuer Wanderstab!

Mut!

Fliegt der Schnee mir ins Gesicht,
schüttl' ich ihn herunter.
Wenn mein Herz im Busen spricht,
sing' ich hell und munter.

Höre nicht, was es mir sagt,
habe keine Ohren;
fühle nicht, was es mir klagt,
Klagen ist für Toren.

Lustig in die Welt hinein
gegen Wind und Wetter!
Will kein Gott auf Erden sein,
sind wir selber Götter!

Die Nebensonnen

Drei Sonnen sah ich am Himmel
steh'n,
hab' lang und fest sie angesehen;
und sie auch standen da so stier,
als könnten sie nicht weg von mir.
Ach, meine Sonnen seid ihr nicht!

Schaut Andren doch ins Angesicht!
Ja, neulich hatt' ich auch wohl drei;
nun sind hinab die besten zwei.
Ging nur die dritt' erst hinterdrein!
Im Dunkeln wird mir wohler sein.

Are all the rooms
in this house taken, then?
I am weary to the point of collapse,
I am fatally wounded.

Pitiless tavern,
do you nonetheless turn me away?
On, then, press onwards,
my trusty staff!

Courage!

When the snow flies in my face
I shake it off.
When my heart speaks in my breast
I sing loudly and merrily.

I do not hear what it tells me,
I have no ears;
I do not feel what it laments.
Lamenting is for fools.

Cheerfully out into the world,
against wind and storm!
If there is no God on earth,
then we ourselves are gods!

The Mock Suns

I saw three suns in the sky;
I gazed at them long and intently.
And they, too, stood there so fixedly,
as if unwilling to leave me.
Alas, you are not my suns!

Gaze into other people's faces!
Yes, not long ago I, too, had three
suns;
now the two best have set.
If only the third would follow,
I should feel happier in the dark.

Der Leiermann

Drüben hinterm Dorfe
steht ein Leiermann
und mit starren Fingern
dreht er, was er kann.
Barfuß auf dem Eise
wankt er hin und her
und sein kleiner Teller
bleibt ihm immer leer.

Keiner mag ihn hören,
keiner sieht ihn an,
und die Hunde knurren
um den alten Mann.

Und er läßt es gehen
alles, wie es will,
dreht und seine Leier
steht ihm nimmer still.

Wunderlicher Alter,
soll ich mit dir geh'n?
Willst zu meinen Liedern
deine Leier dreh'n?

Willhelm Müller

The Hurdy Gurdy Man

There, beyond the village,
stands a hurdy-gurdy player;
with numb fingers
he plays as best he can.
Barefoot on the ice
he totters to and fro,
and his little plate
remains forever empty.

No one wants to listen,
no one looks at him,
and the dogs growl
around the old man.

And he lets everything go on
as it will;
he plays, and his Hurdy Gurdy
never stops.

Strange old man,
shall I go with you?
Will you turn your Hurdy Gurdy
to my songs?

Translation. Richard Wigmore



Friday 19th August 2pm

Spring

Beethoven		Violin sonata no 5 in F-major op 24 ('Spring')
Schumann		Piano trio no 2 in D-major op 80



Beethoven - Violin sonata no 5 in F-major op 24 ('Spring')

Allegro

Adagio molto espressivo

Scherzo: Allegro molto

Rondo: Allegro ma non troppo

Schumann - Piano trio no 2 in D-major op 80

Sehr lebhaft

Mit innigem Ausdruck - Lebhaft

In mässiger Bewegung

Nicht zu rasch

Beethoven's Sonata in F, op 24 was the first of his sonatas for violin and piano to be billed as a 'Violin Sonata,' rather than a piano sonata with violin accompaniment. It was composed between 1800 and 1801, by which time Beethoven had already composed four violin sonatas, two cello sonatas, his first eleven published piano sonatas, his first symphony and three piano concertos. By number this may not be such an extraordinary achievement for a 30-year-old composer (it is certainly nothing on Mozart), but these are all large-scale, progressive works that expanded the forms of earlier Classical period music. He was a young man eager to make his mark on Viennese musical culture, which had for so long been dominated by Haydn and Mozart. At around this time he wrote, "I live entirely in my music, and hardly have I completed one composition than I have already begun another. At my present rate of composing, I often produce three or four works at a time."

For all their ground-breaking qualities, the first four violin sonatas sat slightly uneasily between Haydn's and Mozart's grace and Beethoven's rather more brash, rhetorical early style, and had not been well-received in Viennese musical circles. One reviewer wrote after hearing the first three, published together as op 12, that he felt "like a man who had wandered through an alluring forest and at last emerged tired and worn out." In the Sonata in F, which has earned the posthumous nickname 'Spring Sonata,' Beethoven seems to have redoubled his efforts to impress - but now resorting to charm over shock.

The opening violin melody flits between sustained notes using ornamental flourishes, like a bird hopping between branches. This melliflence is something of a rarity in Beethoven's music: a sweet, sustained melody which unfolds over the course of a musical sentence, rather than a short motif spun out (think of his first piano sonata, or later his fifth symphony). This feels like 'slow music' in spite of the Allegro tempo marking, which is suddenly awakened when the livelier second theme arrives: exciting rising chords in the piano, two springtime fanfares and six staccato falling crotchets. This motif is then thoroughly developed alongside fragments of the opening melody, the two of them taking unexpected harmonic turns as they are woven together.

The Adagio molto espressivo places a contemplative melody in B-flat major over undulating arpeggiations, first in the piano with gentle violin interjections, and then alternating between the two instruments with increasingly ornate variations and bold reharmonisation. The extremely brief Scherzo is capricious, its nervy rhythmic games and exciting rising figures contrasting with the poise and elegance of the final movement's Rondo theme. This theme receives variation treatment over the course of the movement, interspersed with wonderfully engaging triplet figuration in the episodes, and gains more and more momentum as it approaches its thrilling conclusion.

Schumann's first two piano trios were composed together in 1847, a pair of highly contrasted works that date from a turbulent time. Robert and Clara Schumann's son Emil had died at the age of 16 months, along with the sudden deaths of both Felix Mendelssohn and his sister Fanny, who were good friends of the couple. Around the same period, Schumann had become increasingly preoccupied with the music of Bach, with many of his works making use of canons (an imitative type of counterpoint, where one voice exactly copies another). Though the D-minor Piano Trio no 1 is a stormy work with little in common with the F-major Piano Trio no 2, both works create a lively, complex dialogue between the instruments throughout.

with particular use of counterpoint in each trio's slow movements, the three voices intertwining beautifully.

The Piano Trio no 2 in F-major begins with an open-hearted, heroic first theme in the strings supported by powerful piano chords. The music bounds towards a surprising, gentle second theme - a quote from Intermezzo, the second song in Schumann's cycle Liederkreis, op 39 - before a central section in which the three players engage in contrapuntal argument. The emotional outpouring of the slow second movement leads to a light, Sicilienne-like dance in the third movement, the three instruments copying one another's sighing melodic phrases in canon. The finale bubbles with excitement whilst seeming to weave a thread through all of the preceding movements, mingling lyricism with contrapuntal vigour.





Saturday 20th August 7pm

Between Worlds

Elgar	Sospiri op 70
Beethoven	Piano trio in D-major op 70 no 1 ('Ghost')*
Elgar	Quintet for piano and string quartet in A-minor op 84

Elgar - Sospiri op 70

Beethoven - Piano trio in D-major op 70 no 1 ('Ghost')

Allegro vivace e con brio

Allegretto

Allegretto ma non troppo

Finale: Allegro

Elgar - Quintet for piano and string quartet in A-minor op 84

Moderato - Allegro

Adagio

Andante - Allegro

Elgar is widely regarded as the first truly 'great' English composer since Henry Purcell, his Enigma Variations, oratorio The Dream of Gerontius, two symphonies, and violin and cello concertos are amongst the most famous works by any British composer. Unlike the generations of English composers he would inspire, including Vaughan Williams, Elgar had no interest in folk music and drew his principal inspiration from European composers. He was also from far humbler origins, born the son of a music-shopkeeper and piano tuner in Worcester. Where many of the next generation of British composers were prodigious talents who earned scholarships to study in London, Elgar was taught by his parents and honed his crafts as a church organist and jobbing freelance violinist.

