

North York Moors Chamber Music Festival



‘Bach and Beyond’
17-29 August 2009

www.nymchambermusicfestival.org

£4.00



Carol Tyler
Quiet Sky Harwood Dale, (2000)

Introduction

Welcome to the first North York Moors Chamber Music Festival. Without your support and attendance this event would not be possible so I'd like to take this opportunity to thank you for coming and therefore being very much part of it.

Back in 2002 I began to give concerts in and around the North York Moors National Park and was struck by the atmosphere not only evident from the environment itself but also within the extraordinary venues. These churches and priories upon this ancient landscape have a sacred presence that lends itself to music profoundly. Soon they clearly became my favourite and most treasured of all concert experiences.

Over the years since then audiences have been building up and the demand for concerts has not only been sustained but has indeed increased. This is credit to the appetite of the locals and beyond who wish to celebrate not just music but where it takes place. This festival is about exactly that; an extension of the concert series that has now put on over forty concerts since that occasion in 2002.

So this celebration is a natural progression and one that I hope continues for many years. Society and general life is perhaps more effective back to its basic principles especially in an ever ambitious and changing world, so the simplicity of this festival very much fits in with that philosophy.

It remains for me to express my sincerest thanks also to those who are supporting this venture and have done so tirelessly, and selflessly, in the past. I hope this festival is a manifestation and culmination of that investment, appreciated sincerely.

As music is a binding of many elements and a common language, enjoy!

Jamie Walton
ARTISTIC DIRECTOR

North York Moors Chamber Music Festival

WEEK ONE

Monday 17th August 7.30pm	Mary’s Church, Lastingham	BACH English Keyboard Suite No.2 in A minor BWV 807 SCHUMANN Piano Quintet in E flat major <i>Interval</i> DVOŘÁK Piano Quintet No.2 in A major
Wednesday 19th August 7.30pm	St Oswald’s Church, Lythe	BACH Partita in D major for solo Violin BWV 1004 HAYDN Divertimento a tre, (Violin, Horn and ’Cello) <i>Interval</i> MOZART Horn Quintet in E flat major K407 MOZART Clarinet Quintet in A major
Friday 21st August 7.30pm	St Hilda’s church, Danby	BACH Suite for Solo ’Cello No.1 in G major BWV 1007 YSAÏE Sonata for solo Violin No.4 in E minor <i>Interval</i> BACH Suite for Solo ’Cello No.2 in D minor RAVEL Duo sonata for Violin and ’Cello
Saturday 22th August 7.30pm	St Mary’s Church, Lastingham	BACH French Keyboard Suite No.5 in G major BEETHOVEN Piano Trio in D major (the ‘Ghost’) <i>Interval</i> MESSIAEN Quartet for the End of Time

Refreshments

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

Parking

The churches in Danby, Lythe and St Hilda’s Priory have large carparking facilities. Those in Lastingham and Castleton have local village parking and in St Hilda’s West Cliff there are local car parks and street parking.

Toilets

St Hilda’s West Cliff and St Hilda’s Priory have their own facilities. The churches in Castleton and Lastingham have village facilities. The churches in Danby and Lythe will have portaloos provided.

WEEK TWO

Monday 24th August 7.30pm	St Hilda’s Priory Chapel Sneaton Castle, Whitby	BACH Organ Chorale Prelude in F-sharp minor BWV 730 MENDELSSOHN Piano Trio No.1 in D minor <i>Interval</i> SCHUBERT ‘Trout’ Quintet in A major
Wednesday 26th August 7.30pm	St Michael & St George’s Church, Castleton	BACH/MOZART Adagio and Fugue in G minor K404a Adagio and Fugue in F major K404a DOHNÁNYI Serenade for String Trio in C major <i>Interval</i> MARTINŮ Duo No.2 in D major for Violin and ’Cello BEETHOVEN String Trio No.3 in C minor
Friday 28th August 7.30pm	St Hilda’s Priory Chapel Sneaton Castle, Whitby	BACH Organ Chorale Prelude in G major BWV 721 FAURÉ Piano Quartet No.1 in C minor <i>Interval</i> SCHUMANN Piano Quartet in E flat major
FINALE Saturday 22th August 7.00pm	St Mary’s Church, Lastingham	BACH Brandenburg Concerto No.3 in G major MENDELSSOHN Octet in E flat major <i>Interval</i> BACH Brandenburg Concerto No.5 in D major

North York Moors Chamber Music Festival

The North York Moors is a national park in North Yorkshire. The moors are one of the largest expanses of heather moorland in the United Kingdom. It covers an area of 1,436 km (554 square miles), and it has a population of about 25,000. The North York Moors became a National Park in 1952, through the National Parks and Access to the Countryside Act of 1949. The North York Moors National Park encompasses two main types of landscape, green areas of pasture land and the purple and brown heather moorland. The two kinds of scenery are the result of differences in the underlying geology and each supports different wildlife communities. There are records of 12,000 archaeological sites and features in the

North York Moors National Park of which 700 are scheduled ancient monuments. Radio carbon dating of pollen grains preserved in the moorland peat provides a record of the actual species of plants that existed at various periods in the past. About 10,000 years ago the cold climate of the ice age ameliorated and temperatures rose above growing point of 5.5°C. Plant life was gradually re-established and animals and humans also returned. Many visitors to the moors are engaged in outdoor pursuits, particularly walking; the parks have a network of rights-of-way almost 2300 km (1400 miles) in length, and most of the areas of open moorland are now open access under the Countryside and Rights of Way Act 2000.



Bach and Beyond

It would be impossible to prove, yet difficult to refute that J.S. Bach is the greatest composer of all time. His musical influence is all pervading and, with the possible exception of the Rococo, there has scarcely been a composer after him who hasn't imbibed his artistic spirit. In the classical period, both Beethoven and Mozart studied his art, and the Bach revival, spear-headed by Mendelssohn (arguably the most important turning point in the history of music) has ensured his permanent position as the father of western classical music.

We wanted to base this first year's Festival around the greatness of J.S. Bach so each concert begins with a work by this extraordinary composer. Although the majority of the programme portrays the Classical and Romantic periods we have also included Twentieth Century works.



Johann Sebastian Bach
1665–1750

Johann Sebastian Bach 1665-1750

English Keyboard Suite No.2 in A minor BWV 807
Prelude
Allemande
Courante
Sarabande
Bourrées I and II
Gigue

The Six English Suites for keyboard are thought to be the earliest set that Bach composed. They were written when Bach was living in Weimar and although originally thought to have been composed between 1718 and 1720, more recent research suggests that the composition was earlier, around 1715. There is no substantial evidence to suggest that these Suites were written for an English nobleman as was initially suspected.

In these English Suites especially, Bach’s affinity with French lute music is demonstrated by his inclusion of a Prelude for every Suite, departing from an earlier tradition of German derivations of the French suite. These outlaid a relatively strict progression of the dance movements (Allemande, Courante, Sarabande and Gigue) and which did not typically feature a Prelude (an example of this is on 22nd August at Lavingham in one of his French Suites). Unlike the Preludes from the French lute or keyboard style, however, Bach’s Preludes in the English Suites are composed in strict meter.

The opening Prelude of English Suite No.2 in A minor displays an almost moto perpetuo constancy which proves to be one of the most complex in the set. The dance movements are more in keeping with the stylistic tradition and in particular the central Sarabande which is an elegant example of this most stately of dances. The bravura in both Bourrées and the culminating lively Gigue ensures a work of deep variety and freshness.

French Keyboard Suite No.5 in G major BWV 816
Allemande
Courante
Sarabande
Gavotte
Bourrée
Loure
Gigue

Bach’s six ‘French Suites’ were composed between 1722 and 1725. The title name French is a later appellation and has nothing to do with Bach but in fact popularized by Bach’s biographer, Forkel, who states that “One usually calls them French Suites because they are written in the French manner.” This is largely inaccurate since they exhibit cosmopolitan influences and actually adhere largely to Italian convention. No.5 is the most popular and frequently performed, perhaps owing to its sunny and harmonious disposition. This is Bach at his most light-hearted.

The opening Allemande is a gentle and melodious, opening the Suite with a pre-echo of Mendelssohn’s Songs Without Words. The Courante is written in the Italian manner (which would actually be a Corrente such as we find in the Partita for solo violin). The movement is almost entirely in double counterpoint, the treble and bass lines playfully competing with one another.

The graceful Sarabande is the longest in all of Bach’s French Suites with forty full measures and is particularly tuneful, subtly chromatic and supplying ample opportunity for extemporized ornamentation. The Gavotte is a movement that many amateur pianists will recognize, for it is often included in anthologies of easy to intermediate piano music (unlike the rest of the Suite!).

As with all Gavottes, this one begins and ends in the middle of a measure and the ensuing Bourrée is characterized by a fluid and rapid bassline. Bach wrote only 3 movements titled “Loure” in his instrumental works; according to Little and Jenne, the Loure is a French court dance, found particularly in the works of Rameau and his contemporaries. The word ‘loure’ also describes a bow-stroke used in the French Baroque. The final Gigue is a vivacious Fugue in which the second half is an ingenious inversion of the first.

Partita for solo Violin in D major BWV 1004
Allemande
Courante
Sarabande
Giga
Ciaccona

In a letter to Clara Schumann, Johannes Brahms wrote the following: “On one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. If I imagined that I could have created, even conceived the piece, I am quite certain that the excess of excitement and earth-shattering experience would have driven me out of my mind.”

This he wrote specifically about the Ciaccona, now considered the pinnacle of the violin repertoire, the crowning glory from the Six Partitas and Sonatas (completed in 1720 during his time in Weimar). They themselves are also considered, like the Six ’Cello Suites, the greatest works written for violin so the significance of the Ciaccona cannot be underestimated. So let’s consider this movement:

The Ciaccona (commonly known as Chaconne in French), the concluding movement of the Partita, lasts some 13 to 15 minutes, surpassing the duration of the previous movements combined. Along with its disproportional relationship to the rest of the Suite, it merits the emphasis given it by musicians and composers alike. The theme, presented in the first four measures in typical Chaconne rhythm with a chord progression based on the repeated bass note pattern D-D-C#-D-B G-A-D, begets the rest of the movement in a series of variations. The overall form is a triptych, the middle section of which is in major mode.

This Ciaccona covers practically every aspect of violin-playing known during Bach’s time and thus it is among the most difficult pieces to play for that instrument. Since Bach’s time, several different transcriptions of the piece have been made for other instruments, particularly for the piano (by Ferruccio Busoni) and for piano/left-hand (by Brahms). At least three transcriptions have been published for organ solo and an arrangement for full orchestra (1930) was famously recorded by Leopold Stokowski.

