

# North York Moors Chamber Music Festival

‘Paths to Russia’  
15-27 August 2011

[www.nymchambermusicfestival.org](http://www.nymchambermusicfestival.org)

PATRON SIR MARCUS WORSLEY





# Introduction

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**NORTH YORK MOORS  
CHAMBER MUSIC FESTIVAL**  
SHORTLISTED for a  
ROYAL PHILHARMONIC AWARD 2011

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Welcome to the third North York Moors Chamber Music Festival. It is with great pleasure that we return once again this year. Your support for the interim concerts has also been extraordinary since many of these have been staged during the harsh winter months which, true to the Yorkshire spirit, has not put anyone off whatsoever.

We are honoured to have been shortlisted for a prestigious Royal Philharmonic Society Award after only two years. This nomination has firmly established the Festival and its increasing popularity ensures that we continue to deliver music to those who enjoy it so much – and they are many. So we look forward to and anticipate an annual celebration with a differing theme each year.

The idea for ‘Paths to Russia’ was not, as some may presume, thought up during and inspired by our crushing winter just passed! In hindsight it’s certainly fitting and it gave our resident photographer Frank Harrison the chance to brave the elements and capture our beautiful churches within the landscape of snow, and to depict the theme more authentically. Russia has such a deep history in music and its stirring, spiritual passion will resonate profoundly within the walls of our extraordinary churches and priories. As all music is rooted from and inspired by the great classics, we also hope you will enjoy the selection we feel complements the repertoire chosen.

I would like to express my continuing thanks to all those who are supporting this venture and it gives me such pleasure to see it thriving after all the investment, belief and tireless campaigning. It is also growing yet remaining true to its principles, which is something I feel very strongly about. We’ve hit upon a good formula and the audience has spoken.

My aim is to keep ticket prices low so that we don’t price anyone out, as this is a festival for everyone regardless of background or position. Therefore your support is paramount, however minimal. As we can claim Gift Aid, since this is a charitable organisation, please consider this option to donate for we do want to thrive and continue despite the current arts cuts, which spell disaster for so many activities around the country.

I would also encourage everyone to join the emailing (or simple mailing) list – partly because once I send out an email announcing extra dates, tickets simply evaporate and those not on the email list may miss out on the first opportunity to buy them. This can result in not being able to obtain any at all, as was the case on May 13th earlier this year. The book for adding your email or postal address details will be provided at each concert.

But back to the music – sit back and enjoy!

Jamie Walton  
ARTISTIC DIRECTOR

# Programme

## WEEK ONE

Monday 15 <sup>TH</sup> August 7.00pm	St Hedda's Church, Egton Bridge	<b>BACH</b> Brandenburg Concerto No.4 in G BWV1049 <b>ELGAR</b> Serenade for strings in E minor Op.20 * <b>BACH</b> Concerto in D minor for keyboard BWV1052 <b>TCHAIKOVSKY</b> Serenade for string orchestra in C Op.48
Wednesday 17 <sup>TH</sup> August 7.00pm	St Oswald's Church, Lythe	<b>BOCCHERINI</b> Quintet for guitar and strings No.1 in D minor G4452 <b>BEETHOVEN</b> String quartet in E minor Op.59 (Razumovsky) No.2 * <b>PAGANINI</b> Sonata in E minor Op.3 No.6 <b>TCHAIKOVSKY</b> String quartet No.1 in D Op.11
Friday 19 <sup>TH</sup> August 7.00pm	All Saints' and St Helen's Church, Wykeham	<b>MOZART</b> String quintet in C K515 <b>GLAZUNOV</b> String quintet in A Op.39 * <b>HENSELT</b> <i>Ave Maria</i> in E <sup>†</sup> <b>DVOŘÁK</b> Terzetto in C Op.74 <b>SHOSTAKOVICH</b> String quartet No.8 in C minor Op.110
Saturday 20 <sup>TH</sup> August 7.00pm	St Nicholas' Church, Guisborough	<b>BACH</b> Brandenburg Concerto No.6 in B flat BWV1051 <b>BACH</b> Concerto in C minor for two keyboards BWV1062 * <b>DVOŘÁK</b> Serenade for strings in E Op.22 <b>TCHAIKOVSKY</b> String sextet in D minor 'Souvenir de Florence' Op.70
Sunday 21 <sup>ST</sup> August 3.00pm	St Hilda's Church, Danby	<b>BEETHOVEN</b> String trio in E flat Op.3 <b>TANEYEV</b> String trio in B minor * <b>SCHUBERT</b> String trio in B flat D581 <b>BORODIN</b> String trio in G minor

\* Interval follows

	Car Parking	Toilets	Refreshments
	The churches in Danby, Lythe and St Hilda's Priory have large car parking facilities. Those in Lastingham, Fylingdales, Guisborough, Egton Bridge and Wykeham have local village parking. At St Hilda's Westcliff there are local car parks and on-street parking.	St Hilda's Westcliff and St Hilda's Priory have their own facilities. The churches in Egton Bridge, Fylingdales, Lastingham, Guisborough and Wykeham have village facilities. The churches in Danby and Lythe have portaloos provided.	Refreshments are available for a suggested donation of £1 for soft drinks and £2 for a glass of red or white wine.

## WEEK TWO

Monday 22ND August 7.00pm	St Mary's Church, Lastingham	<b>BEETHOVEN</b> Piano trio in B flat Woo 39 <b>SHOSTAKOVICH</b> Piano trio No.2 in E minor Op.67 * <b>TCHAIKOVSKY</b> Piano trio in A minor Op.50
Wednesday 24TH August 7.00pm	St Hilda's Priory, Sneaton Castle, Whitby	<b>MOZART</b> Adagio and rondo in C minor K617 <b>TANEYEV</b> Piano quintet in G minor Op.30 * <b>FIELD</b> 'Serenade' for piano and strings <b>SHOSTAKOVICH</b> Piano quintet in G minor Op.57
Friday 26TH August 7.00pm	St Stephen's Church, Fylingdales	<b>MOZART</b> Clarinet quintet in A K581 <b>GLINKA</b> Septet in E flat G.iii3 * <b>SCHUBERT</b> Octet in F D803
FINALE Saturday 27TH August 7.00pm	St Hilda's Church Westcliff, Whitby	<b>BEETHOVEN</b> Quintet for piano and winds in E flat Op.16 <b>PROKOFIEV</b> Overture on Hebrew themes Op.34 * <b>BORODIN</b> <i>In the Steppes of Central Asia</i> <b>TCHAIKOVSKY</b> Suite from <i>The Nutcracker</i> Op.71a

\* Interval follows







# North York Moors

The North York Moors is a national park in North Yorkshire. The moors are one of the largest expanses of heather moorland in the United Kingdom. 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 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. These 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 a 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 2,300 km (1,400 miles) in length, and most of the areas of open moorland are now open access under the Countryside and Rights of Way Act 2000.







# Notes

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All notes by Philip Britton

Note about the icon and the 2011 Festival image from the artist Carol Tyler:

Experience is of paramount importance in my work and I need to be physically involved in the source of my imagery. Ideas build upon these processes through walking, drawing and writing. Simply being involved in some way with the things that inspire me create paintings which become equivalents for these journeys through their marks and layers of paint. The opportunity to work with this festival, therefore, is thoroughly rewarding and exciting. As soon as I knew the theme for this year was to be based on Russian music I wanted to create an Icon. And when I visited Danby Church after Jamie had suggested it for this year's cover painting, I was taken with the idea of using the image of St Hilda. Having researched St Hilda I chose to base my icon on the carving of her on the Caedmon cross in Whitby. In the church itself there is some lovely embroidery of St. Hilda with some ancient runic symbols included. I later learned that these spell HILD in the Saxon runic alphabet and thus had to be included. Icons always have borders, so this one has the border tile pattern from the floor of the church. The rest is flights of imagination.