In 1884 he was part of a scratch orchestra at the Worcester choral festival when Dvořák (who, incidentally, had a similar upbringing to Elgar) came to conduct a performance of his own Stabat Mater on his first British tour, cementing himself as a huge musical celebrity in Britain. This had a big impact on the young Elgar, whose own Enigma Variations are inspired by Dvořák's Symphonic Variations, op 78. Though for many he stands for thoroughbred Englishness today, he considered himself a European composer. Wagner's dense harmonic language is an unacknowledged but important feature of Elgar's music; so were French composers with a lighter palate, such as a Saint-Saëns,

Massenet, Berlioz and Delibes; as well as Handel and Brahms.

Sospiri began as a companion piece to one of Elgar's most charming works for violin and piano, Salut d'Amour. Originally entitled Soupir d'Amour ('Sigh of love'), and dedicated to violinist and leader of the London Symphony Orchestra, WH ('Billy') Reed, Elgar began composing the piece just before the outbreak of the First World War. It soon took on a more serious tone, and Elgar expanded it into a work for string orchestra, harp (or piano) and organ (or harmonium), giving it an Italian title Sospiri ('Sighs'). Hushed chords with rippling harp (or piano) pave the way for an exquisite, sighing melody in the upper strings. The lower strings take over, and the intensity rises before fading to nothing.

Elgar's final burst of creativity before his death in 1934 occurred in 1918-19 and yielded three important chamber works. Whilst recovering from a tonsillitis operation at his country house retreat in West Sussex, escaping the depressing news of war, he completed his String Quartet in E-minor, Violin Sonata in E-minor and Piano Quintet in 1918; his Cello Concerto in E-minor followed in 1919. Despite their smaller forces, these pieces have all the grandeur and sweep of the large scale works on which Elgar had largely built his reputation, reinforced by Elgar's apparent fixation on the dark and serious key of E-minor.

The Piano Quintet in A-minor begins almost sardonically, a sense of dark humour seeming to permeate the string quartet's answers to the 'serioso' opening piano motif. After this introduction (described by Lady Elgar as a "wonderfully weird beginning... reminiscent of sinister trees"), we are launched into a thunderous passage reminiscent of Brahms' Piano Quintet in F-minor. Contrasting thematic ideas and moods slide into view with little warning, and the result is a sprawling, varied movement that keeps the listener constantly engaged, with high drama accompanying each return of the Brahmsian episodes.

The second movement is a sincere outpouring of emotion, beginning with a viola melody and continuing fluidly, with only occasional pausing for short

soliloquising from individual players in the ensemble. Echoes of Brahms' Piano Quintet return in the finale, though there is much else besides: gentle, swaying music provides some light relief, and passionate unison string melodies over swirling piano call to mind the French Romanticism of César Franck, whose own Piano Quintet was another well-known precedent in the genre.

In 1802, on doctor's orders, Beethoven spent six months in the village of Heiligenstadt outside Vienna in a desperate attempt to stay the onset of his fast-encroaching deafness. Whilst there he wrote the Heiligenstadt Testament, a letter to his two brothers (discovered posthumously) in which Beethoven admits and comes to terms with his profound hearing loss and his resultant fear, shame and suffering. It also marked the beginning of Beethoven's so-called 'middle period,' from 1802-1812, in which he composed many of his most famous and most heroic works. The Piano Trio in D, part of his op 70, was composed in 1808 and falls between the Fifth and Sixth Symphonies and the Seventh and Eighth. As with much of the music of his middle period, and like these monumental symphonies, the Trio was far beyond the technical capabilities of most musicians at the time. Compared with the piano-dominated trios of Mozart and Haydn (and indeed his own earlier Piano Trios, op 1) the range of textures and scale is vastly expanded, largely through augmenting the roles played by the violin and 'cello. Even in the intimacy of chamber music, he was reaching for something greater than was currently possible, taking Classical forms to new extremes of power and intensity.

The Piano Trio in D earned its nickname 'The Ghost' long after the composer's death. Carl Czerny, one of Beethoven's most famous piano students, wrote in 1842 that the second movement of the Piano Trio in D reminded him of the ghost of Hamlet's father. He was possibly correct in the Shakespearean and supernatural links (Beethoven was interested in both), but had the wrong play: at the time Beethoven had been discussing an opera of Macbeth with the playwright Heinrich von Collin, and the words 'Macbett' and 'Ende' can be found near sketches for the Largo in Beethoven's notebooks. It is likely that the Largo was related to music intended

for a scene involving the three witches – possibly represented in the ethereal three notes uttered by the strings at the beginning of the movement, before the piano's plaintive response. Slow crescendos, tense chromaticism and abrupt pauses make this movement gripping and sinister, with eerie tremolando effects in the piano adding a sense of mystery.

The scale of this middle movement also creates a sense of fatefulness, dominating a three-movement work in which the two outer movements are significantly shorter. The first movement begins with an energetic unison figure which concludes on a 'wrong' note, in a trick Beethoven notably played in his Symphony no 3, 'Eroica'; the wrong note lays the foundations for a movement full of unexpected twists and relentless momentum. The third movement Presto, however, is altogether much more Haydnesque and in line with his Piano Trio no 1 in E-flat, op 1 no 1, composed so many years earlier. The black and white changes of mood are perfectly balanced, providing Classical humour whilst the virtuosic scales and arpeggios of the piano create breathless excitement.



Monday 22nd August 7pm



The Yorkshire Wolds by Catriona Stewart

Songlines

Sam Lee and friends

This special and rather unusual concert curated by folk singer Sam Lee and his wonderful band, will take the listener on a profound journey through indigenous British and Irish folk songs, which Sam will introduce and describe as part of the evening as it unfolds.

These folktales chart the ancient stories of the landscape and of the people who have lived within, upon and around the land. These are stories that tell of our ancient relationship with Nature and Nature's ancient relationship with us, going deep into the memory of our

James Keay - piano

The extraordinarily versatile pianist James Keay studied composition at Cambridge and has since forged an eclectic career as a collaborative musician, musical director and composer. More recently, James honed his craft alongside Sam Lee with whom he co-wrote an album during one cold winter, holed up in a smuggler's cottage on the Kent coast.

www.jameskeay.com

Joshua Green - percussion

Joshua, originally from Newcastle, is a percussionist and singer who collaborates with a range of pop, folk and alternative artists. His distinctive sound and feel are built from an innate sensitivity to sonic storytelling and the influence of music and rhythms from around the world. Joshua has toured and recorded with Sam Lee for many years now, on a number of his albums.

ancestors who have kept the unbroken oral traditions of our folk heritage alive.

The songs you will hear tonight are those which Sam has collected and interpreted from meeting with the English, Welsh, Irish and Scottish gypsy travellers, the last communities to keep our folk traditions persisting up until today. This set is inspired by those songs found in the field which speaks to a place of connection to our lineages, communities and ways of life which are still fighting for survival today.

Sam brings with him his friends and collaborators, and their short biographies are set out below:

Misha Mullov-Abbado - double-bass

A recent BBC New Generation Artist. Misha is one of his generation's most dazzling virtuoso bassists and an award-winning composer, writing music for jazz ensembles as well as classical soloists and ensembles. He has performed in a variety of eminent venues including Ronnie Scott's and the Royal Albert Hall. Misha is also a versatile and prominent recording artist.

www.mishamullovabbado.com

Jo O'Keefe - violin

Jo moves between violin, piano, guitar and accordion, experimenting with folk forms from different cultures, whilst collaborating with a wide range of musicians such as Midge Ure, the folk duo India Electric Co. and, of course, Sam Lee. Upon his recent CD release, the Telegraph described Jo as 'bursting with invention and full of surprises.'