Suites for solo ’Cello No.1 in G major and No.2 in D minor BWV 1007

Prelude
Allemande
Courante
Sarabande
Menuet 1 & 2
Gigue

Bach is thought to have compiled these Suites for unaccompanied ’cello as a sequel to the Partitas and Sonatas for solo violin written in 1720. This does not imply that the ’cello works were necessarily composed later; indeed some of them might date from his years at Weimar between 1708-17. The ’cello Suites show a further stage of maturation, since chordal playing on the ’cello had to be more limited. We still do not know for whom Bach wrote these works. The name of the Christian Ferdinand Abel, Bach’s associate at the Cöthen court from 1717 to 1723, is frequently mentioned. The earliest source, by Bach’s wife Anna Magdalena, dates from about 1729 and several later manuscripts suggest that the Suites went through further stages of revision.

Bach expands the basis structure of the traditional Baroque Suite, (the dances: Allemande, Courante, Sarabande and Gigue) with a Prelude to open each Suite and a pair of dances in the “new idiom” (Minuet, Bourrée and Gavotte) placed penultimately. One can sense the progression from the comparatively simplistic Suite No.1 in G major towards the intensity and diversity to be found in the later Suites in which the daring and experimental virtuoso writing requires much dexterity and technical expertise from the performer which may explain why they weren’t so often played in his life time.

These Suites are shrouded in mystery and that way they should remain. They are the pinnacle of the ’cello repertoire. A form of worship is seldom questioned or brought down to earthly levels and this is as close as any musician gets to a religious experience!

Brandenburg Concertos

Any discussion on Bach’s Brandenburg Concerti will inevitably lead to esoteric ground – why do they exist? Are they intended as a group? What do they mean? These are questions which still puzzle musicologists today.

The French dedication on the title plate of the first edition explains that the collection of these six Concerti was the fruit of a commission some two years previous from Christian Ludwig, Margrave of Brandenburg. Unlike all of Bach’s other instrumental collections, which are organized to the point of obsession, it is impossible to adequately explain the disparate and wayward variety found in these Concerti – many scholars simply conclude in desperation that this disparity is the single quality that binds them together.

It is however certain that the six Concerti were not originally conceived as a whole, but were an amalgamation of pre-existing Concerti and Sinfonias probably composed for the Court Orchestra at Cöthen. Since Bach is known primarily for his religious works, people tend to look to the Bible to understand the genesis of his music, but this is courtly art, and I believe it more likely that to understand the semiotic content of these works, we need to look to the classics. It’s likely that Bach wished to present a kind of musical variety show, related in intellectual property to the allegorical tournaments, plays, pageants that were used to celebrate important affairs of state. Six Concerti, as this number is a *signum perfectionis* as detailed in Zarlino’s Institutione Harmoniche, and also in the works of Walter, Mathaeus and Lippius. Baroque composers would have been mindful of this hence the tradition of including six works in instrumental collections. Bach was flattering the Margrave as a hero, but also through the use of allegory and symbol, providing an object of contemplation and moral instruction, opening the aesthetic question of the creativity of being a receiver – much enjoyment is to be found in this music with little or no knowledge of its context, but with repeated listening and background reading one enters into a world of endless possibility.

Concerto No.3 in G major BWV 1048

Allegro
Adagio
Allegro

This is scored for three groups of three violins, three violas and three ’cellos. The tuttis are written in three parts, each of which divide (in the first movement) into three. The first movement’s structure is basically ternary, with the main musical idea comprising three notes over a quaver motive moving in thirds! Many, therefore, have viewed this as a meditation on the Trinity, but it seems more likely to me that, since we’re dealing not with Church music but Court music that the concerto was conceived as a musical reflection of the three octaves which, to music theorists and philosophers of the 16th and 17th centuries, represented the nine orders of Angels in the Empyrean Heaven, the nine Spheres of the Ethereal Heaven and the nine regions of the Elemental World.

Corresponding to these were the three major divisions of Man into the intellectual or mental, the vital or spiritual, and the elemental or corporeal – Intellect, Soul and Body. The Angels were also grouped into three hierarchies – Seraphim, Cherubim and Thrones (surrounding God in perpetual adoration); Dominations, Virtues and Powers (governing the stars and the elements); and Princedoms (protecting the kingdoms of the earth), Archangels and Angels (divine messengers). It was also believed that the number three established the spherical harmonies of the Angelic choirs.

It would have been impractical for Bach to write for twenty-seven instruments – nine are apparently symbolic enough, and the three octaves (and the various subdivisions) are represented by violins, violas and ’cellos. The universe was traditionally depicted by means of Apollo’s lyre, so Bach would naturally write for a string ensemble.

Concerto No.5 in D major BWV 1050

Allegro
Affettuoso
Allegro

The unusual physiognomy of this concerto could lead us to believe that Bach was merely writing for random forces dictated by the musicians available, but scratch the surface and we find a different story. It has been suggested by Pieter Dirksen that this work was originally conceived for Bach to perform himself in competition with the French keyboard virtuoso Louis Marchand – this is conjectural but plausible owing to a number of unique features; the un-idiomatically reserved use of the violin (calculated to throw attention onto the harpsichord), the surprising presence of the delicately toned flute in such robust music, the extraordinary and highly virtuosic written out cadenza for harpsichord (doubtlessly modelled on the ‘Dresden Concerti by Vivaldi – a composer Bach admired greatly) and the mixture of French and Italian styles. Moreover, the theme of the slow movement derives from an organ Fugue by Marchand himself (in the event, Marchand is said to have fled, clearly intimidated by Bach’s formidable reputation)! Regarding these features of the fifth Concerto, I’ve been most persuaded by Phillip Picket’s writing, and it’s from him that I’d like to quote:

‘Bach later employed a flute in warlike contexts, once to represent the defeat of enemies, but there it probably symbolised the fife. Then again, a flute appears in another cantata accompanying Gratitude. In another cantata a violin plays the obbligato for Pallas Athena (Minerva), and here I began to understand the significance of the Dresden competition and the various Affekts of the music – each protagonist’s entry more desperate to persuade, more insistant than the last. Bach’s locus topicus for this concerto must have been “The Choice of Hercules”, sometimes known as “Hercules at the Cross-roads” and widely popular in Renaissance and Baroque art. The fact that Bach later wrote a secular cantata on the same subject (Hercules auf dem Scheidewege BWV 213) lends some force to the assumption.’

Therefore, if we avail ourselves of this assumption, Bach casts himself as Hercules about to undergo a test in

the exploration of French and Italian styles – hardly Vice and Virtue, admittedly – the war-like opening ritornello setting a purposeful scene. The entrance of the violin (Minerva – goddess of war – benevolent and civilizing) followed by the flute (the satyr’s pipe – ingratiating and flattering), each trying to persuade Bach/Hercules, sat under his tree to follow the path of either Virtue or Vice. Maybe this serves to explain the deliberately bombastic and somewhat over-inflated harpsichord cadenza, vanity is after all Vice!

Organ Chorale Prelude in F-sharp minor BWV 730

The Choral Prelude occupied Bach throughout his artistic life, the earliest written at about the age of eighteen, while his last creative act, blind and unable to write himself, was to dictate to his son-in-law a Choral Prelude on the melody Wenn wir in Hoechsten Noethen sein. The essence of the Choral Prelude is essentially pictorial – an early form of programme music – decorating a sacred text in very much the same manner as an illuminated manuscript. Therefore, study of these organ works is an extremely useful pursuit for all instrumentalists as it provides, with literary back-up, a guide to the semiotic qualities of Bach’s ornamentation, harmonic language and use of arabesque. Liebster Jesu, wir sind hier is a Prelude on a Hymn by Tobias Clausnitzer (1618-84). The supra (melody) of the hymn was composed by Johan Rudolph Ahle. Bach’s serene treatment is a simple variation of the original hymn.

Chorale Prelude in G major BWV 721

Erbarm’ dich mein, O Herre Gott is a translation of Psalm 51 and was published in the Ehcherridion Oder eyn Handbuchlein in 1524 and also appears with a supra in Johann Walter’s hymn book of the same year. Over subdued repeated chords, the lonely melody floats wistfully over the top.

Joseph Haydn 1732 - 1809

Divertimento a tre in E flat major Hob IV: 5
Moderato assai
Allegro di molto

The Esterházy family is perhaps best known for its association with the celebrated composer Joseph Haydn who served as their Kapellmeister. Haydn was hired by Prince Paul Anton in 1761, and worked for most of his years of service (1762–1790) under his successor Nikolaus. During the following reign, that of Prince Anton (1790–1794), the Esterházy family mostly did without the services of musicians, and Haydn, retained on a nominal appointment, spent most of this time in trips to England. Finally, during the reign of Nikolaus II, Haydn performed largely ceremonial duties, principally consisting of composing an annual mass for the name day of the Prince’s wife (and Haydn’s friend), Princess Maria Josepha Hermenegild (1768–1845). The aging Haydn continued to perform this annual service until his health failed in 1802. If we consider Haydn in connection with the French horn we probably first think of his famous symphony, nicknamed the Hornsignal. The Esterházy family had enjoyed the services of series of fine horn players even before they attracted Haydn to the court in 1761. On 9th April 1763 the two horn section of Johannes Knoblauch and Thaddäus Steinmüller was joined by Carl Franz, a virtuoso who was renowned for his four-octave range and for whom Haydn probably wrote the brilliant Divertimento a tre’ for Horn, Violin and ’Cello. Within this work Haydn demands nothing less than technical magicianship from his horn player.