## Johann Sebastian Bach 1685–1750

Brandenburg Concerto No.4 in G BWV1049

Allegro  
Andante  
Presto

Concerto in D minor for keyboard BWV1052

Allegro  
Adagio  
Allegro

Brandenburg Concerto No.6 in B flat BWV1051

[Allegro]  
Adagio ma non tanto  
Allegro

Concerto in C minor for two keyboards BWV1062

[no tempo indication]  
Andante  
Allegro assai

In 1721, a year before 'The Well-Tempered Clavier', Bach wrote a fulsome dedication in French at the head of the score of the six 'concerts à plusieurs instruments' which he presented to Christian Ludwig, Margrave of Brandenburg-Schwedt. Although the world universally knows them as 'the Brandenburgs', Bach had not written them specially. Instead, he compiled the collection from earlier sinfonias and concertos, written for the court band at Cöthen or perhaps even earlier at Weimar. It was a wise move, as there is no evidence the Margrave ever thanked Bach or even paid for the commission.

*Brandenburg Concerto No.4 in G* has as its *concertante* group a violin, required to show great virtuosity, and a pair of recorders (mysteriously described as *flauti d'Echo* in the autograph score), plus strings and continuo as the *ripieno* accompaniment. Philip Pickett has pointed out that violins and recorders often appeared together in *Vanitas* paintings of the period, representing the opposing forces of Reason and Passion or Virtue and Vice (with a skull as centrepiece to remind the viewer of his or her own mortality). These



two instruments may have the same allegorical function in this energetic and life-enhancing concerto, which Bach later rearranged a tone lower, a harpsichord replacing the violin (BWV1057). The central sarabande in E minor is specially elegant and delicate, ending with a conventional cadence reminiscent of the enigmatic two chords which separate the two movements of Brandenburg No.3; the irresistibly lively ‘free’ fugue which forms the final movement makes brilliant and innovative use of a sequence of dramatic chords and pauses in the coda near its end.

The autograph score describes *Brandenburg Concerto No.6* as ‘à due Viole da Braccio, due Viole da Gamba, Violoncello, Violone e Cembalo’ – in other words, for four solo strings and continuo, but with no violins. As a result it is altogether more sombre and monochrome than any others of the set. However, the close and busy counterpoint within the dense texture guarantees continued interest and variety: the first movement starts with a canon whose entries are only one quaver apart; repeated single notes in the bottom line suggest the ticking of a clock (mortality again, perhaps). The lower pair of solo players is silent in the central slow movement, giving the effect of a trio sonata for two violas; and the final gigue bounces and bustles busily along, just as in No.5. As Frank Howes says of the six concerti: ‘the Brandenburgs are an epitome of Bach’s orchestral genius and stand at the crossroads in musical history where chamber and instrumental music parted’.

By contrast, Bach’s fourteen keyboard concerti are much later works, from his period as Director of the Collegium Musicum in Leipzig (1729 and onwards). Most appear to be reworkings of earlier concerti by Bach himself for other instruments – as he did with Brandenburg Concerto No.4 – though the four-harpsichord concerto BWV1065 derives from a Vivaldi concerto for four violins. Not all Bach’s own originals have been found, as is the case for the *Concerto in D minor*, though in 1728 he had already used its first two movements in Cantata 146 and its last in Cantata 188. It is the most dramatic and muscular of all the single-instrument concerti, as its key suggests. The original version of the *Concerto in C minor for two keyboards* is not mysterious at all – the much loved Concerto in D minor for two violins and strings, BWV1043. Bach chose to transcribe

it a tone lower in order to bring the top note of the original solo parts within the compass of a harpsichord of the period. The keyboard version allows the interplay between soloists and strings to be heard more clearly; and the darker tone of the key perhaps compensates for the loss of lyricism from the intertwining lines in the slow movement.

However, a puzzle remains about all these keyboard concerti. Bach clearly knew how to liberate this instrument from its continuo role, transforming it into a concerto soloist: the harpsichord part in his Brandenburg No.5 proves this (as played by Daniel Grimwood in Whitby in the final 2009 Festival concert – one critic wrote that he ‘definitely polished off the testing cadenza at the end of the first movement’). Why then did Bach choose to rearrange existing concerti for keyboard, rather than create new ones?

## Ludwig van Beethoven 1770–1827

### String quartet in E minor Op.59 (‘Razumovsky’) No.2

*Allegro*

*Molto adagio*

*Allegretto*

*Finale: presto*

### String trio in E flat Op.3

*Allegro con brio*

*Andante*

*Menuetto: allegretto*

*Adagio*

*Menuetto: moderato*

*Finale: allegro*

### Piano trio in B flat WoO 39

*Allegretto*

### Quintet for piano and winds in E flat Op.16

*Grave – Allegro ma non troppo*

*Andante cantabile*

*Rondo: allegro ma non troppo*



Andrei Kirillovich (Prince) Razumovsky was the Russian Ambassador to the Habsburg Empire; he built a magnificent neo-classical embassy on Landstraße in Vienna. Tsar Nicholas I was a guest at the inaugural New Year's Eve ball in 1814; Beethoven was invited but did not attend. Razumovsky is now best remembered, like his brother-in-law Prince Lobkovitz, as a musical patron: he had his own 'in-house' string quartet. Beethoven dedicated to him the fifth and sixth symphonies and he commissioned the set of three string quartets which now bear his name. Written in 1806, they are usually classed as in the composer's 'middle period', together with the Op.74 and Op.95 quartets.

The *String quartet in E minor*, Op.59 No.2, opens with a 6/8 allegro movement which starts with two brief chords, then a rather tentative theme, next destabilising the key by moving the theme up a semitone. Overall, this movement, the longest of the whole work, displays very fragmentary material: Joseph Kerman in 'The Beethoven Quartets' calls it 'a compound of brusqueness, tenseness and hypersensitivity'. For the hymn-like E major slow movement Beethoven adds a specific instruction: 'Si tratta questo pezzo con molto di sentimento' ('this piece should be played with much feeling'). In the first two Op.59 quartets the composer followed the Prince's request by including a Russian melody, in our case following the restless first section of the allegretto. The major-key trio includes the tune 'Glory to the Sun', which reappears in Mussorgsky's *Boris Godunov*. However, the four-square counterpoint seems to be at war with the folksong theme – perhaps Beethoven was rebelling against Razumovsky's wish to limit his compositional freedom. The exhilarating finale starts in the 'unusual' key of E major but ends in the home key of E minor. As Michael Henderson has said, of the string quartets as a whole: 'Beethoven was neither the first nor the last composer to try to reconcile the philosophical abstractions of being and becoming. He just did it with greater profundity, admittedly a rather self-conscious profundity, than anybody before or since.'

None of the other Beethoven works in this year's Festival appears regularly (enough) in concert programmes or new recordings, overshadowed as they are by his own string quartets and by other composers' works for the same

chamber forces. The *String trio in E flat* was the first of his four string trio works to be published (in 1796, four years after he had arrived in Vienna), though he had begun its composition some time before. Its six-movement structure harks back to the sublime Mozart Divertimento for string trio in the same key, K563 from 1788, played in this very church in the 2010 Festival. As Misha Donat suggests: 'One aspect of the Op.3 trio Beethoven will have learned from Mozart's example is the transparency of its texture.' In this respect the gossamer second movement is especially successful, as are the rhythmical irregularities and unexpected pauses in the first minuet. The heart of the work is the central adagio in A flat; the final *rondo* recalls the wit and caprice of Haydn and the finale of his string quartet Op.20 No.1 (in the same key of E flat), which Beethoven had copied out not long before.

Beethoven composed the single-movement *Piano Trio in B flat* in 1812 for 'his little friend', ten-year-old Maximiliane Brentano, 'as an encouragement in pianoforte playing'. The family left Vienna the same year, but in 1820 Beethoven thought of Maximiliane again and dedicated his piano sonata in E, Op.109, to her. This *allegretto* trio is in sonata form, with the piano part central, though simplified for young fingers; nonetheless, the writing is obviously mature Beethoven. The manuscript was found after his death and first published in 1830.

Beethoven's *Quintet for piano and winds* was composed in 1796. It is scored for piano, clarinet, oboe, bassoon and horn and must have been inspired by Mozart's quintet K452 from twelve years before, which is for the same forces – and in the same key – and with which it has often been paired on recordings. However, the scale and expansiveness of the writing make the work clearly Beethoven and no mere imitation of Mozart. As Richard Wigmore says: 'the outer movements at times resemble a chamber concerto for piano and wind'.