Tuesday 23rd August 7pm

Towards the flame

Adès	Darknesse Visible
Prokofiev	Sonata for violin and piano in F-minor op 80
Scriabin	Vers la flamme*
Dowland	Flow my Tears
	If my complaints could passions move (lute)
Britten	Lachrymae





Adès - Darknesse Visible

Prokofiev - Sonata for violin and piano in F-minor op 80

Andante assai

Allegro brusco

Andante

Allegrissimo - Andante assai, come prima

Scriabin - Vers la flamme

Dowland - Flow My Tears

Dowland - If My Complaints Could Passions Move

Britten - Lachrymae

John Dowland's early life is something of a mystery, though evidence suggest he had Irish origins. The particular sense of romance around John Dowland comes from the melancholic style of the music and subject-matter of his poetry. The great Elizabethan poet Richard Barnfield referred to Dowland by name in his sonnets and wrote that his "heavenly touch upon the lute doth ravish human sense". Dowland's most famous song, 'Flow my Tears' is a fine example of the bittersweet sadness that made him and his music so alluring.

This concert weaves in some of Dowland's songs, one strikingly as a reinterpretation for solo piano work by British composer Thomas Adès: taking Dowland's 'In Darkness Let Me Dwell' of 1610 as his starting point, the melodies are scattered to the highest and lowest registers of the piano, slowed down and distorted as though viewing a reflection in a shattered mirror.

A brilliant Russian piano and composition virtuoso, Prokofiev had sought his fortunes in the US whilst Revolution boiled over in Russia and war gripped Europe - joining many other emigres such as Rachmaninov. Unlucky coincidences meant his American career did not go as planned, and instead of returning home a failure he settled in Paris, remaining there until he moved permanently to the

Soviet Union in 1936. Within a year of his return, the Great Terror was unleashed by Stalin, with millions of citizens arrested or worse. Prokofiev's output was widely played and loved at the time, as it is now, including his symphonies, piano and instrumental sonatas, numerous ballets (such as Romeo and Juliet), five piano concertos, two violin concerts and much else besides. However even for him, the return to the Soviet Union was complicated; state support for the composer wavered, and he suffered humiliating denouncements. In a cruel irony, he died on the same day as his nemesis, Joseph Stalin, in 1953.

A work for which Prokofiev was awarded the prestigious Stalin Prize in 1947, the Violin Sonata in F-minor is one of his darkest. Published as his Violin Sonata no 1, this masterpiece was actually completed two years after the sunny D-major Violin Sonata no 2 (a reworking of his Flute Sonata), though it was begun before the Second World War, in 1938.

Despite the state accolades he received, Prokofiev was keenly aware of the death and fear all around him; many of his close associates were arrested and shot. The composer described a passage of scales that appears at the end of both the first and fourth movements as like "wind passing through a graveyard." and when the two musicians who premiered it, the formidable violinist David Oistrakh and pianist Lev Oborin, suggested that the piano writing was a little too loud for the violin at times, Prokofiev replied that "It should sound in such a way that people should jump in their seat, and people will say ... Is he out of his mind?". The state of mistrust and confusion experienced by so many was reflected in an early draft of the first movement, which alternated between 3/4 and 4/4 time.

The sonata begins with ominous low piano octaves and a sinister, trilling, low violin; the instruments remain in their earthier registers for much of the movement, with the violin increasingly giving the impression of trying to break free of the shackles of the dissonant piano accompaniment. When the central F-minor theme finally arrives, thunderous piano crashes rain down upon the violin. The wind

rustling in the graveyard at the end seems like a relief. The second movement is like a scherzo played by two malfunctioning pieces of heavy machinery, whilst the third features a softly rippling current of piano figurations beneath an elegant, dream-like violin melody. The finale is the lightest of the four, balletic and lithe, with folk rhythms, until the morbid themes of the first movement return to close the piece.

Scriabin is one of the most radical and eccentric figures amongst late-nineteenth century pianist-composers. A piano virtuoso in the Lisztian tradition, his early music was modelled closely on Chopin, adopting Polish genres such as the Mazurka. However, through his association with the 'mystical symbolist' movement of theosophy, which combined Christianity with South Asian transcendentalism, Scriabin would develop an ever more exotic and idiosyncratic musical language. His final masterwork *Mysterium*, which he never completed, was intended to be performed at the foot of the Himalayas and cause the destruction of the universe, following which mankind would then exist on the astral plane, liberated from our physical characteristics. He developed a six-note 'mystic chord' and then his own system of atonality, independent of Schoenberg. He composed late-Romantic tone poems such as the *Poem of Ecstasy* that are so wild that they make those of Richard Strauss seem almost Classical by comparison. Scriabin was a synaesthetic (experiencing sounds as colour) and in the kaleidoscopic harmony of his later works we have a sense of the unbridled, hedonistic joy in sound that almost foreshadows the music of fellow synaesthetic Oliver Messiaen.

Yet at the centre of all this: the piano. Paradoxically, a composer with visions as grand as Scriabin favoured the piano miniature as a vehicle for some of his most daring harmonic experiments. *Vers la flamme*, op 72 composed in 1914, was intended to be Scriabin's eleventh piano sonata, but financial pressures forced him to publish it early. It is rooted in Scriabin's conviction that the world would ultimately be consumed in fire, a process of both annihilation and rebirth. Scriabin said to Sabaneev, "look here,

how everything blossoms little by little ... from clouds to blinding light". A right-hand melody of absolutely essential simplicity, formed of pairs of semitones, is underpinned by harmony which is absolutely uninhibited, growing and rising with a succession of violent tremolos in an unbroken line to the dazzling top registers of the piano.

Benjamin Britten was the most significant British composer of the twentieth century and composed prolifically in all genres. By the time he was fourteen and beginning his studies with Frank Bridge, he had written 500 pieces of highly accomplished juvenilia. His music can be seen as the modernist counterweight to the English pastoral school of composition and although Britten drew heavily on the folk music and texts which inspired these composers, there is a cosmopolitanism and fresh originality in Britten's language which places him closer to the European modernism of Igor Stravinsky than to his British contemporaries.

However, Britten shared another common interest with composers like Vaughan Williams, in the music of the English Renaissance and Baroque, with Purcell a particular favourite. His viola and piano work *Lachrymae* was composed in 1950 for violist William Primrose, and is based on the second of the two Dowland songs 'If My Complaints could Passions Move' (which here will segue into Britten's dark masterpiece). The main melody from this song is quoted in the bass of the piano in the slow introduction, leading to a series of contrasting episodes - the sixth of which quotes Dowland's most famous song, 'Flow my Tears,' again introduced earlier on lute. From this emerges the original Dowland melody and harmony from 'If My Complaints...'; so we are left with the impression of having examined Dowland closely, from every angle, as though it were a painting, and then stepping back to appreciate the composition in its entirety.





Wednesday 24th August 2pm

Incandescence

Schubert | String quintet in C D956

Photo: Jamie Walton

Schubert – String quintet in C D956

Allegro ma non troppo

Adagio

Scherzo

Allegretto

Schubert's Quintet in C is a statement of melancholic yet serene resignation, composed just two months before Schubert's death in November 1828. He sent the manuscript to the publisher Heinrich Albert Probst, who replied asking for some more songs and short piano works – which, as discussed previously, was the type of music for which Schubert was primarily famous at the time. Despite Schubert's wishes, the Quintet was not published until 1853, twenty-five years after its composition and the end of the composer's life, with its premiere having taken place three years earlier in the Musikverein in Vienna.

Along with his last three piano sonatas, D958, D959 and D960, the Quintet demonstrates musical thought on an ambitious scale, reaching profound depths whilst creating a musical narrative so engaging on a moment-by-moment basis that one is almost unaware of the large-scale trajectory of the piece. Beethoven's Quintet in C, op 29 and especially Mozart's Quintet in C, K515, existed as models for Schubert, but whereas these works add a second viola part to the conventional string quartet, Schubert adds an extra cello.