Wolfgang Amadeus Mozart 1756 - 1791

Horn Quintet in E flat major, K407
Allegro
Andante
Rondo. Allegro

Part of Mozart’s early fascination with the horn was due to the very nature of the instrument itself. A relative newcomer to the symphony orchestra, the horn had made its first appearance with the English orchestra in Handel’s score for the Water Music in 1717 and only as recently as 1759 had the Concert Spirituel in Paris made two horns part of the permanent personnel of the opera orchestra. Mozart knew only the natural or valveless horn, which employed a collection of crooks (rings of tubing of assorted lengths) in combination with the traditional use of varied lip pressures to alter the instrument’s natural harmonic series of tones. Given these limitations, it is no surprise that Mozart’s works for solo horn were composed almost exclusively for one particular player, Mozart’s life-long friend and Salzburg compatriot, Ignaz Leitmgeb. It’s clear that the relationship between Mozart and Leitmgeb was an important one, producing some of the finest works available in all of the horn literature. One of these works is this Horn Quintet (K407), composed toward the end of 1782 in Vienna. Mozart was entering a period of great success and productivity, and perhaps the happiest time in his life. He was becoming settled in Vienna, establishing himself as a composer and a teacher, enjoying the first years of marriage to Constanze Weber. The Quintet is the work of a composer delighting in the art of composition. Each of the three movements is a paragon of balance and tonal beauty with the added pleasure of classic Mozartian humour. Many have placed the Quintet alongside the concertos and with good reason; throughout, the horn proudly displays its brilliance against what is most often, with the exception of the second movement, accompaniment in the strings. The declamatory octave-leap motive which opens the work permeates the Allegro movement, providing moments

of jocular play in which the strings mimic and attempt to confuse the unsuspecting hornist. Interestingly, Mozart chose a string arrangement that includes two violas instead of the traditional double violins. The result is an ensemble sound of greater warmth, complementing the mellifluous tones of the horn. This choice of instrumentation works to great effect in the Andante. Here the horn takes up what Einstein has referred to as “a love duet between the horn and violin.” Again, Mozart outlines the octave motive from the first movement, but in his inimitable fashion, drapes the idea in a cloak of vastly different colors. The Rondo finale brings the work to an appropriately bold and sparkling close, with the horn afforded one last chance to display its virtuosity. Clarinet Quintet in A major, K581
Allegro
Larghetto
Menuetto
Allegretto con Variazioni

The famous Clarinet Quintet was written in 1789 for Mozart’s favourite clarinetist, Anton Stadler. Stadler played on a ‘basset clarinet’ – an instrument that had a special downwards extension, allowing two extra tones below the bottom of the clarinet’s normal range. Quite how Mozart exploited this remains a little speculative, for the earliest text of the work dates from 1802 (published, like the Clarinet Quartet by Johann Anton André). The autograph score, which would presumably solve the riddle, is long since lost. Mozart’s widow, Constanza, believed that Stadler had pawned it (along with the autograph of the Clarinet Concerto, K622) when he ran short of money on a concert tour in Riga in 1794. Interestingly, the instrument Stadler was playing on this tour appears in an illustration on several of his surviving concert programmes and the clarinet played in this evening’s concert is a copy made by Peter van der Poel from this illustration. Needless to say, full advantage is taken of the opportunities to exploit the special low register! The first movement, Allegretto, in sonata form, sets the clarinet somewhat apart from the strings for most of its

course. For example, the opening theme is sounded twice by the strings, answered by an arpeggiated and soloistic cadential phrase from the clarinet. When the clarinet and strings eventually sound the main theme together at the opening of the development section, it is in the remote key of C major, and immediately, the strings latch on to the cadential figure that the clarinet had sounded at the outset, pitting this again rapid-fire semiquaver patterns in the violins and extended quaver arpeggiations from the clarinet covering virtually the whole of its range. Only after all of this developmental activity subsides do the clarinet and the strings finally sound the main theme together in the home key of A major at the start of the recapitulation. This conventional moment of thematic and tonal return is no mere formality here: diverse threads are finally drawn together, giving a purposeful sense of arrival and a shared sense of endeavour from this moment until the end of the movement. The Larghetto’s flowing soloistic lines offer many opportunities for embellishment, though at times the clarinet plays an accompanying role too, notably in the middle section of this episodic ternary form. A less serious tone emerges in the Minuet and its two Trios, the first of which is for strings alone and in the minor mode. In each section, Mozart exploits cross-phrasings to great effect, playfully cutting across the regular three-in-a-bar pulse. Unusually for Mozart’s later chamber music, the Quintet ends with a set of variations. These naturally give opportunities for the clarinet to demonstrate its tonal qualities and agility across the extended range, but the strings are appositely featured too, notably the viola in the ‘minore’ variation 3. Adagio and Fugue in G minor

Adagio and Fugue in F major (after J.S.Bach K404a)

Mozart wrote this to his father Leopold on April 10, 1782: “I go to the house of Baron Van Swieten every Sunday at 10 o’clock and nothing is played there but Handel and Bach. I am making a collection of Bach’s Fugues and also

of Handel’s. I expect you know that the ‘English Bach’ (Henry Purcell) is dead? What a loss to the musical world!”

At Baron Van Swieten’s, the young musicians including Mozart poured over the Bach and Handel manuscripts the Baron had brought back from Berlin, playing them for each other. At the Baron’s suggestion, Mozart transcribed 3 three-voice Fugues from Bach’s ‘Well-Tempered Clavier’, for String Trio. These three-part Preludes and Fugues are known today as K404a. Since the Preludes that accompany each of Bach’s Fugues were not well suited for string instruments, a special String Trio Prelude was composed for each one, generally considered written by Mozart.

Ludwig van Beethoven 1770 – 1827

Piano Trio in D major, Op.71 (the ‘Ghost’)

Allegro vivace e con brio
Largo assai ed espressivo
Presto

Written in 1808, Beethoven’s ‘Ghost’ Trio is arguably his most popular and given its name by Czerny, (Beethoven’s favourite pupil), as the slow movement reminded him of Hamlet’s ghost. It is from Czerny’s book ‘On the Proper Performance of All Beethoven’s Works for the Piano’, the Beethoven ‘Bible’ for pianists, that I’ll quote: “The great difference in the style, spirit, ideas and development, which distinguish the works produced during the second period of Beethoven’s career from those produced during the first, is nowhere more strikingly shown, than when we compare the following Trios (written about ten years later) with the former.

The originality of the thoughts presents a new world to the player, whose conception of these works must be so far different, that he must think more of the total effect, in order to represent each piece as a characteristic picture, in which only one grand idea predominates, without being diverted by episodial thoughts, or cadences.

The character of this central “ghost” Largo, which must be played very slow, is ghastly awful, like an apperition

from the lower world. During it we may not unsuitably think of the first appearance of the Ghost in Hamlet.”

String Trio No.3 in C minor, Op.9

Allegro con spirito
Adagio con espressione
Scherzo, Allegro molto e vivace
Finale, Presto

Around 1796, Beethoven – one of the greatest composers in history – tragically began to lose his hearing. He suffered a severe form of tinnitus, a ‘ringing’ in his ears that made it hard for him to perceive and appreciate music; he also avoided conversation. The cause of Beethoven’s deafness is unknown but the oldest explanation, from the autopsy of the time, is that he had a ‘distended inner ear’ which developed lesions over time.

During this time Beethoven’s first published work not to include the piano was his Op.3 String Trio but if that – a six movement divertimento in E flat after Mozart – proved his mastery of classical form and style then the three Op.9 trios gave an indication of the incredible new directions he was going in, maybe even more than the Op.18 Quartets which came after.

The last of the set – and indeed the last string trio he wrote – is one of the first of many astounding works in C minor (the key of his 5th Symphony and the Pathétique Sonata). The Trio is intense throughout with a tragic and angular opening movement. The Adagio which follows begins with choral music in the major key, but it builds to a large C minor climax before the initial music returns with great ornamentation. After a short, hurried C minor scherzo, the trio ends with a yearning and dark presto Finale.

Franz Schubert 1797 – 1828

‘Trout’ Quintet in A major

Allegro vivace
Andante
Scherzo: Presto
Andantino – Allegretto
Allegro giusto

Possibly Schubert’s most famous work and written when the composer was just 22, the ‘Trout’ Quintet owes its existence to the Hummel D minor Quintet (arranged from his Septet) for the same unusual combination. Had a group of Schubert’s friends not gathered to play the Hummel, the young Schubert would never have penned this, the sunniest of his works. The Quintet’s aquatic name comes from the fact that the fourth movement is a set of variations on his earlier song, Die Forelle.

Although in a conventional sonata form, the first movement has many harmonic quirks; for example, near the opening, the music shifts suddenly from the tonic A major to F major (the tonality of the second movement), the flattened sub-median. Similarly, the development opens with exactly the same abrupt change from E major to C major – a favourite quirk of Schubert’s, that most harmonically experimental of composers, paving the way for those such as Liszt and beyond.

The exquisite Andante comprises two symmetrical sections, each containing three themes. It follows an extremely idiosyncratic tonal structure, unique in music from the period, with ascending chromatic side-steps.

I think it likely that Schubert modelled the Scherzo’s famous variations on the second movement of Hummel’s Septet – thematic material is decorated rather than developed. A hint of originality, and a departure from tradition is to be found in the fifth variation, after the minor variation when instead of returning directly to the tonic major, as we’d expect, it is written in the flat sub-median, B flat major eventually modulating to the home key. Again, Hummel employs a similar device in his work.

The Finale lacks much of the harmonic sophistication of the preceding movements and has led many to say

that it is one movement too long. But what joy to finish the piece with such a garland of flowers and when one considers in hindsight his tragic death within ten years from the birth of this composition and the oppressive and terrifying harmonic language he employed, expressing his profound fate, we must savour these moments of joy and simplicity.

Fantasie in F minor for four hands,

Op. posthumous 103

Allegro molto moderato
Largo
Scherzo. Allegro vivace
Finale. Allegro molto moderato

Like many of his masterpieces Schubert composed this Fantasie (one of his most important piano works) during the last year of his life in 1828 before his untimely death at age 31. The work was dedicated to Karoline Esterházy, with whom Schubert was in (unrequited) love which goes some way to explaining the profound and yearning quality of this music.

The basic idea of a Fantasie with four connected movements also appears in Schubert’s Wanderer Fantasy and represents a stylistic bridge between the traditional sonata form and the essentially free-form tone poem. The form of this work, with its relatively tight structure, was influential on the work of Franz Lizst who arranged the Wanderer Fantasy as a piano concerto, among other transcriptions he made of Schubert’s music.

Lasting barely a quarter of an hour, it is in one continuous flow of music that breaks into four clear movements. From the very beginning the Allegretto molto moderato is haunting. Over murmuring accompaniment, the higher voice lays out the wistful first theme whose halting rhythms and chirping grace notes have caused many to believe that this theme had its origins in Hungarian folk music. The second subject, based on firm dotted rhythms, is treated at length before the music drives directly into the powerful Largo, which is given an almost baroque luxuriance by its trills and double (and triple) dotting. This in turn moves directly into the Allegro

vivace, a sparkling scherzo that feels like a very fast waltz; its trio section (marked con delicatezza) ripples along happily in D major. The final section (Schubert marks it simply Tempo I) brings back music from the very beginning but quickly the wistful opening melody is jostled aside by a vigorous Fugue derived from the second subject of the opening section. On tremendous chords and contrapuntal complexity the Fantasie drives to its climax, only to fall away to the quiet close.

Felix Mendelssohn 1809 – 1847

Piano Trio No.1 in D minor, Op.49

Molto allegro e agitato

Andante con moto tranquillo

Scherzo

Finale

In his ‘Review of Mendelssohn’s first Piano Trio’, Schumann described his friend as “the Mozart of the Nineteenth Century, the most illuminating of musicians”. Certainly, this music does present a very classical symmetry, but also (perhaps because of the advice of Ferdinand Hiller to revise the original version and give the piano greater prominence) has a Schumannesque romanticism and sweep. It was completed on 23 September, 1839 and published the following year.