## Luigi (Rodolfo) Boccherini 1743–1805

Quintet for guitar and strings No.1 in D minor  
G445

Allegro moderato

Cantabile

Minuetto

Allegro assai

Boccherini is a fine combination of instrumental player and astonishingly prolific composer (580 numbered works in Gérard's catalogue). His enterprising career, in the spirit of his time, took him zigzagging across Europe, wherever work and wealthy (royal) patrons beckoned. Starting in Rome as a cellist prodigy, he passed through Vienna, Lucca and Paris, turning up in 1769 in Madrid as composer and performer to the Infante Don Luis. After the Infante's death in 1785 he secured a composing post with Prince (later King) Friedrich Wilhelm of Prussia – though it is uncertain he ever actually went there.

It was in Spain that he began to compose the 141 string quintets of whose musical genre he is the acknowledged pioneer, but which remain under-explored even today. His nine quintets for guitar (in tonight's concert, the lute) and string quartet are from the same period; they appear – without absolute certainty – to be arrangements of earlier works for other combinations of instruments. They follow Haydn in having the classical four-movement structure of the newly established string quartet, but many also display a distinctly Spanish feel and idiom.

## Alexander (Porfiryevich) Borodin 1833–1887

String trio in G minor

*'In the Steppes of Central Asia'*

Borodin was the illegitimate son of a Georgian nobleman and Russian mother. Composing always came second to his professional career as an organic chemist, from 1862

as a lecturer at the Medico-Surgical Institute in his native St Petersburg. He was one of 'The Five', led by Balakirev and with Cui, Mussorgsky and Rimsky-Korsakov: all shared Glinka's vision of a distinctively national(ist) Russian school of composition. However, Borodin did not share their opposition to chamber music: his two string quartets (1874–1879 and 1881) rightly gained a place in the repertoire internationally; and his studies in Heidelberg brought the influence of Mendelssohn and Schumann, in parallel with Russian folk melodies and rhythms.

Borodin's *String trio in G minor* (for two violins and cello – a rare combination after 1800) is an early single-movement work, dating from 1855 and his time in Germany. It states a theme from a once well-known Russian folk song, 'What have I done to hurt you?', on which eight variations then follow. [For that reason, it is sometimes known as the 'Variations in G minor on a Russian theme'.] It remained unpublished until the middle of the twentieth century; like all his works, it has no opus or catalogue number.

*In the Steppes of Central Asia* (in Russian, just 'In Central Asia') was composed in 1880, in its original form 'a symphonic poem'; today's arrangement for chamber forces is by Adam Johnson. The work comes between Borodin's second and (unfinished) third symphonies. It was intended to be one of a series of *tableaux vivants* to celebrate the silver jubilee of Tsar Alexander II and his expansion of the Russian Empire eastwards, but nihilist terrorists assassinated the Tsar in 1881 and the festivities never took place. Borodin's 'poem' represents a camel train crossing a desert in central Asia, guarded by Russian forces on horseback. The work starts with a recognisably Russian theme, followed by an unmistakably 'oriental' motif (later used for the first song in the 1953 Broadway musical *Kismet*). The two themes are then contrapuntally combined, underpinned by a 'travelling' theme, suggesting steady but slow progress across the dunes. The Russian theme returns on its own to end the work. It was dedicated to Liszt and first performed by the orchestra of the Russian Opera under Rimsky-Korsakov. This was the piece which most effectively established the composer's reputation in western Europe.

## Antonín (Leopold) Dvořák 1841–1904

### Terzetto in C Op.74

Allegro non troppo

Larghetto

Scherzo

Finale: theme and variations

### Serenade for strings in E Op.22

Moderato

Tempo di valse

Scherzo: vivace

Larghetto

Finale: allegro vivace

The term *terzetto* suggests a modest and lightweight piece for three instruments – here, two violins and a viola. This work dates from January 1887, between Dvořák's seventh symphony (written for a London first performance) and his eighth. Still ahead lay the start of his friendship with Brahms, as well as his time in America (1892–1895) and the works which that experience inspired. Dvořák composed this piece for an amateur violinist and chemistry student – a lodger in the composer's Prague home – and the student's violin teacher; the composer himself would have played the viola part. But both violin parts proved too difficult for the student, so within a week Dvořák produced the less demanding *Bagatelles* Op.75a for the same forces. The first movement of Op.74 is in A-B-A form, but the return of the 'A' material is shortened, leading directly into the larghetto, which has a feel of Beethoven at its start. The scherzo is a *furiant*, with typical cross-rhythms within its 3/4 metre and a less hard-driven trio in the major. The theme of the final movement is in the sombre key of C minor, further suggesting Beethoven; ten short variations follow, the work only at the last moment returning to C major. For an apparently lightweight piece intended as *Hausmusik* for amateurs, the work is, as Erik Entwistle has said, 'a surprisingly complex and musically rich work'.

Dvořák composed his *Serenade for strings* in 1875, after he stopped playing viola in the National Theatre Orchestra and became organist at St Adalbert's Church in Prague:

this gave him a steady income, social status and time to compose. It was a fertile year, in which he also wrote his fifth symphony, the second string quintet, his first piano trio, the opera *Vanda* and the Moravian Duets. This serenade is, as its title suggests, an easy-going work, with more than a hint of the eighteenth century about it and Bohemian influences to the fore only in the final movement. As Dvořák's biographer Gervase Hughes suggests: 'In the finale alone did the composer discard periwig and lace cuffs, and even here the junketing, though lively, was well-bred, and in the closing moments there was a delicious return to the courtliness of the opening. Pastiche perhaps, but what excellent pastiche!' The first four movements are in A-B-A form, with a shift of key for each central section; the larghetto repeatedly quotes the third theme from the tempo di valse; and the last movement is in modified sonata form, at its end returning satisfyingly to the 'home' key of E major and the opening theme of the first movement.

## Edward Elgar 1857–1934

### Serenade for strings in E minor Op.20

Allegro piacevole

Larghetto

Allegretto

The *Serenade for strings* may be a reworking of a suite Elgar had written some years earlier; if so, apart from the 'Wand of Youth' suites, it is the earliest of his compositions to survive. It was dedicated to the philosopher W.H. Whinfield (also the author of a version of the *Rubaiyat of Omar Khayyam*) and first performed in public in Antwerp in 1896. As the Elgar Society website comments: 'it has a youthful charm while at the same time displaying indications of the skills Elgar developed as he progressed towards musical maturity'. It remains one of the most frequently performed of all his works.



## John Field 1782–1837

### ‘Serenade’ for piano and strings

Field is most often remembered as the inventor, several decades before Chopin, of a new musical form: the Nocturne for solo piano, of which Field wrote seventeen. Liszt, a great admirer, described them as ‘half-formed sighs floating through the air, softly lamenting and dissolved in delicious melancholy’. His other distinction is as the only Irish composer and piano virtuoso to conquer Moscow and St Petersburg, where he first arrived on a piano tour with Muzio Clementi, to whom he had been apprenticed in London. He made Russia his home for the last fifteen years of his life, including giving the young Glinka piano lessons. Of his compositions, the nocturnes and seven piano concerti – significant steps towards the modern concerto – have remained in the repertoire; today’s *Serenade* is a version of the E flat second movement (*poco adagio*) from his Piano Concerto No.2 in A flat (H31) of around 1811.

## Alexander (Konstantinovich) Glazunov 1865–1936

### String quintet in A Op.39

Allegro  
Scherzo  
Andante  
Finale

Glazunov had an established career as composer (pupil of Rimsky-Korsakov) and as Director of the St Petersburg Conservatoire when the Russian Revolution took place; he survived the transition to the new regime but composed little after the First World War, leaving the Soviet Union in 1928 and dying in Paris. The conventional wisdom is that he successfully combined the nationalism of Russia’s nineteenth century composers with a broader European outlook and influences; he is also the bridge to Shostakovich (whose student work Glazunov knew and appreciated). Today’s String quintet in A (for string quartet with extra

cello) was composed in 1891–1892, which given Glazunov’s precocious start as a teenager puts the piece in his ‘early mature’ period. The whole work is lushly romantic and tuneful, a viola melody opening the allegro and pizzicato strings heralding the start of the engaging scherzo. The slow movement is emotionally heavily charged; and Russian-sounding themes characterise the finale.