The first movement begins with magical C-major chords, high in the range of the ensemble, creating a bright and almost supernatural colour. These chords repeatedly dissolve into discord before yielding to melodic flourishes. A 'pedal' note (a note which remains the same whilst the harmony above or below it changes) is a striking feature of this movement. In the introduction it is a source of tension; as the movement gains in momentum, the relentless sustained Gs provide a sense of restraint which makes the propulsive development of the music all the more exciting. However, the vigour of the opening section dissipates into a sublimely beautiful theme in thirds, successive pairs of instruments duetting in a rich cantilena. This is underpinned by a new 'pedal' note, played by the lower

cello part in pizzicato; it gives us a sense of a smooth forward journey, of calm and contentment, and takes the urgency out of the music. Even when the second violin adds a busy semiquaver accompaniment to the texture, we do not feel hurried and are happy to let the music take us where it will. After an agitated beginning, Schubert seems to be at ease with the finality of his journey; even the occasional return of the tense opening music in the central development section cannot dampen his spirits.

The Adagio second movement possesses an extraordinary, noble simplicity. The pulse is marked out by cello, a choir of angels in the centre of the texture providing sustained harmony which changes only every two bars in this very slow tempo, and the first violin offers a fragmented, delicate melody high above. A tempestuous section in F-sharp minor erupts out of nowhere, storm clouds darkening previously clear skies. Triplets in the cello propel the music forward whilst a searing melody wails above. It takes a long diminuendo to return to the opening section's music, our experience of which is much changed by what has preceded it, and which is now decorated with far more unsettled figuration in the violin.

The C-major Scherzo is full of rustic vigour, drone-like open fifths evoking a musette and the main theme echoing a horn call. If in the first movement's second theme we were being drawn gently along, we are now at a full gallop and the hunt is underway. The music comes to a complete, emphatic halt before the Trio middle section, which changes from a manic triple time to a spacious duple time. Unison melody answered by plagal 'Amen' cadences suggests a moment of reflection and prayer before we resume the frantic chase of the opening Scherzo material.

Like the first movement, the Finale has a harmonic tension created by pedal bass notes, creating an almost uncomfortable stasis beneath forward-moving music. However, here there is a decidedly Hungarian flavour, with off-beats and drones contrasting with the second theme's Viennese refinement and Schwung lyricism. These two worlds collide over harmonic pedal points, until a breathless coda drives the movement to a finish – characteristic late-Schubert trills and a bold downwards semitone slide making the conclusion less emphatic but more joyful than any other composer would have dared.



Thursday 25th August 7pm

Autumn

Schumann	Märchenbilder op 113
Brahms	Clarinet trio in A-minor op 114*
Ligeti	Automne à Varsovie (Etude no 6)
Brahms	Horn trio in E-flat major op 40





Schumann - Märchenbilder op 113

Nicht schnell

Lebhaft

Rasch

Langsam, mit melancholischem Ausdruck

Brahms - Clarinet trio in A-minor op 114

Allegro

Adagio

Andantino grazioso - Trio

Allegro

Ligeti - Automne à Varsovie (Etude no 6)

Brahms - Horn trio in E-flat major op 40

Andante

Scherzo - Allegro

Adagio mesto

Allegro con brio

Schumann was a central figure in German Romanticism, and one of the most unique voices in all of music. He had an obsessive strand to his personality, which some have seen as a forewarning of the mental illness that caused him to spend the last two years of his life in an asylum, after a failed suicide attempt in the Rhine river. Until his thirtieth year he composed only piano music, and was fixated on becoming a piano virtuoso until he injured himself using a device he had built to stretch his fingers. Thereafter he composed in waves of enthusiasm for particular genres: in 1840, possibly overcome with emotion at finally being allowed to marry the young pianist and composer Clara Wieck, he composed almost exclusively songs, writing 138 of them. The following year, he focused on orchestral music, and in 1842 he composed a rich body of chamber works.

Towards the end of his life, Schumann's compositional output dwindled as his bouts of mental illness became more frequent. His close circle, comprising his wife Clara and good friends Brahms and violinist Joseph Joachim, provided him with some creative energy. It was in this

period which Schumann wrote Märchenbilder ('Fairytale'), op 113. At the time there was a huge surge of interest in folklorism and fairytales within Germany, bound up with rising German nationalism. The Brothers Grimm published their collections between 1812-1858, and Schumann does evoke something of their fantastical world; perhaps this make-believe realm also appealed to Schumann in the context of his struggles with depression. Though Schumann offers no clues to the music's meaning, each of the four movements seems to depict different fantastical and contrasting characters.

In 1891 Brahms, having vowed to 'retire' from composing the previous year, travelled to an arts festival in Meiningen, where he witnessed a performance of Weber's Clarinet Concerto no 1, op 73, and Mozart's Clarinet Quintet, K581, by the clarinettist Richard Mühlfeld. Brahms was enchanted by Mühlfeld's beautiful tone quality, and that year composed his Trio for Clarinet, Cello and Piano, op 114.

In all of Brahms' late chamber music, he exhibits a total mastery of form and content whilst reaching the highest expressive realms. He also shows his chosen instruments or ensembles in their best light; it is easy to see that Brahms deeply admired Mühlfeld's clarinet tone, evident in the way he writes for the instrument.

In the Clarinet Trio of 1891, Brahms substitutes the violin in a conventional piano trio for a clarinet, as Beethoven had done with his op 11 trio. However, where Beethoven mostly uses the clarinet in its upper registers, Brahms exploits the full range of the clarinet, down to the low chalumeau notes that blend so well with the cello.

The piece opens with solo cello, and a melody formed of a rising arpeggio and falling scale. After imitative entries in the piano and clarinet that give the introduction a Baroque atmosphere, a tense, military piano theme initiates an explosive first climax. The movement marries this urgent, almost violent music with answering passages of autumnal lyricism, before floating away in a stream of scales.

The sublime warmth of the slow movement gives the clarinet and cello a chance to sing; but there are moments where the glow softens, and a forlorn, sparse dialogue ensues. The effect is of a poignant mingling of nostalgia with regret.

A light, waltzing minuet gives way to an earthy, Germanic middle section that calls to mind some of the beer halls and taverns that Brahms so enjoyed. The finale then returns to the militaristic mood of the first movement's more tense moments, this time alternating between a galloping melody and one that snaps suddenly into fierce semiquavers.

Brahms' Horn Trio is also a work that looks backwards through the composer's life. However, it was written earlier than the Clarinet Trio, shortly after the death of his mother in 1865, and is concerned with Brahms' earlier years. His father had been a professional horn player, and taught Brahms how to play.

The horn also has associations with the pastoral thanks to its traditional use in hunting, and the first movement has a bucolic, open-air quality. Occasionally the clouds seem to darken, with stormy piano octaves momentarily interrupting the otherwise gentle contour of the music. The second movement Scherzo also references the hunting call, with a main theme evoking a fanfare and cantering horses. To match the power of the horn, the piano tends towards the heavier techniques in its armoury, with octaves abounding. The lyrical central section allows all three instruments to sing in harmony, and after the return of the opening hunt theme, a third movement follows in the same cantabile fashion. Marked *mesto* ('sad'), its emotional effect is heightened by the sparse simplicity of its melody; the horn's lack of agility is used as a positive quality and mirrored in the paired-back writing for violin and piano. The hunting calls and galloping piano figuration of the scherzo return in the finale, a thrilling and heroic conclusion to the piece.

All of György Ligeti's family perished in the Holocaust, except for his mother who miraculously survived Auschwitz. Having been born a Romanian,

he emerged from the Second World War under the regime of Communist Hungary. Later, in a mid- and late-twentieth century artistic world dominated by 'isms', Ligeti somehow seemed to be looking down on all these from a distant universe, making such manifesto-based thinking seem petty and childish. Horror must have been a powerful emotion in Ligeti's formative years and his sense of otherworldly outsider-ness, enabling him to approach music from an utterly unique angle, gave him an ability to render incomprehensibly large, cosmic forces in musical form.