The stormy first movement opens with a sonorous and urgent ’cello melody, re-iterated by the violin who answers in continuation of this soaring theme. Much like the violin concerto it is an opening passage of melodic genius and reassures its place at the very top of the repertoire. The following Andante movement is in turn introduced by the piano and the hymn like quality is reminiscent of his Songs Without Words. Mendelssohn defined the Scherzo genre and can almost be said to have invented it – this is one of his most effective and where as the finale is usually a composer’s Achilles heel, this most triumphant and victorious conclusion movement is as much of a masterpiece as the work as a whole. It is deservedly one of the most popular piano trios ever written.

Octet in E flat major, Op.20

Allegro moderato ma con fuoco

Andante

Scherzo

Presto

As though we need reminding that Mendelssohn was one of the most astonishing child geniuses in history, it is still amazing to think that the Octet, Op.20 was penned in 1825 by a sixteen year old prodigy. This is the crowning masterpiece of his juvenile works, and possesses an astounding wealth of musical ideas and an imposing command of compositional procedure. Although the Octet is for an unusual combination of instruments it is not without precedent; the most notable examples being the Double Quartets by Spohr.

Youthful high spirits prevail in the outer movements (such freshness in the opening movement!) with much virtuoso writing in all parts and in particular during the Finale – a rambunctious Fugato – which delights in complicated contrapuntal combinations. In contrast the serene and exquisite slow movement seems to have been modelled on the slow movement of Beethoven’s ‘Hammerclavier’ sonata and surely the finest example of Mendelssohn’s trademark genre (alongside A Midsummer Night’s Dream) is this sensational Scherzo, which according to the young composer’s sister, Fanny, was inspired by the Walpurgisnachtstraum scene from Goethe’s Faust. That the Octet created a new, hybrid genre is best put in the words of Donald Tovey: Octets for strings show signs of clotting into an orchestral style. Spohr hit upon the device of dividing the eight into antiphonal quartets: and his four double quartets are much nearer to the true style of chamber music than his string quartets ... Mendelssohn, in the wonderful Octet that he wrote at the age of 16, does not find Spohr’s simple antiphonal scheme worth the trouble of specially grouping the players when he can use 255 different combinations of the eight without enquiring how they are seated.”

Robert Schumann 1810 – 1856

Piano Quartet in E flat major, Op.47

Sostenuto assai – Allegro ma non troppo

Scherzo: Molto vivace

Andante cantabile

Finale: Vivace

In September of 1840 Schumann married the love of his life, Clara Wieck – one of the most exceptional pianists of her generation. Her presence would have a profound influence on her husband’s music; he himself had intended to be a pianist, but a finger injury prevented it. She was to become his muse, although her spectacular performing career would frequently eclipse his compositional career and this led to a certain storminess in their otherwise happy relationship; in one famous anecdote, following a performance of Schumann’s Piano Quintet, he told her that she had no understanding of the score, and that it should only be played by a man! While Clara was touring Denmark, Schumann clearly felt jealous of her titanic success and drowned his sorrows in “beer and champagne”. This precipitated his, more-or-less, giving up composition, turning instead to the serious study of the Chamber works of Haydn, Mozart and Beethoven. On her return from the north, he took up his pen again with renewed vigor and embarked upon what has become known as his “Chamber Music” year.

This period saw the transition of Chamber music from the private salon to the concert hall and this, no doubt, explains the virtuosity and brilliance of much of this music, and also the growing penchant for larger groups of players.

The influence of the old Viennese masters on Schumann’s piano Quartet is very much in evidence throughout with its emphasis on integrity of form and unity. The slow sustained music, which opens the work, both contains most of the thematic material for the Allegro, and demarcates the different sections.

In the second movement, Schumann nods his head toward his friend, Mendelssohn, that composer of Scherzi par excellence. The Trio sections are more characteristically Schumannesque melding seamlessly with the ‘Midsummer

Night’s Dream’ material. The ‘cellist has to use scordatura, tuning the C-string down a semitone.

The Andante, one of the loveliest movements in Schumann’s oeuvre, opens with a ’cello melody of great poignancy, subsequently exchanged between the instruments. The final three chords introduce the Finale, and also contain the thematic material for this Vivace, which exhibits the unrestrained vigor so often associated with Schumann at his best.

Piano Quintet in E flat major, Op.44

Allegro Brillante

In modo d’una marcia

Un poco largemente

Scherzo: Molto vivace

Allegro ma non troppo

It is easy to understand why Schumann’s Piano Quintet is so incredibly popular; its chivalrous, heroic character, ensure that it is a joy both to play and to listen to. Unbelievably, it was sketched in only five days, beginning September 23, 1842. It was dedicated to his wife, Clara.

At the first performance, Clara, who Schumann had intended to premiere the work, fell ill. She was replaced by the composer’s hero, Mendelssohn, who sight read the work on stage!

The first movement, which strictly obeys the classical Sonata principle, opens with a brilliant fanfare, which contains the thematic germ for the whole piece. This is contrasted with a tender second subject, a heart-felt duet between ’cello and viola.

The tragic second movement – a funeral March in all but name – pays homage to the March from Beethoven’s ‘Eroica’ Symphony. The second episode contains music of ethereal and other-worldly beauty.

With its flame-like octave scales, the unstoppable Scherzo surges breathlessly forward to an attacca into the swaggering Finale. Here Schumann makes more than a couple of backward nods to Bach, employing the whole gamut of Baroque contrapuntal devices.

Antonin Dvořák 1841 - 1904

Piano Quintet No.2 in A major, Op.81
Allegro, ma non tantoDumka: Andante con moto
Scherzo (furiant); molto vivace
Finale: Allegro

Schumann’s Quintet is a clear model for Dvořák’s model of a generation later. It exists through the composer’s attempt to revise and earlier work, the Quintet op. 5 which Dvořák was dissatisfied with.

He wrote it between August 18 and October 8, 1887. The new Quintet amalgamates his own personal expressive style with element of traditional Czech song and dance.

The first movement opens with a languid melody in the ’cello, followed with a fiery interruption from the whole ensemble. The viola introduces the second subject – also lyrical, though rather more animated. The movement sweeps to a conclusion in a most swashbuckling manner. The ‘Dumka’, a rondo from which Dvořák used most famously in his ‘Dumky’ Trio, open with a piano melody of great melancholy. The brighter interludes abound with characteristically Dvořákian cross-rhythms and complex accompaniments.

The ‘Furiant’, an incredibly lively bohemian dance, almost finishes before it starts! It brushes away the elegiac ‘Dumka’ and sets the scene for the delightful Polka of the Finale.

Gabriel Fauré 1845 – 1924

Piano Quartet No.1 in C minor, Op.15
Allegro molto moderato
Scherzo. Allegro vivo
Adagio
Allegro molto

The Chamber music of Fauré is dominated by the piano; only one work, his String Quartet, omits it. The first Piano Quartet in C minor is an early fruition of his artistic maturity, presenting a masterful command of compositional technique and a newfound vigour and drive. The first draft was completed in 1879, to be revised during a holiday in Sainte-Adresse. At this time, Fauré was living through a period of change, most traumatically the end of his engagement to Marianne Viardot and far less so his two visits to Germany where he heard Wagner’s ‘Ring Cycle’. Although mightily impressed by the German’s masterpiece, he remained one of the few composers of his generation to remain aloof of Wagner’s overpowering influence. Although remaining true to the French compositional ideals of clarity, poetry, restraint and poise, this Piano Quartet still sounds refreshingly modern alongside the works of his compatriots. Indeed, it is tantalizing to ponder the fact that it pre-dates Debussy and Ravel’s mature works by some ten and twenty years, respectively.

The First movement pits two contrasting themes against each other, the first thrusting and reminds us of the first Quartets of Debussy and Franck, the second lyrical and cool. This subtle and elusive music, characterized by shimmering textures seems to flow directly into the works of Ravel and Debussy.

Somewhat schizophrenic and delightfully playful, the Scherzo is a combination of Waltz and March, the middle section creating a wonderful ‘upside-down’ effect and the profoundly moving Adagio opens in an elegiac tone, which gradually gains momentum before subsiding into music of pastel colours. The concluding Finale is a magnificent *tour de force* which thrusts, *moto perpetuo*, to a blazing climax.

Eugène Ysaÿe 1858 – 1931

Sonata for solo Violin No.4 in E minor, Op.27
Allemande: Lento maestoso
Sarabande: Quasi lento
Finale: Preso ma non troppo

It is regrettable that the great violinist Eugène Ysaÿe is mostly forgotten today; people acquainted with violin music speak of Wieniawski and Vieuxtemps and their works, yet Ysaÿe is unjustly neglected. Being the student of these two virtuoso violinist-composers, he certainly should be mentioned in the same breath! Ysaÿe had one of the most powerful violin sounds ever known and was regarded as one of the greatest violinists in his day. He garnered respect from everyone, and it is common knowledge that César Franck’s popular Sonata, Chausson’s Poème, the String Quartets of Debussy, d’Indy and Saint-Saëns are all dedicated to him.

Never having studied formal composition, Ysaÿe was still able to produce music of great quality such as the various Poems for violin and orchestra and the Six Sonatas for solo violin. A musical talent who admired ideas of composers from Strauss to Bartók, his compositional style is wholly original despite his influences. It is both extremely modern and violinistic, very unique and which progresses far from his teachers’ idiom.

Inspired by Joseph Szegeti’s Bach recital, he sketched out the entire Solo Violin Sonatas by the next day. The range of style and expression, the ideas presented are amazingly diverse in the series. The First and the Fourth sonata have a definite Neo-baroque element, the Second deals with Ysaÿe’s Dies Irae-theme fixation and also dedicatee Jacques Thibaud’s obsession with the Prelude from Bach’s E major Partita. Such diversity in music written by a performing violinist! Needless to say, as befit works from an outstanding violinist for equally outstanding colleagues, these pieces are also double as Études requiring a monstrous technique to bring off.

Maurice Ravel 1875 – 1937

Duo sonata for Violin and ’Cello
Allegro
Tres vif
Lent
Vif, avec entrain

It is an ultimate challenge for a composer to write for violin /’cello duo – a string quartet without filling or a piano trio with the third member silent throughout. But, paradoxically the richest musical experiences can be gleaned from the most minimal means and this is certainly true of Ravel’s Duo. The composer himself referred to an “economy of means... taken to its extreme limits”, an absence of “harmonies to please the ear” and also “a pronounced reaction in favour of melody”.