## Mikhail (Ivanovich) Glinka 1804–1857

### Septet in E flat G.iii3

Adagio maestoso – allegro moderato  
Adagio non tanto  
Menuetto  
Rondo: allegro

Today’s *Septet* – for oboe (or clarinet), horn, bassoon, two violins (or violin and viola), cello and double bass – is one of Glinka’s earliest works, probably from his late teens (around 1823). It therefore comes from the period when he had the undemanding post of assistant secretary in the Department of Public Highways in St Petersburg: this left plenty of time for a busy social life and for composing songs and chamber works. Later there came a musical Grand Tour to Milan (meetings with Mendelssohn and Berlioz), Vienna and Berlin – and a return to Russia with a determination to forge a specifically national style of classical music.

Glinka’s later major works (like the *Symphony on Two Russian Themes* or *Ruslan and Lyudmila*) show how successfully he achieved this goal. They had a profound influence on the next generation of composers, especially the self-trained amateurs who met in St Petersburg in the late 1850s and early 1860s and became known as ‘The Five’ (sometimes ‘The Mighty Handful’) – Balakirev, Cui, Mussorgsky, Rimsky-Korsakov and Borodin. As *Grove* suggests, Glinka encouraged the ‘folk’ influences on Russian nineteenth century music, as well as inspiring the ‘oriental’ and ‘magic’ idioms of later composers – notably Borodin’s *In the Steppes of Central Asia*, in the final concert of this year’s Festival.

## Adolf von Henselt 1814–1889

### *Ave Maria* in E

In 1838 Henselt, a Bavarian-born composer and concert pianist who had studied with Hummel, moved from his home in Breslau (then in Prussia – now Wrocław, the fourth largest city in Poland) to settle in St Petersburg. He became pianist to the Russian Court, piano tutor to the princes and inspector of musical studies in the Imperial Institute of Female Education. For apparently psychological reasons, by his middle thirties had ceased both composing and performing, though after Anton Rubinstein founded the St Petersburg Conservatoire in 1862 (with a subsidy from the Tsar) Henselt joined him there as second-in-command, one of a group of exclusively German instructors.

Despite Henselt's short active career, musicologists regards him as a key figure in the development of Russian piano playing and composition, bridging the gap between John Field and those who followed, including as far ahead as Rachmaninov. Some of his many piano works and his Piano Concerto in F minor Op.16 are still occasionally performed. The *Ave Maria* is an arrangement by Annette Isserlis for string quartet of No.4 of Henselt's *Douze études de salon* (Op.5) for piano of 1838, dedicated to the Queen of Saxony. This arrangement was commissioned by Gillian Davis in memory of Richard Beattie Davis (Honorary President of the Henselt Society). In the published score, the piece is marked andante and legatissimo (one of the reported hallmarks of Henselt's own playing style).

## Wolfgang Amadeus Mozart 1756–1791

### String quintet in C K515

Allegro

Andante

Menuetto: allegretto

Allegro

### Adagio and rondo in C minor K617

### Clarinet quintet in A K581

Allegro

Larghetto

Menuetto – Trio I – Trio II

Allegretto con variazioni

Hans Keller held the view that three of Mozart's string quintets (K515, 516 and 593) are 'the greatest and most original string quintets in existence and the greatest and most original symphonic structures of Mozart, chamber-musical or otherwise'. Today's *String quintet in C*, like all Mozart's string quintets and most of Boccherini's, adds an extra viola to a string quartet, not the extra cello Schubert and Glazunov asked for. It can be seen as one half of a contrasting pair with the G minor quintet next to be composed (K516), much as Mozart's 'Jupiter' symphony, No.41 in C, immediately follows his G minor Symphony, No.40. It was in 1787 that Mozart composed both K515 (April) and K516 (May), midway between the Symphony No.38 (the 'Prague') and 'Eine kleine Nachtmusik' and a year after 'Le nozze di Figaro'. Some suggest that it was Boccherini's new position at the court of Friedrich Wilhelm of Prussia which encouraged Mozart to show what he could do in a genre which Boccherini had made his own.

A striking characteristic of K515 is the scale of its first movement exposition. This builds into the largest 'sonata-allegro' movement before Beethoven: grander than anything Haydn wrote, even for an orchestra (but there is perhaps a nod to Haydn in its first bars, which recall the opening of Haydn's string quartet Op.33 no.3, 'The Bird'). The andante, where Mozart's own instrument, the viola,

comes into its own, as well as the final allegro, are equally expansive in scale. As a whole, therefore, this work is a prime example of what Charles Rosen has identified as ‘the classical style’.

The *Adagio and rondo in C minor* is a quintet for flute, oboe, viola and cello and that strange instrument, the glass harmonica (an array of glasses of different sizes or filled to different levels with water, ‘sounded’ by rubbing the rim with a moistened or powdered finger). Starting in the 1760s, over a hundred composers wrote for it – Benjamin Franklin even designed a version on a rotating horizontal spindle, allowing up to ten notes to be sounded at once – but the instrument became obsolete by about 1840, until resuscitated in our own time by rock performers like Tom Waits and Damon Albarn. However, no work by Mozart in C minor, even for a forgotten instrument, should ever be overlooked, especially one from the last year of his life (*Ave Verum Corpus* has the next Köchel number, with *The Magic Flute* and Clarinet Concerto not far behind). In today’s performance, the piano replaces the glass harmonica.

The transition from chalumeau (looking like the recorder, but with a reed mouthpiece) to modern clarinet was almost complete by the 1780s, but composers then had to learn how to put the new instrument through its paces, which in turn required skilled performers. Mozart had the perfect collaborator in Anton Stadler: he was not only a virtuoso player in the Vienna court orchestra but had a version of the ‘new’ clarinet made with an extended lower range. It was for this ‘basset clarinet’ that Mozart wrote the Clarinet Concerto K622, probably also today’s *Clarinet quintet*; both works are in the same home key of A. He completed the quintet in September 1789, after his last symphony and before his last two string quartets; but commentators suggest that the work is in fact a late return to his ‘classical’ style of the mid-1780s, the period of the six string quartets dedicated to Haydn.

In K581, Mozart does not just show what the clarinet can do as a showy soloist, as Weber did in his concerto-like quintet for the same forces twenty-five years later. Instead, Mozart integrates the sound and the potential of the clarinet into the string lines in a real partnership-dialogue. This is evident from the clarinet’s first entry in the

opening 4/4 allegro; is reinforced in the sonata-form 3/4 slow movement in D; in the distribution of music between clarinet and strings in the minuet and two trios (Trio I, in A minor, is for strings alone); and in the brilliant variety of textures and speeds in the final movement’s theme and five variations. To achieve such a subtle and satisfying result is a tribute to the composer’s genius and to what Stadler was evidently capable of achieving in performance.

## Niccolò Paganini 1782–1840

### Sonata in E minor Op.3 No.6

*Andante innocentemente*

*Allegro vivo e spiritoso*

Paganini first conquered his native Italy with his high-wire approach to playing and writing for the violin, then in turn persuaded the rest of Europe to submit similarly. This *Sonata in E minor* is from his second set of six, originally intended for violin and guitar (today, violin and lute); it was completed in 1820. Like much of his music, it is designed to be a showpiece for violin bravura and technique (originally his own bravura and technique), so the guitar part is primarily in a support role, providing rhythm and harmony. It is easy to read into Paganini’s themes and approach a reflection of Italianate warmth and celebration of life.

## Sergei Prokofiev 1891–1953

### Overture on Hebrew themes Op.34

Beyond Prokofiev’s piano sonatas and other solo pieces, his chamber output is not large: two string quartets from 1930–1931 and 1942; a wind-and-strings quintet in G minor from 1924; and this much earlier *Overture on Hebrew themes*, which dates from 1919, a year after Prokofiev’s escape from Bolshevism to New York. In the USA he met again a Jewish sextet called the ‘Zimro’ (string quartet, clarinet and piano), whose members he had



known at the St Petersburg Conservatoire. They had been touring Europe for two years, raising funds to establish a music conservatoire in Palestine (eventually established in Jerusalem in 1935). Meeting Prokofiev again in New York, Zimro asked him to write a piece for their sextet, using Jewish folk melodies which their clarinettist, Simeon Bellison, had collected; in a just a day and a half, he obliged with this *Overture*. In his diary (translated by Gerard McBurney), he reported on its first performance at the Bohemian Club in Chicago's North Lawndale, a western suburb newly dominated by Jews from Eastern Europe: '[It] sounded really fine, sometimes a bit shrill (for future performers: the clarinet shouldn't shriek and the piano shouldn't hammer), but so lively and fresh that the auditorium came to life and gave me a vociferous ovation'. There are strong similarities between the musical language and that used (less straightforwardly) by Shostakovich in two works in this Festival: the last movement of his Piano trio No.2, in turn quoted in his String quartet no.8.