Much of Ligeti's music, however, has a beating heart and a visceral, gutsy energy that stems ultimately from the Hungarian folk music that he drew on in his earliest works, working closely with composer, pedagogue and ethnomusicologist Zoltán Kodály. This is true even in some of his latest works, such as his ground-breaking piano études, designed to test the intellect as much as the fingers with their mind-bending rhythmic complexities.

Automne à Varsovie ('Autumn in Warsaw') is the sixth and final study in Ligeti's first book of études, of which he eventually wrote three. Named after the famous contemporary musical festival of Warsaw, it begins with what Ligeti described as a 'lamento motif', a falling sigh of despair; it builds up layers of clashing rhythms, with groups of 3, 4, 5, 6, 7 and 8 notes cascading towards a final crash at the bottom of the keyboard. Ligeti's genius, as with other great composers of piano études like Chopin and Rachmaninov, is turning this technical exercise into a piece of music; in this case, Ligeti subtly calls to mind the piano writing of Czech composer Leoš Janáček, and ripples of Debussy's repeated notes.





Saturday 27th August 2pm

Aurora

Schumann		Piano quintet in E-flat major op 44*
Prokofiev		Overture on Hebrew Themes
Dohnányi		Sextet in C-major op 37

Schumann - Piano quintet in E-flat major op 44

Allegro brillante

In modo d'una marcia. Un poco largamente

Scherzo - Molto vivace

Allegro ma non troppo

Prokofiev - Overture on Hebrew Themes

Dohnányi - Sextet in C-major op 37

Allegro appassionata

Intermezzo - Adagio

Allegro con sentimento

Finale - Allegro vivace, giocoso

Schumann's Piano Quintet was composed nearly simultaneously with the Piano Quartet in 1842, the year in which Schumann became obsessed with composing chamber music for the first time. Both are in E-flat major, both combining strings and piano, but they are entirely different sides of the composer's personality. In terms of Schumann's two literary alter-egos, the Quartet belongs to the introverted Florestan, more gentle and mostly dominated by the piano than the more outgoing Eusebius, with the strings often united in forceful opposition to the piano.

As usual, the pianist for whom the work was intended was his beloved wife, Clara Wieck, but she fell ill at the last moment before a play-through of the work. Mendelssohn, a good friend of the Schumanns, stepped in to sight-read the part flawlessly, even suggesting a few revisions that Schumann took on board before the piece was published. Clara gave the public premiere a month later at the Leipzig Gewandhaus, proclaiming it "splendid, full of vigour and freshness."

There are some musical ciphers in the Piano Quintet: a motif that sinks down a space of a fifth twice, appearing several times, is a reference to the Romance from Clara Wieck's Characteristic Pieces, op 5 - a piece she wrote for Robert Schumann. In the first and second movement, Bach's 'Es ist vollbracht' from his St John Passion (the words of Christ dying on the cross) appears in quotation.

It doesn't take long before Schumann's gift for singing melodic line takes over in the Piano Quintet's first movement, a triumphant, martial motif softening into a yearning tune that is passed around. The tension between these two moods creates a drama that explodes into a stormy middle 'development' section, with the opening motif finally winning out at the end. The slow movement's Schubertian funeral march follows, solemn at first, then turning inwards for a heartfelt lyrical section in the middle of the movement. The Scherzo has a boisterous, excitable character yet with lyrical interludes (such is Schumann's character) and the finale opens in the serious key of C-minor, building towards a fugue in which the first movement's theme reappears, returning to the jubilant home key of E-flat major.

Prokofiev emigrated to the USA in 1918, a few months before the end of the First World War. With the turmoil of the 1917 February and October Revolutions still unfolding in Russia, it seemed to Prokofiev that Russia "had no use for music at the moment." He arrived in San Francisco and was eventually released from questioning by immigration control on 11 August 1918. The way had already been paved by Rachmaninov and others, and there was a great deal of curiosity around Prokofiev, who like Rachmaninov was both a composer and piano virtuoso.

His debut recital in New York was a success and led to offers of further concerts, as well as the promise of his opera *The Love for Three Oranges* being staged in Chicago. When the Chicago Opera Association's Musical Director, Cleofonte Campanini, became ill, however, the opera was postponed and in the meantime Prokofiev's solo piano career had more-or-less dried up through neglect. In 1920, he left for Paris, hoping he would have better luck there.

Whilst in New York, he was approached by a touring Russian Jewish ensemble called the Zimro Ensemble, consisting of a clarinettist, pianist and string quartet. Having left Russia on a tour of East Asia, the group intended to play across America and then on to Palestine, but three of the members decided life in America was too good; Simeon Bellison, the clarinettist (formerly of the Mariinsky Orchestra) would eventually

end up as principal clarinetist in the New York Philharmonic. Bellison asked Prokofiev to write a piece for the sextet, furnishing him with various examples of Jewish folk music (known as Klezmer) as a starting point.

The resulting work, *Overture on Hebrew Themes*, was premiered at New York's Bohemian Club in February 1920 with Prokofiev himself on the piano; further performances were given by the original Zimro Ensemble line-up over the next two years, including two performances at Carnegie Hall. Its first theme is repeated tenaciously by the clarinet, with Prokofiev indicating various expressive inflections that are designed to imitate the performance practice of klezmer musicians; the second, contrasting theme is shared across the ensemble. Moody and evocative, the piece has become a favourite chamber work despite the fact that Prokofiev was dismissive of its simplicity, and the fact that it features a non-standard ensemble of instruments.

Ernö Dohnányi, better known by the German version Ernst von Dohnányi, was one of the preeminent musical figures in Hungary in the early twentieth century, yet he remains an obscure figure today. His reputation was deliberately tarnished in the course of political struggles during the twentieth century, to the extent that he was accused by both communists and fascists as belonging to the other camp. More recent scholarship has sought to clear his name, and justifiably so; Dohnányi personally saved the lives of many Jews during the Second World War and resigned from prestigious posts rather than acquiescing to Nazi race laws. This integrity was a constant feature of Dohnányi's character: earlier in his career he resigned from the Budapest Academy, where he was director, because he refused to fire the composer and pedagogue Zoltán Kodály for his 'leftist' views.

Dohnányi was known as a pianist, conductor and composer in his lifetime. His piano teachers were both favourite students of Liszt, and he would eventually organise the first International Franz Liszt Piano Competition in 1933. He had early success with a debut in Berlin in 1897, aged 20, with tours to London and around the United States shortly afterwards

(he was unusual in that he included some chamber music recitals in his tours, alongside solo recitals and concertos).

Meanwhile his early published compositions had earned him the approval of Brahms, who promoted Dohnányi's Piano Quintet in C-minor in Vienna. The stylistic influence of Brahms on Dohnányi's early music was strong, to the extent that Brahms said of this work, "I could not have written it better myself". As Dohnányi developed his own voice, with an increasingly Hungarian accent, Brahms nevertheless remained an inspiration in the impeccable compositional technique and formal organisation of Dohnányi's music, which never fully embraced folk music in the way his compatriots Bartók and Kodály did.

During the 1930s, Dohnányi simultaneously held the positions of conductor of the Budapest Philharmonic Orchestra, musical director of Hungarian radio and director general of the Franz Liszt Academy of Music. Understandably, his composition output dwindled, and he worked slowly on a few pieces over several years. One of these was the Sextet of 1935, for clarinet, horn, violin, viola, cello and piano.

Dohnányi uses the Sextet's unusual combination of instruments to evoke the full range of colours of the symphony orchestra. In the first movement, we are launched headlong into a swirling texture of low cello arpeggios and dark, brooding piano chords, with a broad, sweeping melody passed from the horn to the other instruments. The detailed interplay of musical ideas and the warmth and variety of instrumental colour make this not only engaging but almost intoxicating to the listener. In the second movement, a hazy Intermezzo leads to a twisted, fearsome march. The third movement takes a delicate, smiling theme in the clarinet as the basis for a kaleidoscopic series of variations that seem to take us a long way from where we started. An ominous transition leads to a scampering finale with jaunty Hungarian rhythms and bluesy, Gershwin-like inflections.