Ravel, who is most famous for his rich voluptuous textures, favours here instead a cool neutrality – this isn’t music which necessarily seeks to please, or justify its formalism but a work that demonstrates astonishing originality and pyrotechnical displays of virtuosity that take both instruments to their limits. A feast of the eyes as well as the ears!

Ernst von Dohnányi 1877 – 1960

Serenade for String Trio in C major, Op.10
Marcia
Romance
Scherzo
Tema con variazione
Finale

Dohnányi was known primarily as a virtuoso pianist (his most famous work is his Variations on a Nursery Tune for Piano and Orchestra). He had already successfully toured the US and Europe, and the Serenade was written during a concert tour of London & Vienna in 1902. The Serenade is considered to be Dohnányi’s first mature work and its five movements adhere to the classical serenade tradition of Beethoven and Brahms.

Although Dohnányi championed the contemporay music of his time – Stravinsky, Debussy and Bartók especially – his own compositions follow on from Liszt and Brahms in conception and lyricism, with a distinct Hungarian flavour.

It opens with a spritely March – a short curtain-raiser which also introduces thematic material that runs through the whole piece. The Romance that follows highlights the expressive sonorities of each instrument, an equality that is continued with a fugal Scherzo. His masterful classical counterpoint comes to the fore, not least when the more lyrical second theme is combined with the chromatic fugal subject at the end. Like Mozart and Beethoven, we then have a beautiful set of variations on a theme which first appeared in the opening March. The Finale also sticks to tradition with a boisterous Rondo.

Bohuslav Martinů 1890 – 1959

Duo No.2 in D major for Violin and ’Cello

Allegro
Adagio
Poco Allegro

It is perhaps understandable that a person who was born into the world to the accompaniment of festive bells would have grown up to become a great musician. Such, indeed, was the case of the Czech composer Bohuslav Martinů. Bohuslav’s father was the bell ringer and watchman in the little Bohemian town of Policka. His job was to act as fire watcher for the village and to ring the church bells for prayers and festive occasions. Thus it was that in the small tower room of the church of St. James, where the Martinů’s lived, on the public holiday of 8 December 1890, Bohuslav was born with the sound of church bells ringing joyously all round him.

Written in four days between June 28 and July 1, 1958, the Duo in D major gives no sign that its composer was a dying man with only 13 months to live. Like all of Martinů’s music, the Duo is essentially lyrical with long,

gorgeous melodies that defy gravity as well as the bar line and, like most of Martinů’s music, the Duo has lightly sprung rhythms in its outer movements that draw as much on Renaissance materialists as on modernist composers. But in its central Adagio, Martinů’s melodies seem particularly poignant and his harmonies are especially affecting, almost as if even the resolutely sanguine Martinů was musically acknowledging his own mortality.

Martinů was one of the most prolific composers and at his funeral the eulogist captured his work by saying: “His music is the music of our times, because it expresses profound basic problems; it bears the stamp of individuality, which enables it to ring out among all the rest, and guarantees that he will not be forgotten.”

Olivier Messiaen 1908 – 1992

Quartet for the End of Time

Liturgie de cristal
I *Liturgy of crystal*, for the full quartet.
Vocalise, pour l’Ange qui annonce la fin du Temps
II *Vocalise for the Angel who announces the end of time*, for the full quartet.
Abîme des oiseaux
III *Abyss of birds*, for solo clarinet.
Intermède
IV *Interlude*, for violin, ’cello, and clarinet.
Louange à l’Éternité de Jésus
V *Eulogy to the eternity of Jesus*, for ’cello and piano.
Danse de la fureur, pour les sept trompettes
VI *Dance of fury, for the seven trumpets*, for the full quartet.
Fouillis d’arcs-en-ciel, pour l’Ange qui annonce la fin du Temps
VII *Tangle of rainbows, for the Angel who announces the end of time*, for the full quartet.
Louange à l’Immortalité de Jésus
VIII *Praise to the immortality of Jesus*, for violin and piano.

“And I saw another mighty angel come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire ... and he set his right foot upon the sea, and his left foot on the earth And the angel which I saw stand upon the sea and upon the earth lifted up his hand to heaven, and swore by him that liveth for ever and ever ... that there should be time no longer: But in the days of the voice of the seventh angel, when he shall begin to sound, the mystery of God should be finished”

This is the quotation from the Book of Revelations which prefaces Messiaen’s Quatour pour la Fin de Temps. After being captured by the Germans during World War 2, in transit to a prisoner of war camp, the composer showed fellow prisoner and clarinettist, Henri Akoka sketches for what would become Abîme des oiseaux. Amongst the other prisoners, he later befriended violinist, Jean le Boulaire and ’cellist, Etienne Pasquiere. Through these acquaintances the idea for the Quartet was born.

It was premiered in Stalag VIII-A in Gorlitz, Germany (now Zrzeszec, Poland) to a four hundred-strong audience of prisoners and prison guards. Messiaen later recalled, “Never was I listened to with such rapt attention and comprehension.”

Daniel Grimwood

Biographies

During the past few years a number of musicians who feature in this festival also appeared in the evolving concert series upon the North York Moors. Every one of them was struck by the experience as a whole – the audiences, the sacred buildings, the landscape and general feeling of escape and freedom. As one observed, “how rewarding to be playing music for all the right reasons”; in stressful high profile careers it is easy to forget how glorious a relaxed performance can be, surely the true origin of music making.

When I suggested the idea of a festival to these and other colleagues they immediately reserved the period in their diaries. This spoke volumes to me because it meant that not only that they had clearly cherished their experiences on the moors, they were also motivated to make music for its true nature. Music is nature – therefore how better to express this than within nature itself?

Thus it wasn’t difficult to find the musicians required to make this festival happen. All are fine musicians in their own rights with busy diaries, years of experience and from the highest level of training. Yet we all have one thing in common which is love of music and the binding friendship which manifests through the medium of chamber music, that most noble form of music-making. It is an event based on passion and camaraderie, respect and celebration. When I look across the moors I see and feel music and being able to unite these musical colleagues to portray this is a most satisfying and humbling experience.

Jamie Walton

ARTISTIC DIRECTOR



Marcus Barcham-Stevens Violin

Marcus Barcham-Stevens has broadcast as a soloist on BBC Radio 3 and live in recital on Classic FM. He has performed widely as a chamber musician at Manchester’s Bridgewater Hall, Symphony Hall Birmingham, the London Purcell Room, Wigmore Hall and at the Haydn String Quartet Festival in Esterházy. Marcus has played chamber music with Peter Donohoe, Paul Lewis, Emmanuel Haim and last year with Thomas Adès in music by Adès at Carnegie Hall. He has also guest led in Ensemble Modern (Frankfurt), Musikfabrik (Köln), City of Birmingham Symphony Orchestra (Principal First violin), the Royal Liverpool Philharmonic, the Birmingham Contemporary Music Group and Ensemble Cymru and performed with the King’s Consort, OAE and ensembleF2 in two concerts recently at Wigmore Hall. This summer will see him seated as Principal 2nd violin in ‘Carmen’ for John Eliot Gardiner. Marcus received starred First Class Honours in Music from Cambridge University and the Diploma for Advanced Instrumental Studies from the Guildhall School where he studied with David Takeno. As a composer also, having recently had works premiered at Ely Cathedral, he currently holds the John Ciementi Collard Fellowship in Composition from the Worshipful Company of Musicians. Marcus married Scottish pianist Christina Mairi-Lawrie in Cambridge last August.



Jane Booth Clarinet

Jane Booth has pursued a busy international career as a performer on the early clarinet and chalumeau. She has worked with most of the leading period-instrument orchestras including the Orchestra of the Age of Enlightenment, Orchestre des Champs-Élysées, The Sixteen, Gabrieli Consort, Tafelmusik and Amsterdam Baroque. She is also in demand as a chamber musician and concerto soloist in the UK, North America and Europe in works by Telemann, Fasch, Mozart and Weber (including performances of Mozart’s Clarinet Concerto using a basset clarinet modelled on that of Mozart’s clarinetist, Anton Stadler). Her repertoire stretches from Graupner, Vivaldi and Handel through to Wagner, Mahler and Debussy – all on historically appropriate instruments. Jane is a founder member of ensembleF2, a new, international player-led ensemble which commenced its first season in 2009. They launched at London’s Wigmore Hall this June and members of this new and exciting ensemble are to perform this festival’s second concert in Lythe on August 19th. Jane took up the post of Head of Historical Performance at the Guildhall School of Music and Drama in 2007.



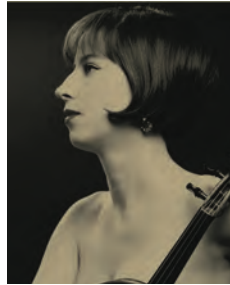
Iona Brown Violin

Iona Brown won a scholarship to study at the Royal Northern College of Music under Christopher Rowland, Lydia Mordkovich and Wen Zhou Li. During her studies she won three major violin prizes and also several awards for chamber music with the Laurel Piano Trio, fostering a passion for chamber music that has since come to fruition. Whilst in Manchester she helped found *Psappha* with whom she appeared live on Radio 3 and in various series nationwide. She was also a member of the Manchester Camerata performing regularly with this Chamber Ensemble and as soloist. Iona joined the Northern Sinfonia in 1995 where she is now a principal first violin. She has featured as soloist, leader and chamber musician with the orchestra over recent years. She also performs regularly with the Da Vince String Quartet and has appeared alongside many eminent musicians most notably Bruno Pasquier, Marco Rizzi and Jean-Bernard Pommier. In 2003 Iona was awarded an Arts Council grant for a sabbatical in Paris where she studied with Jean-Jaques Kanterow. She has also managed to find time to further her freelance career guesting as a principal player with the Scottish Chamber Orchestra and the Hallé Orchestra.



Simon Browne Violin

Simon Browne has been a principal violinist in Northern Sinfonia since 2000 and teaches violin at the University of York. He has performed numerous concerti with the Northern Sinfonia and plays chamber music on both violin and viola, forming Trio Orfeo in 2008. Simon is a regular guest player in many of the top orchestras in the country and has co-led the City of Birmingham Symphony, Royal Liverpool Philharmonic and the BBC Philharmonic as well as working with the Hallé Orchestra, the BBC Symphony Orchestra and the Berlin Philharmonic. He has also collaborated with world renowned jazz, world, folk and pop musicians. A personal highlight was leading a string quartet with legendary Cuban singer Ibrahim Ferrer and the Buena Vista Social Club during their UK tour in 2005. Simon studied at the RNCM where he performed Bartók's Concerto No.1 with the RNCM Symphony Orchestra and Shostakovich's Concerto No.1 with the Manchester University Symphony. He went on to study for two years with Lorand Fenyves at the Royal Conservatory in Toronto, performing in a televised masterclass with Maxim Vengerov in 1998. Simon plays on a Felix Mori-Costa violin dated 1807 and a Neil Kristof Ertz violin made in 2003.