## Franz Schubert 1797–1828

### String trio in B flat D581

*Allegro moderato*

*Andante*

Menuetto: *allegretto*

Rondo: *allegretto*

### Octet in F D803

*Adagio – allegro – più allegro*

*Adagio*

*Allegro vivace – trio – allegro vivace*

*Andante (variations) – un poco più mosso – più lento*

Menuetto: *allegretto – trio – menuetto – coda*

*Andante molto – Allegro – Andante molto – Allegro molto*

Neither string trios nor string-and-wind octets appear frequently enough on concert platforms. Wrongly, the string trio is often seen as the poor relation of the string

quartet; and an octet can seem a big commitment – and risk – for a concert promoter unsure of his or her audience. This has nothing to do with the quality of the music – especially if it is by Schubert – but it does explain why some of his chamber works are better known in recordings than in live performances. It is one of the liberating features of this Festival that it brings together a group of performers varied enough – and skilled enough – for long enough to tackle great works for combinations of instruments which in other circumstances might be hard to assemble.

The *String trio in B flat* dates from September 1817, after a summer Schubert had spent composing piano sonatas (including in E flat D568 and in B D575), alongside his constant production of song settings. It opens with a very brief sonata-form allegro, but it is not clear that this has a second subject at all: it's not one of the expansive opening movements he would write in his last chamber works or piano sonatas, but his fingerprint is nonetheless clearly visible. The andante is in 6/8 time and in F, a cloud of F minor briefly passing over; in the trio following the minuet, the viola takes the lead. In the final movement the violin becomes the leader again, all ending in witty and playful style. As Maurice Brown says in the *New Grove*, this string trio shows 'clear evidence of the establishment of [Schubert's] style in the growing harmonic complexity, the exuberant melody and (more subtly) in the spontaneity of the modulations and the obvious delight he took in expanding a new rhythmic or melodic idea'.

The *Octet in F* is one of the sunniest and most expansive of Schubert's chamber pieces, having something of a divertimento or serenade quality (and length): 'a bourgeois equivalent to summer-party music in the gardens at Schönbrunn' (Arthur Hutchings). Though this 'open-air' feel recalls Mozart's writing for winds, the Octet was in fact inspired by Beethoven's early and popular Septet op.20 of 1800: it was commissioned by Count Ferdinand Troyer, chief officer to the household of the Archduke Rudolph (Beethoven's patron) and a keen amateur clarinettist. The Count specifically asked Schubert to follow Beethoven's model: the composer did so very closely, with the same number of movements (and even a minor-key slow introduction to the final movement, like Beethoven).

It also has the same instrumentation (plus an extra violin), so is scored for string quartet plus double-bass, clarinet, bassoon and horn. In deference to the Count, many of the most memorable themes and moments belong to the clarinet; but all the players have testing music to negotiate.

The opening movement has a slow introduction which works its way in only a few bars into keys far away from the home key of F and then settles into a broad and genial allegro. The adagio is reminiscent of the slow movement of the Unfinished symphony, with the clarinet in a prominent role; a lively and easygoing scherzo and trio follow, the fourth movement bringing a brilliant set of variations on a melody from Schubert's *Singspiel* 'Die Freunde von Salamanka' (1815), one of which asks for the C clarinet rather than the B flat used in the rest of the work. A graceful minuet and trio follow, then a tense and ominous slow introduction to the final mock-symphonic allegro, the slow music returning unexpectedly as the lead-in to the faster final bars of this golden and satisfying work. The piece dates from 1824, contrasting with the far darker string quartets in A minor D804 ('Rosamunde') and D minor D810 ('Death and the Maiden') of the same year; it was not published in full or performed regularly until long after Schubert's death.

## Dmitri (Dmitriyevich) Shostakovich 1906–1975

### String quartet No.8 in C minor Op.110

Largo – allegro molto – allegretto – largo – largo

### Piano trio No.2 in E minor Op.67

Andante – moderato – poco più mosso

Allegro non troppo

Largo

Allegretto

### Piano quintet in G minor Op.57

Prelude: lento – poco più mosso – lento

Fugue: adagio

Scherzo: allegretto

Intermezzo: lento

Finale: allegretto

To speak of Shostakovich as the greatest Soviet composer is to raise, but not to resolve, the conundrum of his position as an innovative creative artist in a coercive political regime, where disappearances and terror were regular tools of control. As Justin Davidson has said: 'Contradiction was the mettle of Shostakovich's life. He was an honoured – and terrified – citizen of the Soviet Union, a global celebrity under the thumb of an insular regime and an equivocal propagandist in an undeclared war'. It was his symphonies and operas which most often exposed him to the regime's crude artistic misjudgments; his chamber music never attracted the same scrutiny. Here he could therefore be most himself and most defiant, as the works played in this Festival together illustrate.

Shostakovich was always a fast composer: he completed his *String quartet No.8* in three days in July 1960, on a visit to East Germany. It fits between the eleventh and twelfth symphonies. He dedicated the quartet 'to the victims of fascism and of war' and allowed it to be thought a response to the wartime devastation of Dresden, which he had seen on the same trip. However, this was partly a politically correct flourish, to protect himself from further difficulties with the Party and the Soviet regime; anyway, he regarded

the harassment and official criticism to which he had been subjected as fascist in nature. Underneath, his mood was close to suicide, so this quartet was also written as what might have been his own last work and self-memorial. To his friend Isaac Glikman he said that he could have written on the score: 'Dedicated to the author of this quartet'. Part of his own name, in a musical form – in German notation D-S(Es)-C-H (= D-E flat-C-B) – opens the work but in fact pervades the whole piece, which also includes a cavalcade of quotations from earlier compositions (including the Piano trio No.2) and ends with the folk dirge 'Tormented by Grievous Bondage'. The five movements run without a break, at a level of extraordinary intensity and inspiration: the music evokes by turns sad introspection, savage violence, macabre dancing and a desolate loneliness. It is not an easy piece to play or to listen to; but it is for good reasons one of the most frequently played of his fifteen string quartets.

The *Piano trio No.2* – performed far more often than Shostakovich's short single-movement first piano trio of 1923 – has a specific historical context. He began writing it in 1943 and showed sketches to his friend and mentor, the musicologist and critic Ivan Sollertinsky. When Sollertinsky died unexpectedly in February 1944 at the age of 41 (only three years older than Shostakovich), the composer dedicated the Piano trio to his memory; but its composition in the crucial stages of 'The Great Patriotic War' also placed it as a successor to the composer's Seventh and Eighth Symphonies, which at least on the surface had the war as their theme.

The first movement opens with a slow canon, starting with solo cello on harmonics, high above the violin when it enters; a version of this becomes the theme for the main *moderato* part of the movement. The short second movement is a sarcastic and brittle F sharp scherzo-rondo: waltz-like, but closer to a dance of death. A sombre B flat minor passacaglia follows: a chorale-like threnody on piano alone, then six repetitions of its bass line with violin and cello above, again in canon. This leads without a break into the *allegretto* final movement in E minor, remarkable for its 'Jewish' feel (technically, 'Klezmer' might be more accurate – more technically still, 'the Dorian mode with

an augmented fourth') and for its macabre and biting mood, with contrasting dance and march elements. The work ends in the slightly more comforting E major. After its first performance in Leningrad in September 1944 (members of the Beethoven Quartet, with the composer at the piano), Eric Roseberry says that 'the talk was of the death camps at Majdanek and Treblinka, discovered in the wake of the Nazi retreat'.