Lunchtime Church Concert Coxwold

Monday 15th August 1pm

The Twenty Fifth Hour

Adès	The Four Quarters
Haydn	String quartet in B-flat major op 76 no 4 ('Sunrise')

Adès - The Four Quarters

Nightfalls

Morning Dew

Days

The Twenty-fifth Hour

The Four Quarters (2010), Adès' second string quartet, describes the twenty-four hour-period in which the earth completes its rotation on its own axis - not, conventionally speaking, 'a day', but an expanse of time.

Nightfalls begins with the two violins playing in their high register. Clean, clear and cold, they map out

constellations of twinkling stars. Far below, the viola and cello's earthy groans reveal that we are in fact on the ground, looking up; their weary minor-mode harmonies are heavy and melancholic. Ultimately the harmony's gravitational pull is too much; the starry figures darken and draw nearer, now played by the second violin and viola, while the cello and first violin's groans grow to a roar. With the quartet united in powerful dissonance, it feels as though the heavens have crashed. Nocturnal, organ-like counterpoint slowly climbs until the violins are restored to their original position, high above us.

Morning Dew begins with pizzicato figures in thorny rhythmical counterpoint, each snap of a plucked note like pinpricks of moisture on blades of grass. Joyful vigour emanates from the arrival points when all four instruments land on a chord together, or find themselves dancing to the same tune in perfect unison. When pizzicato turns to arco in the movement's central section the music takes on the liquid, golden quality of morning sunshine.

Within the monotony of the second violin's rhythmic ostinato, Days reflects the rhythm of life, unrelenting and repetitive. Yet this rhythm is articulated across shifting bar lines in the music's notation; for the musicians of the quartet, their perspective on the musical material is constantly changing. Events are marked in the sighing cadences of the other instruments; no day is quite the same. The ostinato grows through all four players, spread over four octaves with each instrument playing three notes simultaneously, before dissolving into feathery, delicate whispers.

In The Twenty-Fifth Hour, the days and hours into which we divide our lives become the units of musical notation, bars and beats. Yet in a twisted rhythmic game, we can no more easily divide twenty-five beats into a manageable rhythm than we can fit an extra hour into our day. The refined beauty of the instrumental sounds conceals an internal struggle in the rhythmical complexity of the music; Adès subdivides the bar into 8+3+8+6. Wisps of harmonics give way to full-throated string sonorities, the cello and viola leaping from chord to chord underneath, its roughness and heaviness giving the music an ancient-sounding quality. The harmony

drives forwards as the violins reach upwards, before, abruptly, they find what they were looking for; the music comes to rest on a hushed D-major chord.

Haydn – String quartet in B-flat major op 76 no 4 ('Sunrise')

Allegro con spirito

Adagio

Menuetto: Allegro

Finale: Allegro ma non troppo - Più allegro - Più presto

Haydn is often appraised in terms of the legacy he left future composers. His popular nicknames, 'Father of the Symphony,' 'Father of the String Quartet,' or simply 'Papa Haydn' all pay respectful tribute to his originality, but implicitly frame him as an older relation to Mozart and Beethoven, both of whom studied with Haydn himself, and both of whom drew heavily on the stylistic and formal innovations Haydn perfected in his vast output. Haydn's 104 symphonies, 68 string quartets, 45-or-so piano trios, around 52 keyboard sonatas, 11 keyboard concertos and 15 masses are staggeringly varied, whilst also converging on a crystalline conception of style.

We perhaps tend to find Haydn's long life, vast output and success within the establishment as rather less poetic than the unhappy or tragically short lives of Mozart, Beethoven, Schubert, and other less fortunate artists. Haydn's life and career was not without its difficulties, including about 8 years as a struggling freelancer from 1749-1757, teaching himself composition from various treatises and taking work where he could get it – including sometimes as a street performer. However, in 1761 he was eventually taken into employment by the Esterházy family, who became his long time benefactors. Their love and appreciation of music (and wealth) gave Haydn the ideal context in which to develop as a composer; he even had access to his own orchestra. Moreover, when the terms of his contract were renegotiated in 1779, Haydn suddenly gained his artistic and commercial independence; his music was his own property, and no longer belonged to his employer. His career exploded,

and he found fame throughout Europe and travelled widely, including repeatedly to London. It is not an exaggeration to say that he was the most famous musician in the world.

His fame rested not just on 'public' works like symphonies, but also intimate chamber music works. The string quartet was characterised as a sophisticated conversation amongst 'amateurs' (a word without pejorative implications in the eighteenth century); for example, Haydn and Mozart played through some of their quartets together. Domestic music making of this kind was a primary form of entertainment, and enthusiasm for published works in 'private' genres such as string quartet, piano trio and piano sonata was sufficient for Haydn to achieve wealth and fame internationally long before he was able to visit the far corners of Europe.

Haydn's set of six quartets published as op 76 are amongst the peaks of the string quartet repertoire – and were the subject of a tense dispute between Haydn's London and Viennese publishers over who would release the pieces first. The fourth in the set is nicknamed 'Sunrise' partly thanks to the rising semitone that Haydn uses to build each of the quartet's four movements, but also the magical dawn of the first movement's sleepy opening. The first violin emerges over sustained chords, its melody pirouetting elegantly like a small bird whilst the other instruments gradually join the dawn chorus. The sudden arrival of faster music is a thrilling shock that we are able to enjoy each time Haydn repeats the introduction and shifts to the contrasting *Allegro*. The second movement *Adagio* that follows is a warm, poignant hymn interspersed with episodes of melodic invention. The brisk *Menuetto* third movement seems to edge close to a *Scherzo*, with playful dialogue between the instruments prioritised over courtly elegance. The contrasting middle section makes use of hearty, rustic-sounding drones to banish any remaining urbanity. The tongue-in-cheek finale contrasts a well-mannered dance with minor key episodes with an Eastern European accent. A scampering coda provides a bravura flourish to round off the piece.



Lunchtime Church Concert
Danby

Sunday 21st August 1pm

Echoes in Air

Solo lute/theorbo - Matthew Wadsworth

Matthew will be introducing the concert programme, instead of written notes.

Giovanni Kapsberger (c1580-c1651)	Toccata Arpeggiata Kapsberger (by Kapsberger) Passacaglia
Michael Oesterle	Rambler Rose (2014)
Alessandro Piccinini (1566 - 1638)	Toccata XIII Partite Variate Sopra La Folia Toccata VI Chiacona in Partita Variate
Laura Snowden	Echoes in Air (written for Matthew Wadsworth, 2018)

Lunchtime Church Concert Egton Bridge

Friday 26th August 1pm

Radiance

Beethoven - String trio in G-major op 9 no 1

Adagio - Allegro con brio

Adagio ma non tanto e cantabile

Scherzo - Allegro

Presto

Mozart - Clarinet quintet in A-major K581

Allegro

Larghetto

Menuetto - Trio 1 & 2

Allegretto con variazioni

For all Beethoven's bravado as a young keyboard virtuoso arriving in Vienna at the age of 22, he was distinctly aware that he had arrived in a city dominated by two master musicians, Mozart (who had died just the year before) and Haydn. Such was his respect for these composers' achievements in every genre they had conquered, Beethoven felt compelled to study their works closely before attempting his own - particularly in the most prestigious genres of instrumental sonatas, string quartets and symphonies. Mozart had composed 10 symphonies by the age of 14 for example, whereas it was not until around 1800, his 30th year, that Beethoven's first works in these three genres were composed and published.