Madeleine Easton Violin

The Australian violinist Madeleine Easton was born in Sydney and studied at the Sydney Conservatorium of Music where she graduated with first class honours, winning the Sydney Conservatorium Concerto Prize. In 2001 she was awarded a place to study at the Royal College of Music with Dr Felix Andrievsky where she graduated with distinction. In demand both on modern and period violin and violas, particularly as soloist and chamber musician, Madeleine has been a guest principal with several major symphony and chamber orchestras in Australia. In July 2006, she was appointed concertmaster of the Hanover Band. As a soloist, Madeleine has performed with many symphony orchestras in Australia and the UK and most recently performed Paganini's 1st violin concerto in Norway and the Mendelssohn and Brahms violin Concertos in London. Last year, Madeleine made the premiere recording of the complete Khandoshkin solo sonatas on a violin of the period and will be recording the complete works for violin and piano by Schubert with Daniel Grimwood, both on SFZ Records. She is a founding member of a new international period instrument chamber ensemble, ensembleF2, which will present a ground-breaking approach to performing the chamber repertoire from the 19th century. They recently made their Wigmore Hall debut to great acclaim.



Mike Gerrard Viola

Mike Gerrard studied viola at Chetham's School of Music under Jacqueline Leonard and subsequently at the Royal Northern College of Music with Patrick Ireland, Nobuko Imai and Eli Goren. On leaving college Mike became Associate Principal Viola of the Netherlands Chamber Orchestra and two years later returned to England where he spent three years teaching at Chetham's School of Music and The Guildhall School of Music. Shortly after he took up the post of Principal viola in the Northern Sinfonia and has held this position for twenty three years. Having been a prizewinner in the prestigious 1980 Lionel Tertis International Viola Competition, Mike has appeared many times as soloist with the Northern Sinfonia under conductors such as Heinrich Schiff, Richard Hickox and Thomas Zehetmair including a recent first broadcast performance of "Farness" by John Casken. He has featured as Guest Principal with many orchestras including the Philharmonia, Royal Liverpool Philharmonic Orchestra, BBC National Orchestra of Wales and the Scottish Chamber Orchestra.



Daniel Grimwood Keyboard

With a repertoire which ranges from Elizabethan Virginal music to composers of the modern day, Grimwood is carving a reputation as one of the most varied and original musicians of his generation. Although primarily a pianist, he is frequently to be found performing on harpsichord, organ, viola or composing at his desk. He is a passionate champion of the early piano and recently performed Liszt's Années de Pèlerinage at the Wigmore Hall on an 1851 Erard to rapturous critical acclaim. His recording of this very repertoire was CD of the week in the Telegraph and editor's choice in Gramophone magazine. He has subsequently enjoyed a solo career, which has taken him across the globe, performing in many of the world's most prestigious venues and festivals. A passionate chamber musician, Grimwood's work has always been closely associated alongside cellist Jamie Walton with whom he has made many recordings. Their highlights include frequent Wigmore Hall, Cadogan Hall and Southbank appearances, a tour of Italy, Estonia, Bavaria and the UK with a recital of Chopin at Symphony Hall, Birmingham. Maestro Lorin Maazel also personally invited them to perform at his Foundation in Virginia. Up and coming record releases include works by Rachmaninov, Schumann, Chopin, Mozart, Ashton and Schubert on various keyboards! www.danielgrimwood.co.uk



Caroline Henbest Viola

Born in England, Caroline Henbest studied at the Yehudi Menuhin School and the Guildhall School of Music with Robert Masters and David Takeno. She moved to Australia in 1993 to take up the position of Principal viola with the Australian Chamber Orchestra. Caroline has performed concertos with this orchestra in the USA, Malaysia, China, Singapore, Spain and the UK as well as featuring on many occasions as soloist in their national subscription series. She has regularly partnered Richard Tognetti in Mozart's Sinfonia Concertante to great acclaim. As principal violist of the ACO for eight years, her presence there has been described as "absolutely critical to the meteoric rise of the orchestra." In 2007 Caroline was a jury member for the 5th Melbourne International Chamber Music Competition. She is a regular participant at chamber music festivals throughout the world and participated in the IMS Prussia Cove 2007 tour, which was awarded the Royal Philharmonic Society chamber music award. Since June 2008 Caroline has been based in London and Sydney. She has performed as Guest Principal Viola with the Philharmonia, Hong kong Philharmonic, City of London Sinfonia, Scottish Chamber Orchestra and Glyndebourne on Tour.



Siân Hicks Double Bass

After reading zoology at the University of Nottingham, Siân went onto complete a postgraduate course at the Royal Northern College of Music under Corin Long. She was awarded the Professional Performance Diploma and established herself as a freelance bassist in great demand. She has performed with most of the country's top orchestras including the BBC Philharmonic, BBC symphony, Philharmonia, Royal Philharmonic, Hallé, Orchestra of Opera North and Royal Liverpool Philharmonic, as well as many chamber ensembles, the Composers ensemble, Kantak and the European Union Chamber Orchestra. With the Manchester Camerata, she premièred the virtuosic 'Rondo for 9' by John Manduel, written to celebrate the life of Ida Carroll, a past figurehead of the double bass. This was made all the more special as she had won the Ida Carroll Award for young bassists several years earlier. Although she enjoys the large scale orchestral works, Siân's primary love is the chamber orchestra repertoire and small chamber ensemble works. Thus, in 2006, she accepted the position of co-principal bass of the Northern Sinfonia at the Sage, Gateshead, where she continues to enjoy a fulfilling and diverse career.



Lucy Jeal **Violin**

Born in London in 1974, Lucy Jeal attended the Purcell School of Music and then finished her studies at the Guildhall School of Music and Drama with David Takeno and Oberlin Conservatory of Music (USA) with Almita Vamos. Lucy is a former winner of the LPO's International 'Young Soloist of the Year' competition. After her performance of the Tchaikovsky violin concerto with the LPO the Financial Times critic wrote, 'No-one who heard Lucy Jeal should be in any doubt that hers is a talent of a rare and precious kind... Wholly personal and utterly captivating.' Since then she has performed as a soloist and recitalist in many of the country's leading venues and has recorded a studio recital for BBC Radio 3 as well as broadcasting on Classic FM. For two years she was on tour with Alfred Brendel in his piano quartet in a worldwide series of chamber concerts to celebrate his 70th birthday. From 2003-6 she was a member of Northern Sinfonia based at the Sage Gateshead. During 2007 she guest led the Brodsky Quartet with concerts in Rotterdam, Bologna and across the UK. In November 2008 Lucy played the Brahms Double concerto, partnered by Alexander Somov on the 'cello, with the Bulgarian Radio Symphony Orchestra which was broadcast live on Bulgarian national radio. Presently based in Strasbourg, she plays with the English and Basel chamber orchestras as well as various chamber ensembles throughout Europe.



Adam Johnson **Piano**

Adam Johnson studied piano with Ka Kit Tam at The Royal Northern College of Music, appearing in masterclasses with Stephen Hough, Joanna MacGregor and Nelson Goerner. He also won a scholarship to study composition with Dr Anthony Gilbert, Simon Holt, and Elena Firsova. The Edward Hecht prize for Composition was awarded to him for his Second String Quartet, after its world premiere at The Montepulciano Chamber Music Festival 1999. He went on to perform Piano Concerto No.1 by Liebermann who described it as "a bravura...terrific performance." Having begun his concerto career aged 15 playing Mozart Piano Concerto No. 15 in Pavlovsk Palace, St. Petersburg conducting from the piano, this led to performances in Istanbul, New York, Northern Spain and Rio de Janeiro. Most recently he appeared Live on Radio 3, performing Magnus Lindberg's Twine, as part of the Prom's Chamber Music Recitals. Adam recently completed a Masters Degree in Conducting at The RNCM and won the Ricordi Operatic Conducting Prize 2007. In the same year he became Assistant Conductor to Ari Benjeman Meyers on the multi-media contemporary theatre work, Il Tempo del Postino as part of the Manchester International Festival. Adam founded his own Northern Lights Symphony Orchestra which recently performed at St John's Smith Square, London.

www.adam-johnson.com



Alison Lambert **Clarinet**

Alison Lambert studied at the Royal Northern College of Music before winning a scholarship to study with Professor Wolfgang Meyer at the Staatliche Hochschule für Musik, Karlsruhe, Germany. Upon completion of her undergraduate studies she went on to hold the position of Principal Bass Clarinet in the Jerusalem Symphony Orchestra, Israel, with whom she toured throughout Europe, also regularly broadcasting live on Israeli television and radio. Alison has performed as a soloist with the Hallé Orchestra, Hillel Orchestra, Jerusalem, Baden-Baden Philharmonic Orchestra and Collegium Musicum, Heidelberg. Most recently she performed the Nielsen Clarinet Concerto in London with the Northern Lights Symphony Orchestra. Radio broadcasts include a live performance as part of the BBC Proms/Radio 3 Chamber Music Series of Magnus Lindberg's Clarinet Quintet and Last Night of the BBC Proms 2008. In addition, Alison recently recorded a selection of solo works by Piazzolla for Boosey and Hawkes. Since returning to England in 2003 she has performed with orchestras such as BBC National Orchestra of Wales, Royal Liverpool Philharmonic Orchestra, City of Birmingham Symphony Orchestra, Orchestra of the Swan and as clarinettist for the RSC, Stratford Upon Avon. Alison has been clarinet tutor at the Royal Welsh College of Music and Drama since September 2003.

www.lambertjohnson.com



Robin Michael **'Cello**

Born in 1976, Robin Michael studied at the the Royal Academy of Music with David Strange, Colin Carr and subsequently with Truls Mørk, Steven Isserlis and Ferenc Rados. Following a critically acclaimed South Bank recital debut in 2003 he has been much in demand as soloist and chamber musician. Recent concert highlights include touring South Africa with both Haydn concertos, complete Bach and Britten suite cycles at Wilton's Hall, London and the Korean première of Harvey's Advaya for 'cello and electronics. Robin is the cellist in the Fidelio trio with whom he has toured Europe, Asia and South Africa. Recent festival appearances include Regello (Italy), Ochrid (Macedonia), Musica Contemporanea (Buenos Aires), Spier (South Africa) and Huddersfield Festival. Robin is principal 'cello of the Orchestra Révolutionnaire et Romantique and regular guest principal of the Scottish Chamber Orchestra, Academy of Ancient Music and Soloists of the Orchestra of the Age of Enlightenment. Recordings include the Cutler Concerto with the BBC Concert Orchestra (NMC records), Hallgrímsson chamber works and Trios by Weir, Osborne and Beamish (Delphian), Ginastera complete 'cello works and Dorothy Ker's solo 'cello works (Lorelt). Robin plays a Vincenzo Panormo 'cello c.1791



Graham Mitchell **Double Bass**

Winner of the 1998 Scottish Bass Trust International Competition, Graham Mitchell was born in Scotland and started playing the double bass at the age of 15. He continued his prize-winning musical studies at the Royal Northern College of Music and the Royal Academy of Music with Duncan McTier where he himself became a Professor of Double Bass; and in 2002 Graham was awarded an Associate of the Royal Academy of Music (ARAM) for outstanding achievement in the music profession. Experienced in both solo and chamber capacity he has performed with the Nash ensemble, Leopold String Trio, the Florestan, Angel and Gould Piano Trios and recorded Schubert's Trout Quintet with the Leopold Trio and pianist Paul Lewis under Hyperion, a subsequent Record of the Week for Classic FM and HMV. He has been a member of the Philharmonia Orchestra since 1998 and has recently been guest principal with the Royal Concertgebouw, Royal BBC NOW, English National Opera, Scottish Chamber Orchestra, London Sinfonietta, Orchestra Ensemble Kanazawa (Japan) and the London Chamber Orchestra. Future projects include performing at the Kungsbacka Festival and Wigmore Hall with the Kungsbacka trio and Lawrence Power as well as recitals in London, the Lake District and the Isle of Wight.