Shostakovich's only *Piano quintet* is from earlier in the Second World War, dating from the spring of 1940: it was written 'on the rebound' from the mixed critical reception his Sixth Symphony had received. It is his first major chamber work (after the lightweight String quartet No.1) and uses what became a favourite structure – five movements rather than four (as in the String quartet No.8 above). It was a concert success from the start, with the composer at the piano and the Beethoven Quartet (who then gave the first performances of all his later string quartets); it was awarded the Stalin Prize. The Glazunov Quartet, who also performed the quintet when it was new, said that Shostakovich valued clarity above expressiveness and wanted the strings to play with minimum vibrato. Its first movement is in the home key of G minor; Prokofiev thought the following fugue 'too Bachian'; then come a boisterous scherzo in G major, a D minor Intermezzo over a pizzicato bass in the cello and a bright (too bright to be believable?) G major last movement, which ends with throwaway understatement. As Roseberry says: 'the piano quintet offers the listener a purely 'classical' experience, free from dramatic conflict and programmatic associations'.



## Sergei (Ivanovich) Taneyev 1856–1915

### String trio in B minor

Allegro

Theme and variations

### Piano quintet in G minor Op.30

Introduzione: adagio e mesto

Scherzo: presto – moderato teneramente – tempo I

Largo

Finale: allegro vivace – moderato maestoso

Taneyev has never been well known in the West, though his compositional output is significant in itself: string quartets, many other chamber works, symphonies and the opera *The Oresteia*. In Russia he is also remembered as a pianist, teacher, theorist and author. At the Moscow Conservatoire, he studied composition with Tchaikovsky and piano with Nikolai Rubinstein (the brother of Anton, founder of the St Petersburg Conservatoire). He gave the first performance of Tchaikovsky's Piano concerto No.1 and was famous for his Bach, Mozart and Beethoven. He succeeded Tchaikovsky as teacher of harmony at the Conservatoire, later also teaching piano and composition (with Tchaikovsky's permission, he wrote one of the variations in the Piano trio op.50). After the Revolution he resigned from the Conservatoire and devoted himself to composition: mostly chamber music, often with a piano part to play himself. Both the works in this year's Festival date from this final period of his life.

Taneyev's *String trio in B minor* of 1913 (completed by editors from his sketches and without an opus number) uses the same key for both its two movements: a sonata-form allegro, then a theme and variations. Gary Lemco calls the piece 'dark and nervous', suggesting that it might be mistaken for a young Shostakovich in its 'modal, edgy and sombre mood', interrupted by a gloomy dance or hint of Russian folksong.

The massive first movement of the *Piano quintet* (1911) opens with a long introduction which contains the seeds of the rest of the work: it is a piece of grand musical architecture in sonata form. The second is a much shorter

scherzo with a melodious trio; the largo is a grand passacaglia, built on a descending theme; and the finale brings back ideas from earlier movements, combining them with new material. As Michael Pletnev said in 'The Independent', having recorded this quintet: '[Taneyev was] the key figure in Russian musical history, the greatest polyphonist after Bach... look who his pupils were: Rachmaninov, Scriabin and Prokofiev'.

## Pyotr (Ilyich) Tchaikovsky 1840–1893

### Serenade for string orchestra in C Op.48

Pezzo in forma di sonatina: andante non troppo – allegro moderato

Valse: moderato – tempo di valse

Élégie: larghetto elegiaco

Finale (Tema russo): andante – allegro con spirito

### String quartet No.1 in D Op.11

Moderato e semplice

Andante cantabile

Scherzo: allegro non tanto e con fuoco

Finale: allegro giusto

### String sextet in D minor 'Souvenir de Florence' Op.70

Allegro con spirito

Adagio cantabile e con moto

Allegretto corto moderato

Allegro con brio e vivace

### Piano trio in A minor Op.50

Pezzo elegiaco: moderato assai – allegro giusto

A Tema con variazioni: andante con moto – B

Variazioni finale e coda

### Suite from *The Nutcracker* Op.71a

1 Miniature overture: allegro giusto

2 Danses caractéristiques:

March: tempo di marcia viva

Dance of the Sugar Plum Fairy: *andante ma non troppo*  
– *presto*

Trepak (Russian dance): *tempo di trepak, molto vivace*

Arabian dance ('coffee'): *commodo*

Chinese dance ('tea'): *allegro moderato*

Dance of the Mirlitons (reed-flutes): *andantino*

Waltz of the Flowers: *tempo di valse*

Beyond Tchaikovsky's well-known symphonies, tone-poems, concertos, operas and ballet scores, his list of compositions includes few chamber works: those well known and regularly played are the three completed string quartets and single piano trio and string sextet. This Festival offers his earliest quartet and both later works for other instrumental combinations. The piano trio and string sextet, like his ballet music from 'The Nutcracker' and the Serenade for string orchestra, date from his early middle age, after his disastrous marriage to Antonina Milyukova in 1877 and the resulting nervous breakdown (including attempted suicide by wading into the River Moskva, hoping to drown or to catch pneumonia). He resigned from the Conservatoire and travelled widely through Europe, eventually returning to Russia in 1885 to make his home near Klin, about 60 miles from Moscow.

It was in September and October 1880 that Tchaikovsky composed the *Serenade for string orchestra*, dedicated to his cellist friend, and colleague at the Moscow Conservatoire, Karl Albrecht. He wrote to his patron Nadezhda von Meck: 'I composed [the Serenade] from an innate impulse; that is something which arises from having freedom to think, and is not devoid of true worth'. The first movement opens with a slow and stirring introduction (double-stopping much used) and has the feel of a homage to Mozart in both style and structure. A waltz follows, much played on its own, including being sung by Kathryn Grayson in the 1945 MGM film *Anchors Aweigh*(!); then a soulful slow movement; and finally another slow introduction, which leads to the energetic last movement. As the specialist Tchaikovsky Research website reports, in the finale he included the melodies of two Russian folksongs, 'On the Green Meadow' and 'Under the Green Apple Tree': the songs came, with their accompaniment, from

'Fifty Russian Folksongs' (originating with Balakirev). The work was first performed in public in St Petersburg in 1881.

The *String quartet No.1* is the earliest of all the Tchaikovsky works featured in this Festival. It dates from 1871, composed – if the stories are correct – only after he discovered, having booked a concert hall for an evening's worth of his own music, that he could not afford an orchestra and so needed an extra chamber work to fill the programme. The quartet shows no sign of rush or struggle, with its opening movement in neo-classical style (unusually, in 9/8 time), its famous slow movement based on a Russian folksong, notated in alternating bars of two and three beats, a graceful scherzo in 3/8 and a joyous sonata-form finale.

Even after Tchaikovsky chose to settle down in Russia again, there were still opportunities for foreign travel (including conducting trips to western Europe and to the USA); and journeys to the warm South. He spent time in the summer of 1890 in Italy, writing the whole of the full score of his opera *The Queen of Spades* in just 44 days in Florence; on his return, he composed *Souvenir de Florence* for string sextet, his last chamber work. Though based in D minor (three of its four movements at least start in that key), it is a sunny and exuberantly romantic work: Tchaikovsky must have had a happy time in Italy, if recalling it could produce such a flow of rich melody and counterpoint. The long first movement is in sonata form in 3/4, the first theme starting almost abruptly, leading then to a soaring second theme in F, the relative major. The equally extended adagio, opening in D major, sounds innocently romantic: after a short introduction, the first violin introduces the movement's song-like theme over pizzicato strings, other instruments gradually joining in: it is close in mood to the slow movement of his fifth symphony – and in the same key. The shorter third movement is the equivalent of the classical string quartet's minuet and trio, the central trio being much more lively. The final movement opens with what feels like a Russian peasant dance, which leads via a fugal section to an unmistakably Tchaikovskian 'big tune' as its second theme (later repeated): the two ideas are developed towards an energetic conclusion. All the themes and their treatment seem more obviously Russian

than Italian, and look back to Tchaikovsky's string quartets: this sextet is not the equivalent of Hugo Wolf's 'Italian Serenade' of three years earlier.