In approaching the string quartet, Beethoven wanted his first attempts to be worthy successors to the 23 by Mozart and the 68 that Haydn would eventually compose by the end of his life. To perfect his technique, he set himself compositional exercises. One particularly demanding way to prepare for writing for four string instruments is to write for three, or indeed for five. Most of the harmony found in Western classical music is based on 'triads,' three notes that sound together to create a particular chord (C-major, D-minor, and so on). When writing for three instruments, each must play a constant role in filling out the harmony or else the composer risks leaving the listener with the sensation that notes are somehow 'missing':

Beethoven | String trio in G-major op 9 no 1
Mozart | Clarinet quintet in A-major K581

added to which, as well as simply fulfilling its role in creating harmony, each of the three part needs to be engaging enough to sustain musical interest during the piece. Writing for five instruments, on the other hand, presents the opposite problem: what to do with the fifth part, when most chords require only three or four different pitches?

Beethoven composed three early string trios and one quintet before embarking on his String Trios op 9 in 1797, completing them the following year. This second set of trios utterly transcends any notion of being student works or practice exercises; full of life, dramatic, and on a grand scale despite the slim instrumental forces available, they are early proof of the brilliant composer that Beethoven was already becoming.

The first of the op 9 trios, in G-major, begins with a slow introduction, noble and grandiose, before a joyful, propulsive Allegro con brio. The pastoral second movement, in the unrelated key of E-major, revels in its daringly slow-moving harmony, like the changing colours of a landscape on a long journey. The third movement is a graceful scherzo with a jaunty middle section that evokes some of the 'Turkish' music of Mozart. The buoyant feeling of the first movement returns in the finale, but this time combined with terrific speed, and with almost non-stop running notes for all three players.

Mozart is frequently hailed as one of the greatest geniuses of all time, whose work amounts to musical perfection. He was an astounding child prodigy who had his first piece, *Andante pour le clavecin*, published when he was five years old. By the age of 10 he was famous throughout Europe, thanks to his father Leopold, who not only educated him but also took him on ambitious concert tours. Despite his renown, he died aged 35 and was buried in an unmarked pauper's grave, leaving his *Requiem*, K626, ominously incomplete. Such talent combined with such tragedy has made him irresistible to dramatists, biographers and gossips ever since. We get nearer to the essence of his appeal, though, through Wye J. Allanbrook's

phrase about the purpose of the artists of the Enlightenment: 'to move the audience through representations of its own humanity'. For many, Mozart gives us a truer reflection of life – with all its nuances, momentary sadnesses and joyful vitality – than any other composer. His *Clarinet Quintet in A*, K581, is an apt example.

Just as many of Mozart's greatest operatic roles were conceived for specific singers Mozart knew personally, we owe the existence of several late works by Mozart featuring the clarinet to a friendship that blossomed between Mozart and the clarinetist Anton Stadler (1753-1812). The *Clarinet Quintet in A*, K581 was composed in 1789, following on from the *Trio for Clarinet, Viola and Piano*, K498. In 1791, shortly before his death, Mozart would complete his *Concerto for Clarinet and Orchestra*, K622 for Stadler.

The two musicians first met in 1781, and it is likely that the introduction of clarinet parts to much of Mozart's orchestral and chamber music in the last ten years of his life was inspired by Anton Stadler and his brother, Johann, also a clarinetist. Friedrich Schink was a contemporary of Mozart who heard Stadler playing Mozart's music, and wrote to Stadler saying:

"My thanks to you, brave virtuoso! I have never heard the like of what you contrived with your instrument. Never should I have thought that a clarinet could be capable of imitating the human voice as it was imitated by you. Indeed, your instrument has so soft and lovely a tone that no one can resist it."

The *Clarinet Quintet* combines three areas in which Mozart was expert, most obviously the string quartet but also the concerto, in the soloistic writing for the clarinet; and opera, in the arioso writing for clarinet and strings alike. The work, however, takes the form of a Classical string quartet, with a substantial Allegro first movement, a sublimely beautiful Larghetto slow movement, a courtly Minuet and Trio and an energetic Allegro set of variations as a finale.

Musicians

It is marvellous to welcome back so many fine artists who have become friends as well as colleagues. Many are familiar faces to us, year upon year - some even take up residency and stay for the entire fortnight! Others are new to the festival, and we are delighted to share in the magic, whilst they bring us their own. Part of the joy for us of course is the freshness through forming new groups, specifically for the festival itself. This collaborative spontaneity is what makes our fortnight so real and exciting.



Katya Apekisheva
piano

Katya made her stage debut in Moscow aged 12 and has performed concertos with many fine orchestras including the LPO and London Symphony Orchestra. An acclaimed recording artist, Katya frequently performs throughout the world as a renowned collaborative chamber musician, most notably the highly successful duo partnership with pianist Charles Owen with whom Katya set up the London Piano Festival eight years ago.

www.katyaapekisheva.com



James Baillieu
piano

James is one of the leading song and chamber pianists of his generation, collaborating with world-class singers such as Lise Davidson, Dame Kiri Te Kanawa and Benjamin Appl with whom he has recorded for Sony Classical and, more recently, Alpha Classics (Winterreise). James is a frequent guest at many of the world's most distinguished centres including Carnegie Hall, Concertgebouw, Metropolitan Opera and Vienna's Musikverein.

www.james-baillieu.com



Benjamin Baker
violin

Born in New Zealand, Benjamin studied in the UK and has developed a reputation as a consummate artist, appearing in festivals throughout Europe, New Zealand, Australia, USA, China and Argentina. His debut CD for Delphian of sonatas by Prokofiev, Copland and Poulenc with pianist Daniel Lehardt was critically acclaimed, which they followed up with a disc of Debussy, Elgar and Janáček recorded at Ayriel Studios, released later this year.

www.benbakerviolin.co.uk



Alison Buchanan
soprano

Praised for her musical versatility and luscious voice, the award winning British-American soprano Alison Buchanan has performed extensively in opera and concert throughout five continents with some of the world's greatest orchestras and artists, including Sir Simon Rattle, Placido Domingo and the late Sir Colin Davis. Alison initially studied in London then Philadelphia, and is now the Artistic Director of the Pegasus Opera Company.



Christian Chamorel
piano

Known for his refined musicianship, Christian has toured throughout the US, Canada, Europe and the Far East. As a soloist and recording artist, his appearances have consistently reaped high critical praise, whilst collaborating with many fine musicians including baritone Benjamin Appl and violinist Rachel Kolly. Christian is the founding member and artistic director of the "Mont Musical," a Lied and chamber music festival in Le-Mont-sur-Lausanne.

www.christian-chamorel.ch



Meghan Cassidy
viola

No stranger to this festival, Meghan has performed as a successful chamber musician all over Europe and the UK, appearing as guest principal viola with many great orchestras such as the London Mozart Players, Royal Scottish National Orchestra and the Royal Liverpool Philharmonic. Meghan was a former member of the Solstice Quartet and curates the successful and growing Marylebone Music Festival, which she founded five years ago.

www.marylebonemusicfestival.com



Scott Dickinson
viola

Born in Glasgow, Scott studied in Manchester, London and Salzburg where he won the Mozarteum competition. He subsequently appeared in many great halls such as Carnegie Hall, Concertgebouw Amsterdam, Vienna's Musikverein and Wigmore Hall, as chamber musician, soloist and principal viola - a post which he has held with the BBC Scottish Symphony Orchestra since 2002. Scott has also performed with the World Orchestra for Peace.



Irène Duval
violin

The critically acclaimed French/Korean violinist Irène has firmly established herself as a compelling and versatile performer, appearing at a number of international festivals and recording for labels such as Harmonia Mundi. In 2021 Irène gave her Wigmore Hall debut and has recently returned from appearances in Norway, Poland and Lucerne. Further highlights also include her debut with the Royal Philharmonic Orchestra.

www.ireneduval.com



Rebecca Gilliver
cello

Principal cellist of the London Symphony Orchestra amongst others, Rebecca has also performed as recitalist in venues such as Carnegie Hall and London's Wigmore Hall. A frequent guest of the Nash Ensemble, Rebecca is a regular participant at IMS Prussia Cove where she fulfils her love of chamber music coaching which she continues at London's Guildhall School of Music and Drama. Rebecca lives in London with her husband and two dogs.