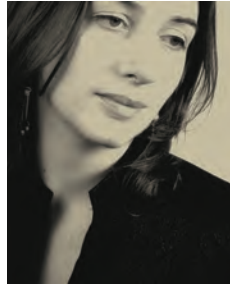
Alison Moncrieff-Kelly **Piano, 'Cello**

Alison Moncrieff-Kelly won a scholarship to the Royal Academy of Music where she studied with Florence Hooton. She was also a piano student of Alexander Kelly. She subsequently won the Sir James Caird Travelling scholarship and the Countess of Munster award, which enabled her to study with Pierre Fournier in Geneva for two years. She made her Southbank debut in the Park Lane Group Young Artists series during this time. Alison has performed and broadcast all over Europe and the UK as soloist and chamber musician, specialising in piano trio repertoire, and in 1998 made her debut in Australia, performing in the Perth International Festival. She has made a number of successful recordings, including the complete piano trios of Hummel, the piano trios of Clara Schumann and Saint-Saëns, the complete 'cello and piano works of Stanford and three discs of solo 'cello repertoire. The second disc of Hummel trios was awarded five stars by the BBC Music Magazine, and the recording of Stanford was praised for its 'understanding and obvious conviction.' Since September 2007 and having taught at both Wells Cathedral School and the RAM, Alison has been the Director of Music at the Blackheath Conservatoire.



Jane Rogers **Viola**

Jane Rogers studied viola at the Royal Academy of Music in London with John White and Stephen Shingles. It was there that she became interested in historical performance practice and commenced studying the baroque viola with Jan Schlaap. This led to her gaining a place in the European Union Baroque Orchester. Whilst at the Academy, Jane started to work with Collegium Musicum 90 (Simon Standage), The Parley of Instruments (Peter Holman), The English Concert (Trevor Pinnock) and The Academy of Ancient Music (Christopher Hogwood). She was a member of the Eroica string quartet for several years and became interested in 19th century bowing techniques and early recordings of the string quartet. Jane is currently principal viola with The Dunedin Consort (John Butt), The Amsterdam Baroque Orchestra (Ton Koopman), The King's Consort (Matthew Halls), The English Baroque Soloists (John Eliot Gardiner) and The European Brandenburg Ensemble (Trevor Pinnock). She also plays modern viola with the Southern Sinfonia and English Touring Opera. Jane teaches the Baroque viola at The Royal Academy of Music, The Guildhall School of Music and Drama and Birmingham Conservatoire. She has appeared on over 200 CD recordings as soloist, chamber musician and orchestral player.



Anneke Scott **Horn**

Anneke Scott is “rapidly emerging as one of the outstanding younger exponents of the natural horn”. Having begun her studies at The Royal Academy of Music, London she was awarded prestigious scholarships to further her study in France and Holland where she concentrated on the various aspects of period horns. Since her graduation from The Royal Academy of Music in 2000 she has been in demand with ensembles in the UK and continental Europe. Currently she is working as principal horn of John Eliot Gardiner's Orchestre Révolutionnaire et Romantique and his English Baroque Soloists as well as Harry Christopher's The Orchestra of the Sixteen and The Avison Ensemble. She has frequently worked as guest principal horn with The Australian Chamber Orchestra, The English Concert, Freiburg Baroque, The Early Opera Company, Concerto Caledonia and The Mahler Chamber Orchestra. An integral element of Anneke Scott's career has been research. During 2005-2006 she undertook research at the University of Birmingham's Centre for Early Music Performance where she currently teaches period horns. In 2007 Anneke was elected an Associate of the Royal Academy of Music, an honour awarded to past students of the Academy who have distinguished themselves in the music profession and made a significant contribution to their field. For more information please visit www.annekescott.com



Alexander Somov **Cello**

Alexander Somov was born in Bulgaria in 1975 and from the age of seven studied at the Sofia Music School, before attending the London Guildhall School of Music and Drama as a pupil of Stefan Popov. In 1998 he won the Guildhall School Gold Medal, an award earlier won by such musicians as the violinist Tasmin Little and cellist Jacqueline Du Pré. Other awards, including success in the Royal Overseas League Competition, marked his early achievements. Appearances as a soloist have included performances of Dvořák's Cello Concerto with the Philharmonia Orchestra at St John's, Smith Square, London and all major Bulgarian orchestras. He has recorded for Polish national television and radio and given first performances of works by contemporary Bulgarian composers on Bulgarian national television and radio. Alexander Somov was appointed Principal Cello with the Northern Sinfonia in September 2000 and made his debut there as a soloist in February 2001, subsequently performing concertos by Schumann, Shostakovich, Haydn, Tchaikovsky, Boccherini and Turnage. Since April 2006 Alexander Somov is the Violoncelle Super Soliste of the Starsbourg Philharmonic Orchestra, where future plans include performances of Strauss' Don Quixote with chief conductor Marc Albrecht.



Jamie Walton **Cello**

Becoming known for his purity of tone and uncompromising musical nature, Jamie Walton is now being compared by critics to some of the great cellists of the past. Jamie has performed in many international festivals and in some of the world's most prestigious concert halls; he was recently the first cellist to perform as soloist at the new recital hall in Melbourne. Broadcast and performing throughout much of Europe, the USA, the UK, Australia and New Zealand, Jamie has just returned from an antipodean tour of recitals and concertos broadcast on national radio and television. Developing a strong rapport in both performance and recording with the Philharmonia Orchestra, he has released concertos by Saint-Saëns (1 & 2), Elgar, Myaskovsky, Britten and Shostakovich on Signum Classics with this orchestra to unanimous international acclaim. Future recordings include the Shostakovich 1st and William Walton concertos; this October sees the release of the Grieg and Rachmaninov sonatas with his duo partner and friend Daniel Grimwood. As a pupil of the late Margaret Moncrieff-Kelly and William Pleeth who both encouraged the virtues of chamber music, these influences have led Jamie down a natural path to found this North York Moors Chamber Music Festival. Jamie plays on a 1712 Guarneri. For more information please visit www.jamiewalton.com



Dan Watts **Flute**

Dan attended Wells Cathedral School and the Aspen Music School before completing his studies at the Royal Northern College of Music. After graduating Dan was appointed Professor of Flute at the National Conservatory of Music in Ramallah, Palestine. He has performed concertos at the Royal Festival Hall, St John's Smith Square and has appeared with the Manchester Camerata, Faros Soloists (Cyprus) and Orquesta di Algarve. He has also appeared with the Royal Shakespeare Company and numerous West End productions including “Phantom of the Opera”, “Mary Poppins” and “Wicked”. Dan has performed Mozart's flute quartets as a guest soloist with the Aubrey String Trio at numerous music festivals around the UK. Dan is one of the founding members of the Metropolitan ensemble, a flute and string ensemble, with which he has performed live on national television. He is also a prominent member of Adam Johnson's Northern Lights Symphony Orchestra and is carving out a reputation for his tasteful musical interpretations and pure sound. Dan is also a early music specialist and regularly performs on historic flutes with some of the leading period instrument orchestras in the UK.

Locations

St Mary's **Lastingham**

The church is undergoing a major reconstruction, not of its fabric but its history. There was a long accepted belief that the site of St Mary's chosen by Cedd between 653 and 655 to build a monastery was, as described by Bede's Ecclesiastical History among steep and remote hills fit only for robbers and wild beasts. Now that is giving way to the realisation that where it stands, on the edge of the fertile area of Ryedale, it was only three miles from an important Roman road and near to the great villa at Hovingham. Bede's further reference to Cedd having to purify the site before he could begin building, seems relevant here. Now that a recent survey carried out by archaeologists from the University of Leeds has found Roman material in the crypt it begins to look as if the shell of an Anglo-Saxon religious building was neatly dropped into the middle of an abandoned Roman Temple. The wider significance of Cedd's church and of its successor, the Benedictine monastery refounded in 1078 by Stephen of Whitby, is being explored in a series of annual lectures sponsored by the Friends of Lastingham Church.

Today the interior of the church is as J.L. Pearson reconstructed it in 1879 when he was inspired to put groin vaulting over the nave and the chancel. It is this that produces the exceptional quality of sound. The rest is plain. Simon Jenkins gives it four stars in his Thousand Best Churches; Sir John Betjeman gave it one word - 'unforgettable'.

St Oswald's **Lythe**

The church of St Oswald dominates the headland above the village of Sandsend. Inland, to the north, west and south lie the vast open spaces of the North York moors but at the church the eye and the mind are drawn to the east, to the sea which forms the Parish boundary on that side, and south, down the steep bank and along the beach to Whitby Abbey founded in 657.

The earliest written record of St Oswald's occurs in 1100 but in 1910, at a major restoration carried out under the auspices of the Vicar, the Reverend the third Marquess of Normanby, (who began his ecclesiastical career as assistant curate here), 37 fragments of carved stone were found built in to the walls of the Norman church. These are Anglo-Danish gravestones from, most likely, a Christian burying ground established following the Viking invasion of the neighbourhood in 867.

Sir Walter Tapper, the architect commissioned in 1910 was a distinguished member of the Arts and Crafts movement, renowned for his attention to detail. The pews, pulpits, rood screens and organ lofts in the many churches he restored were always of the best, and the acoustics were, almost without exception, fine. This is true of St Oswald at Lythe where Tapper created an elegant, calm and airy space in great contrast to the fury of the sea and winds outside.