When Tchaikovsky heard in 1881 that Nikolai Rubinstein, founder of the Moscow Conservatoire and a loyal colleague and friend, was dying in Paris, he arrived there from Nice only in time to see the coffin loaded on the train for Moscow. The *Piano trio* was his musical response, dedicated 'to the memory of a great artist': he wrote it quickly at the start of 1882. It is in only two movements, but on an expansive scale. The first movement, elegiac in name and character, is in a large-scale version of sonata form, opening with a heartfelt cello solo; the second has an 'A' section comprising a theme – again presented first on the cello, rather as in the Variations on a Rococo Theme Op.33 – and eleven variations. Its 'B' section (almost as long) brings a twelfth variation, finale and coda. The theme is said to have been inspired by a spring day in 1873 which Rubinstein and Tchaikovsky spent together in the country near Moscow, with peasants singing and dancing. From Tchaikovsky's years of wandering – a trough in his creative life – the piano trio stands out as an accomplished and heartfelt musical success. At the composer's request, three Conservatoire colleagues of his (and Rubinstein's), including Taneyev at the piano, gave its first performance, on the first anniversary of Rubinstein's death; Tchaikovsky then revised it further. It became very popular, being played at the Russian Embassy in Washington DC in 1891 in honour of a visit by Tchaikovsky; and later at memorial concerts for the composer in November 1893. In 1942 Léonide Massine used an orchestral version for his symphonic ballet 'Aleko', based on a poem in gypsy mood by Pushkin.

After the success of Tchaikovsky's ballet music for *Sleeping Beauty*, choreographed by Petipa and first performed in 1890, the Director of the Imperial Theatres, Ivan Vsevolozhsky, wanted to commission a ballet to share a double-bill with a short opera, both to have new music by Tchaikovsky. The opera (hardly remembered now) was 'Iolanta'; but the ballet was *The Nutcracker*. They were first performed together in December 1892 at the Mariinsky Theatre, St Petersburg, the full ballet score having the next

opus number after 'Souvenir de Florence'. The Nutcracker, whose 'book' was based on a short story by ETA Hoffmann, was not well received, so Tchaikovsky selected eight characterful numbers from his score to transform into an orchestral *Suite*. Disney included most of the Suite in his full-length animated feature film *Fantasia* (1942), with the Philadelphia Orchestra under Stokowski, which gave it a vast new audience worldwide; and since the 1960s Christmas performances of the complete ballet have become an unstoppable tradition in North America and in Europe – including Scarborough and Darlington. The Suite is performed today in a new chamber arrangement by Adam Johnson.









# Biographies

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Over 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? Music *is* nature – therefore how better to express this than within nature itself? The tremendous success of the first two Festivals has set the standard and experience not only for the audiences but for us musicians too who savour the chance to work towards such an event, in some ways a unique one. All are fine musicians in their own rights with busy diaries, years of experience and from the highest level of training yet all share this love of music and the binding friendships which manifest 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.

Jamie Walton

ARTISTIC DIRECTOR



Jill Allan Clarinet

Jill Allan studied the clarinet at the Royal Northern College of Music before completing a postgraduate diploma in performance at Rotterdam Conservatoire in the Netherlands. During this period she began to establish herself as one of the premier clarinettists in the UK and has since gone on to perform as a guest player with many of the country's finest ensembles including the Hallé orchestra, the BBC Symphony and Philharmonic Orchestras, the City of Birmingham Symphony Orchestra and the Royal Liverpool Philharmonic Orchestra. She is also regular principle clarinettist with the Symphony Orchestra of India, based in Mumbai and her work has taken her to some other fascinating places such as Japan, China, South Korea and, of course, Europe. Alongside her orchestral work Jill is also a founder member of the Minerva Wind Quintet, works in the field of contemporary music with the Birmingham Contemporary Music Group and Ensemble 10/10 in Liverpool. She also performs with the highly acclaimed John Wilson Orchestra, adding swing and show music to her list of accomplishments. Jill is delighted to be involved again in the North York Moors Chamber Music Festival and is looking forward to making music with friends in one of the most beautiful, and inspiring, places in Britain.





### Marcus Barcham-Stevens

Marcus received starred First Class Honours in Music from Cambridge University and the Diploma for Advanced Instrumental Studies from the Guildhall School of Music and Drama where he studied with David Takeno. He was awarded the Norman-Butler Scholarship from the English-Speaking Union to the Tanglewood Music Center USA, where he was invited back as a Violin Fellow and received the Henry Cabot Award for outstanding contribution. He has broadcast as a soloist on BBC Radio 3, played chamber music with Peter Donohoe, Paul Lewis, Peter Hill, Emmanuelle Haim, Alina Ibragimova, Leon McCawley and with Thomas Adès in music by Adès at Carnegie Hall. He has performed at the Wigmore Hall, Purcell Room, Bridgewater Hall, Symphony Hall Birmingham, the Library of Congress in Washington, and at the Haydn String Quartet Festival, Esterhazy. Marcus has played for several years in Sir John Eliot Gardiner's Orchestre Révolutionnaire et Romantique and has guest led Ensemble Modern Frankfurt, Musikfabrik Köln, City of Birmingham Symphony Orchestra, Royal Liverpool Philharmonic Orchestra and the Birmingham Contemporary Music Group. Marcus is also a composer and recently held the 2008 John Clementi Collard Fellowship for composition from the Worshipful Company of Musicians. He is married to the pianist Christina Lawrie with whom he has also formed a duo.



### Daniel Bates Oboe

Daniel Bates studied at London's Purcell School then graduating to the Royal Academy of Music and is currently the principal oboe of the City of London Sinfonia. He also holds a principal position with the Irish Chamber Orchestra and has continued these principle roles for various orchestras, including the London Symphony Orchestra and the London Philharmonic Orchestra. A versatile artist he also undertook further studies at Cambridge and LAMDA drama school and as an actor his credits include the title role in *The Picture of Dorian Gray* (Vienna's English Theatre) Fedotik in *The Three Sisters* (West End) and Adrian Green in *Casualty* (BBC TV). Back to his other role as a musician he was the youngest ever winner of the Royal Overseas League Competition going on to win two major international competitions, in Italy and Romania. He has performed concertos with the London Symphony Orchestra, the London Mozart Players and the English Chamber Orchestra and has given recitals at the Wigmore Hall and the Purcell Room. His links to the North have been established since 2010 when he was appointed Principal oboe in the Northern Sinfonia Orchestra and this is his first of hopefully many appearances at the North York Moors Chamber Music Festival.



### Tony Bedewi Percussion

Tony began piano studies at the age of four in Brisbane, Australia, before taking up guitar and percussion in his early teens. After leaving school, he commenced undergraduate percussion studies at the Hong Kong Academy for Performing Arts under full scholarship, graduating four years later with first class honours and the Director's prize for all-round excellence. While studying in Hong Kong he played regularly with the Hong Kong Philharmonic Orchestra and the Hong Kong Sinfonietta. In 2003, he was the only non-local to appear with the Hong Kong Chinese Orchestra in a China-wide television broadcast of a special concert to celebrate the last century of contemporary Chinese music. Tony later undertook postgraduate studies at London's Royal Academy of Music, and graduated two years later with the Recital Diploma and the Zildjian Prize. He now frequently performs as both timpanist and percussionist with many of the UK's premier ensembles including the London Symphony Orchestra, the London Philharmonic Orchestra, and the City of Birmingham Symphony Orchestra, among others. During 2007 he also served as principal timpanist with the National Opera Theatre in Santiago, Chile. In his spare time he enjoys travelling, hiking and learning to cook food from all over the world.



### Mark Braithwaite Viola

Violist Mark Braithwaite started on a cardboard violin at the age of three and a half, taking up the real violin five years later. He decided to play only viola after enjoying lessons with Kathryn Jourdan in Cambridge when he was 13. Mark was a member of the National Youth Orchestra and went on to study with Simon Rowland-Jones at the Royal College of Music, graduating with first class honours. From 2004 to 2007 Mark was a member of the Doric Quartet, during which time the group gave regular Wigmore Hall appearances alongside many eminent artists. Mark recently spent two years studying and living in Salzburg and whilst there he studied early music and is now establishing himself as a Baroque violist. In May 2010 he toured Asia with the Academy of Ancient Music under Richard Egarr and recorded Mendelssohn's *Elijah* with the Gabrieli Consort and Players. Mark has also performed with The Orchestra of the Age of Enlightenment under Vladimir Jurowski, the Kölner Academy as well as regular projects with the Orchestre Revolutionnaire et Romantique. He plays modern and Baroque violas made by Bernd Hiller of Leipzig and future concerts include a performance of Walton's viola concerto in Mexico with the Symphony Orchestra of the Yucatan.