James Gilchrist
tenor

One of this country's most popular and eminent musicians, tenor James Gilchrist in fact began his working life as a doctor, turning to a full-time music career in 1996 having trained as a choral scholar at King's College, Cambridge. The St John and St Matthew Passion feature prominently in his schedule, and he is celebrated as perhaps the finest Evangelist of his generation. James has also released over 40 critically acclaimed CDs.

www.jamesgilchrist.co.uk



Ben Goldscheider
French horn

The young virtuoso Ben Goldscheider has already appeared at a number of major concert venues across Europe, including the Concertgebouw Amsterdam, Musikverein Vienna, the Elbphilharmonie and Koln Philharmonie. He has appeared with the BBC Symphony Orchestra, the BBC Proms (with the CBSO) and the Philharmonia Orchestra with whom he's recorded a disc of Arnold, Schoenberg and Gipsy conducted by Lee Reynolds.

www.bengoldscheider.com



Cristian Grajner de Sa
violin

A graduate from the Royal Academy of Music, the young and aspiring violinist Cristian Grajner de Sa has already appeared in solo and recital capacity throughout Europe at the UK, including appearances at London's Wigmore Hall, Concertgebouw Amsterdam, Mozarteum Salzburg, Salle Paderewski in Lausanne and with the Gulbenkian Orchestra, Lisbon. Cristian has also been regularly broadcast live on BBC Television & Radio 3.

www.cristiangrajnerdesa.com



Joel Hunter
viola

A proud Yorkshireman, Joel is principal viola of the Mahler Chamber Orchestra, working extensively in the UK and Germany where he lives, collaborating with renowned ensembles such as the London Chamber Orchestra and the Gewandhaus Orchestra. Recent recordings include the Korngold Sextet for Chandos and the Mozart Piano Quartets with Leif Ove Andsnes for Sony. Joel was also made an Associate Member of the Royal Academy of Music.



Matthew Hunt
clarinet

One of Britain's leading clarinetists, Matthew is well known for his vocal quality and distinctive sound, appearing as soloist with orchestras such as the Berlin Philharmonic and guest principal with the Concertgebouw, Deutsche Kammerphilharmonie and the Chamber Orchestra of Europe. Matthew was recently appointed Professor of Chamber Music at Folkwang Universität der Künste in Essen.

www.matthewhuntclarinet.com



Jubilee String Quartet

This prize-winning young quartet bring a great sense of cultural identity to the group, drawing upon four different homelands: the Czech Republic, Canada, Spain and England. They've appeared at Wigmore and Conway halls and in 2020 they launched the online Jubilee String Quartet Academy, streamlining and connecting musicians and music-lovers across the globe. Their acclaimed debut recording of Haydn has just been followed up with another.

www.jubileequartet.co.uk



Rachel Kolly
violin

The Swiss virtuoso Rachel Kolly is renowned for her fire, temperament and fine musicianship, touring as soloist with many international orchestras and recording for labels such as Warner Classics. For many years now, Rachel has collaborated with fellow Swiss pianist Christian Chamorel and their discography has been critically acclaimed, for their passionate and refined interpretations. Rachel plays on a magnificent Stradivarius violin made in 1732.

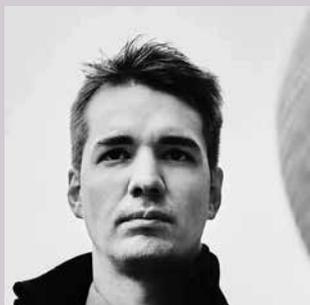
www.rachelkolly.com



Sam Lee
folk singer

Sam Lee plays a unique role in the British music scene as a highly inventive and original singer, folk song interpreter, passionate conservationist, song collector, writer and successful creator of live events. Alongside his organisation, The Nest Collective, Sam has shaken up the music scene breaking boundaries between folk and contemporary music and the assumed places and ways folksong is appreciated. His debut album was nominated for a Mercury Prize.

www.samleesong.co.uk



Daniel Lehardt
piano

Born in Hungary, Daniel studied at the Liszt Academy and then London's Royal Academy of Music. After early success he was invited to record music by Bartók for Decca and has since gone on to perform concertos with the Hallé Orchestra and further appearances at the Barbican and Symphony Hall. As a chamber musician Daniel regularly collaborates with violinist Benjamin Baker with whom he frequently broadcasts and records.

www.daniel-lehardt.com



Alice Neary
cello

Alice's versatility as a musician has led to a hugely varied career, regularly giving recitals and concertos abroad and at home in venues including Wigmore and Bridgewater halls. Chamber music remains key to her musical activities and as well as collaborating with the Nash Ensemble, Alice was a longstanding member of the Gould Piano Trio with whom she made numerous recordings and broadcasts, all to great critical acclaim.



Claire Newton
viola

A keen chamber musician, Claire is a member of the Vuillaume Quartet and has appeared alongside The Nash Ensemble, Brodsky Quartet and the London Sinfonietta. Her orchestral career has also flourished through the RPO, Opera North and the Royal Liverpool Philharmonic. Equally passionate about Music education, Claire has coached at Pro Corda and with the 'In Harmony' Project, which is inspired by Venezuela's El Sistema method.

www.clairenewton.co.uk



Victoria Sayles
violin

Chamber musician, soloist, orchestral leader and a former Director of Music, Victoria enjoys a hugely varied career which has taken her to various continents including Australia and (currently) Scandinavia. A passionate communicator, she also has a Masters Degree in Education. Chamber music remains at the heart of Victoria's artistry and her vivacious, collaborative style has been a welcome fixture at this festival for many years.



Tim Posner
cello

Tim was the first British prize-winner at the International Karl Davidov Competition. Since that early success, he has performed as soloist with orchestras including the NDR Radiophilharmonie, Royal Philharmonic Orchestra and the London Mozart Players. Tim also plays in The Teyber Trio alongside pianist Tim Crawford and violist Timothy Ridout - and from 2023 he will be principal cello of Amsterdam Sinfonietta.

www.timposner.com



Charlotte Scott
violin

Renowned for her generous tone and consummate artistry, Charlotte has built upon a hugely respected reputation as chamber musician, soloist and concertmaster of many renowned orchestras. Her Oculi Ensemble has appeared at LSO St Luke's and the Concertgebouw, releasing their debut recording of Strauss to huge critical acclaim. She lives Sussex with her violist husband Jon, their two children and her precious Stradivarius.

www.charlottescott.uk



Irina Simon-Renes
violin

Born in Bucharest, violinist Irina Simon-Renes has been principal second violin with both the Bavarian Radio Symphony Orchestra and Mahler Chamber Orchestra, and she now serves as principal second violin with the Stuttgart Chamber Orchestra. Since 2010 Irina has also been Artistic Director of the International Chamber Music Festival Wassenaar in The Netherlands and as soloist she has given concerts with the Philharmonie Berlin.



Matthew Wadsworth
lute / theorbo

As well as performing all over the UK and Europe, Matthew frequently records and collaborates as well as commissioning new works for his instrument. Matthew is also a 'sound engineer' for the 'Deux-Elles' record label, which he now owns. His recordings have been widely praised - and in his spare time, Matthew founded the app Good Food Talks, technology which enables people with print reading difficulties to access restaurant menus.

www.matthewwadsworth.com



Anna Tilbrook
piano

Anna Tilbrook is one of the UK's leading pianists. Specialising in chamber music and song, since her debut at the Wigmore Hall in 1999 she has become a regular visitor to all the major concert halls and festivals, working with a huge variety of internationally renowned musicians. Anna has also enjoyed a 25 year performing collaboration with singers Lucy Crowe and James Gilchrist, with whom she has also recorded Schubert's Winterreise.

www.annatilbrook.co.uk



Jamie Walton
cello

Jamie lives on the North York Moors where he fulfils his passion for running festivals, building recording studios and bringing world class musicians to the area. He has recorded 13 concertos with the Philharmonia and the Royal Philharmonic Orchestra as well as much of the main cello repertoire. Jamie has performed as a cellist all over the world but to save on travel, he now brings like-minded artists to North Yorkshire.

www.jamiewalton.com