St Hilda's Danby

This is the church that inspired the cult book, 'Forty Years in a Moorland Parish' by Canon John Atkinson in which he famously described how his first sight of the interior in 1845 was of shocking neglect, dirt, and an almost total absence of worshippers. He believed this was due to its remote position in the middle of the dale, one and a half miles from Danby village. Arriving at a time when the Methodists had the ascendancy over the Anglican church in the area he believed the solution lay in returning among the people. In 1863 he caused an iron church in to be built in Castleton (the Tin Tabernacle) where he held a service once a week.

Yet under Atkinson's regime St Hilda's was no longer neglected; the year after he arrived a new chancel was designed by the architect, William Butterfield. This was only the latest among many alterations since the church was founded. There are possible traces of Danish occupation in the burial ground, and Saxon remains in the church. The tower is 15th century and two of the bells are marked 1698. There was a major restoration in memory of Atkinson in 1903 in the Early English style by Temple Moore. It might have been a muddle yet the impression nowadays is of a most harmonious building, glowing under twenty first century lighting, a sanctuary brought back to life, standing on the promontory below what Pevsner called 'the noble line of the moor'.

St Hilda's West Cliff, Whitby

Big and bold is how Niklaus Pevsner describes this huge church built in two years from 1884. Designed by the Newcastle architect, R.J. Johnson, whom Pevsner salutes for his competence and highmindedness, St Hilda's was conceived on a scale and with features, suitable to the cathedral the Rector of Whitby, Canon George Austen, intended it to be. A southerner by birth, Austen arrived in Whitby in 1875 and stayed 45 years during which his forceful personality made him famous throughout Yorkshire. 'Whitby was his kingdom' it was said, and what more fitting that the five Anglican churches over which he presided, including the endearingly unusual, but not exactly shipshape, Parish Church of St Mary on the East Cliff, should be formed into a new diocese? To that end the new St Hilda's soon acquired a bishop's throne. Austen himself planned and oversaw every detail of the new church including the view across the harbour to the Abbey though this was not achieved without a prolonged struggle with the landowner of the site. West Cliff Fields were open country until George Hudson, the railway king bought them for development. Nowadays the east window of St Hilda's looks soberly down Hudson Street to the River Esk.

Whitby did not become an archdeaconry with a suffragan bishop until 1923. By that time Austen had left to become a Residentiary Canon at York Minster. He died aged 95 in 1934.



St Michael & St George **Castleton**

In 1918 when, the Reverend Sydney Smith took office as the new Vicar, as with many others at the time, his first thought was to erect a memorial to the men of Danby, Castleton and the moors around whose deaths in the Great War were so painfully recent. By 1926 a church, ‘rock faced, broad, and strong’ as Sir John Betjeman puts it, was built of local stone a little to the east of the existing church which was of iron. A large open extent of ground overlooking the road to Danby was given by Viscount Downe and laid to grass and trees.

The architect, described in modern reference books as ‘major but neglected’ was Leslie Moore of the firm Temple Moore and Moore of London. He was son-in-law of the founder. When Temple Moore died in 1920 it fell to Leslie to complete much of the work he left unfinished. Because of this and the similarity of names the younger Moore never received the acclaim that was his due.

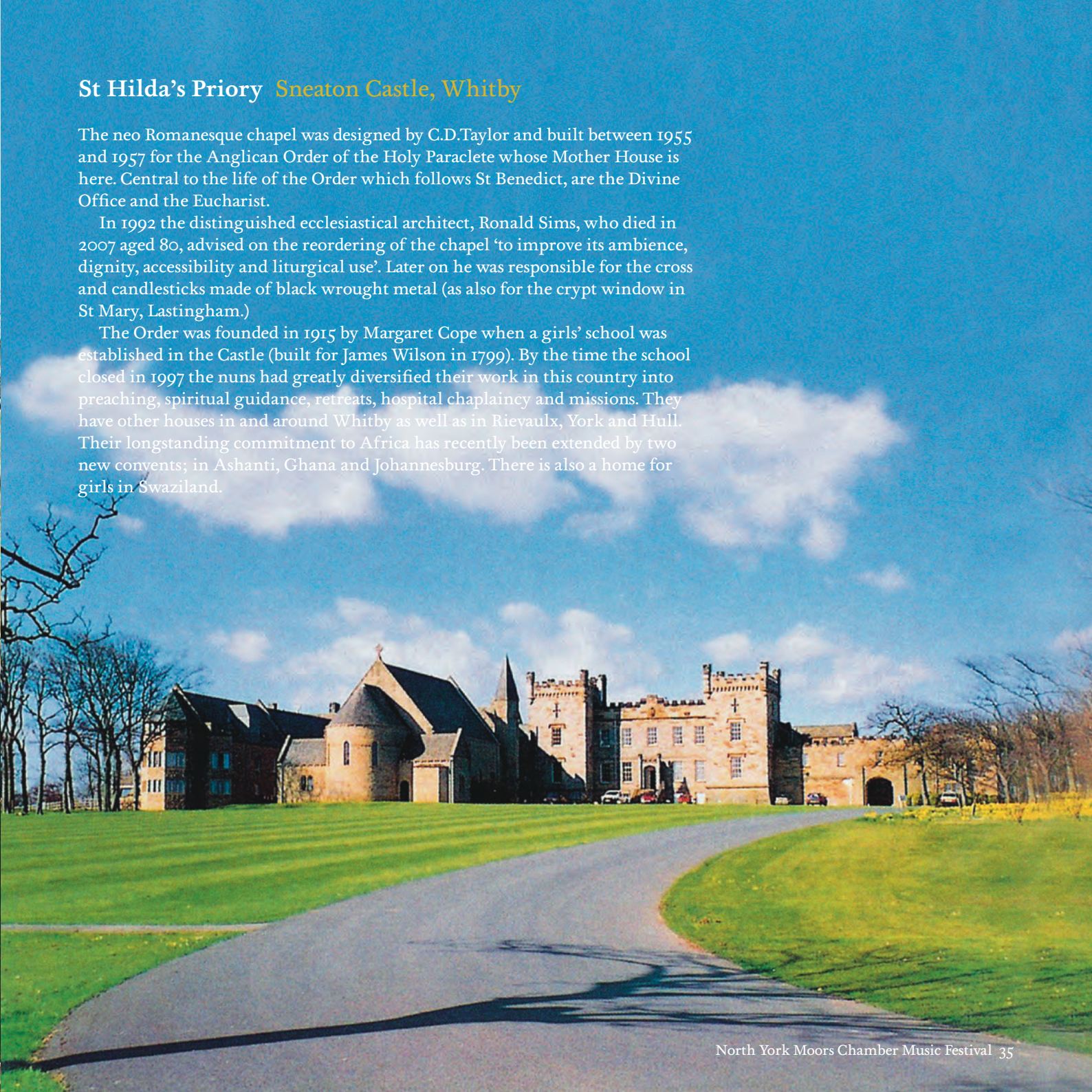
Much of the work in the interior was done by local craftsmen some of whose descendants still live in Castleton. The ‘Mouse’ man, Robert Thompson, carved the rood screen, the pulpit and lectern as well as the pews which, for the comfort they provide, must surely be among the most congregation friendly in existence.

St Hilda’s Priory **Sneaton Castle, Whitby**

The neo Romanesque chapel was designed by C.D.Taylor and built between 1955 and 1957 for the Anglican Order of the Holy Paraclete whose Mother House is here. Central to the life of the Order which follows St Benedict, are the Divine Office and the Eucharist.

In 1992 the distinguished ecclesiastical architect, Ronald Sims, who died in 2007 aged 80, advised on the reordering of the chapel ‘to improve its ambience, dignity, accessibility and liturgical use’. Later on he was responsible for the cross and candlesticks made of black wrought metal (as also for the crypt window in St Mary, Lastingham.)

The Order was founded in 1915 by Margaret Cope when a girls’ school was established in the Castle (built for James Wilson in 1799). By the time the school closed in 1997 the nuns had greatly diversified their work in this country into preaching, spiritual guidance, retreats, hospital chaplaincy and missions. They have other houses in and around Whitby as well as in Rievaulx, York and Hull. Their longstanding commitment to Africa has recently been extended by two new convents; in Ashanti, Ghana and Johannesburg. There is also a home for girls in Swaziland.







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Acknowledgments

A special thanks has to go to all those who have supported the music over the past few years – this festival which could not have happened without the initial green light. The Arts Council and Ryedale District council too for supporting a new venture in its infant year – the back up from local sources is essential not only financially but for what it also represents.

These concerts began in Lasingham Church and this is partly why the festival is launched at this most splendid of churches. Without the support, friendship and generosity of its vicar Alastair Ferguson and his wife Denise, this would not have developed the way it has. Their commitments are much appreciated and I'd like to thank them both.

Rollits Solicitors helped set up the North York Moors Chamber Music Festival as a Charitable Company for which we are truly grateful.

I'd also like to thank the various churchwardens, sisters and other beacons of support for not only allowing us to perform in their beautiful sanctuaries but also for the efforts involved surrounding the concerts themselves.

The Festival team have worked tirelessly to make this event run smoothly, professionally and successfully – so my deep gratitude goes to Janet Hayton, Joel Brookfield, The Tobias Press, Grade Design, Jonathan Cooke, Mike Samuels, Alberto Bona and Daniel Grimwood.

To the artist Carol Tyler who painted the exquisite cover, depicting the moors – thank you for letting us use this work of art for the Festival image. It has been one of my favourite paintings for years.

Thank you to the audience and supporters – we all make this happen together.

Last but certainly not least I would also wish to express my appreciation for the late Margaret Moncrieff-Kelly who was my teacher from the age of 11. She was not only a fine musician herself but encouraged chamber music with zeal. I know that she'd approve of this festival so thoroughly – and therefore how touching and appropriate that her daughter Alison should be part of it.

The moors are evocative and for the imagination it offers an infinite source – so perhaps on this note I'd like to dedicate the festival to the memory of those any of us may have lost.

Jamie Walton
ARTISTIC DIRECTOR



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We welcome support to launch this event for the first time which is why we've set up The North York Moors Chamber Music Festival Trust which is a charitable company. The aim is to generate such interest that it becomes an annual celebration so if you wish to make a donation enclosed is a gift aid form (if you are a UK tax payer) to ensure your donation goes further. Cheques payable to The North York Moors Chamber Music Festival Trust would be most gratefully received; please send to The NYM Chamber Music Festival, The Granary, Appleton-le-Moors, York YO62 6TF. The accounts will be made readily available as part of our annual returns to the Charity Commission.

www.nymchambermusicfestival.org