### Simon Browne

Simon teaches and performs at the University of Trinidad & Tobago Academy for the Performing Arts. As a principal violinist with the Northern Sinfonia, under the direction of Thomas Zehetmair, he gained a reputation as a fine interpreter of Baroque and Classical concerti. Amongst other orchestras he has co-led the BBC Philharmonic, Royal Liverpool Philharmonic, and City of Birmingham Symphony orchestras and has worked with the Berlin Philharmonic, BBC Symphony Orchestra and the Hallé Orchestra. Simon Browne is much in demand as a chamber musician on the violin & viola, and has been invited to numerous festivals in Europe, Canada and Japan, including International Musicians Seminars in Prussia Cove. He was a multiple prize-winner on Royal Northern College of Music and Manchester University's joint course, studying violin with Richard Deakin and baroque violin with Andrew Manze. He went on to study with renowned Hungarian pedagogue, Lorand Fenyves, with the aid of awards from the Countess of Munster Trust, and won the chamber music prize at the Royal Conservatory of Music in Toronto. As a principal musician at our inaugural festival he is a regular presence despite now living in Trinidad!



### Alexandra Callanan Bassoon

Alex Callanan is a graduate of the RCM, where she studied with Martin Gatt and Andrea di Flammeneis. Throughout her time there she was a Scholar and winner of the Fanny Hughes Bassoon Prize for two consecutive years. She also played Principal Bassoon in all the orchestras and ensembles, whilst gaining considerable experience in opera companies and orchestras such as the RPO and LPO. Before starting College, Alex was a member of the National Youth Orchestra of Great Britain in which she played Principal for two years. Alex dedicates much of her time to chamber music and more specifically her woodwind trio, The Thorne Trio, who are heavily involved in the education side of the Wigmore Hall both as musicians and workshop leaders, whilst also working regularly for Live Music Now, Cavatina Chamber Music Trust and the Council for Music in Hospitals. Since leaving College, Alex has embarked on a successful freelance career with orchestras including the BBC Symphony, BBC Philharmonic, BBC Concert, City of Birmingham Symphony, London Concert and Brighton Philharmonic Orchestras, Welsh National Opera, London Opera Players, London Concertante, and Opera Project. Since 2009, she has also been regularly to Barcelona to act as guest 2nd Bassoon in the Orquestra Simfonica de Barcelona I Nacional de Catalunya.

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



### Ilyoung Chae Violin

The South Korean violinist Ilyoung Chae was born in 1987 and began playing the violin aged eight. She joined the Royal College of Music Junior Department in 2000 then The Yehudi Menuhin School in 2001 studying with Natasha Boyarsky, Loutsia Ibragimova and Rosemary Warren-Green. She has been studying with full scholarship at the Guildhall School of Music and Drama with David Takeno since 2005 where she received First-Class Honors in BMus and is a recipient of the LSO String Experience Scheme (2010–2011) and many scholarship awards from such institutions as the Musicians Benevolent Fund, the Philharmonia Orchestra Martin Musical Scholarship Fund and the Craxton Trust who have offered enthusiastic support to this up and coming talent. She has performed with many eminent musicians including the great tenor Jose Cura with the Salerno Symphony Orchestra at Tetra Pak's 50th anniversary celebration in San Carlo Theatre in Naples. Ilyoung has performed at Blenheim Palace, Hatfield House, Queen Elizabeth, Wigmore, Barbican, Menuhin and Royal Albert Halls and taken part in many festivals such as the Menuhin in Gstaad, City of London, Battle Prom, Paxos, Chacombe, Chelsea, Prussia Cove and International Holland Music Sessions. She plays on a Francesco Celonius 1730 Turin violin, kindly lent to her by an anonymous sponsor. We're very pleased to welcome her back to this festival.



### Lisete da Silva Recorder

Lisbon born Lisete da Silva was awarded a full scholarship to the Royal Academy of Music in London where she won numerous prizes. She pursues a varied career as a soloist, teacher, director and ensemble player. Having been a finalist in the Moeck International Competition for Solo Recorder, professional engagements have included performances with the Handel Orchestra and the Orchestra of the Age of Enlightenment. Lisete has performed at some of Europe's most prestigious venues including the Barcelona Early Music Festival, the Aldeburgh Festival and the Cheltenham Festival, the Edinburgh Festival, the Opera Theatre of Mahon, Menorca and the City Festival in Athens. She has performed at the Purcell Room, Cadogan and Wigmore Halls and given numerous broadcasts for BBC Radios 2 and 3, BBC World Service, Radio and Television of Catalonia and Slovenian Radio. She is currently a professor of Recorder and Chamber music at the Blackheath Conservatoire of Music and the Arts and as well as the Watford School of Music. Lisete has recently recorded two CDs of music by Dornel and Bach's "Musical Offering" available on the NAXOS and SOMM labels and was featured in Ben Wallfisch's debut CD *Escape Velocity* for Quartz label. Future engagements include a tour of China and Europe with her trio, Spirituoso.



### Madeleine Easton Violin

The Australian violinist Madeleine Easton graduated from the Sydney Conservatorium with a first class Honors degree before studying at the Australian National Academy of Music in Melbourne and taking up a scholarship to the prestigious Meadowmount Summer School in the USA. Madeleine was then awarded a scholarship to study with Professor Felix Andrievsky at the Royal College of Music in London and has since forged a career combining both baroque and modern playing, maintaining a close working relationship with the Australian Brandenburg Orchestra in particular. She now appears with them regularly as a guest concertmaster and will be a concerto soloist next year. She is heavily involved with the Royal Academy of Music's Bach Cantata Series and leads several cantata concerts a year. Madeleine is passionate about combining both her period performance knowledge and her modern violin technique, which has led her to being invited to guest lead the Orquesta Nacional de Madrid in their baroque and classical opera projects, the last of which starred Plácido Domingo. Future projects include leading the World Orchestra at the Schleswig-Holstein Festival in Germany this summer, directed by Paul McCreech. Her recording projects champion the solo sonatas by Ivan Khandoshkin and the complete works for violin and piano by Schubert, both on SFZ records.

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





### Rebecca Gilliver 'Cello

Rebecca Gilliver is Principal cellist of the London Symphony Orchestra and tours all over the world with them under the current conductor Valery Gergiev. She originally joined the LSO in 2001 as Co-Principal but in 2009 decided she had had enough of turning pages! Early success in national and international competitions led to critically acclaimed debut recitals at the Carnegie Hall, New York and London's Wigmore Hall since winning the prestigious Pierre Fournier Award which also offered her a recital at Manchester's International Cello Festival. Rebecca has performed in other major music festivals such as Bath, at Bergen, and has appeared as a soloist with the Hallé Orchestra and the Academy of St Martin in the Fields. She is recently featured on a CD of Enescu chamber music for the Naxos label. A keen chamber musician, she has collaborated with international artists including Nikolai Znaider, Sarah Chang and Roger Vignoles with whom she recorded for BBC Radio 3. Rebecca has played guest principal with orchestras around the world, including the Philharmonia, New Sinfonietta Amsterdam and most recently the World Orchestra for Peace. Rebecca is a graduate of the Royal Northern College of Music where she won many prizes and awards.



### Daniel Grimwood Piano/Harpsichord

With a repertoire which ranges from Elizabethan Virginal music to composers of the modern day, Daniel Grimwood is carving a reputation as one of the most varied and insightful musicians of his generation. A true concert pianist, with the ability to keep his audiences mesmerised and enthralled, his exceptional talent has been noted by many worldwide classical music critics of note. He has subsequently enjoyed a solo and chamber career, which has taken him across the globe, performing in many of the world's most prestigious venues and festivals. He has given numerous recitals both as soloist and with his duo partner Jamie Walton at London's Wigmore and Cadogan Halls and as far afield as Germany, Austria, China and Azerbaijan. His performance in the Great Hall of the Moscow Conservatoire as part of an exchange between the Purcell and Gnessin Schools received a standing ovation on live television. He was also the first European to record in China (Scubert and Prokofiev sonatas on Foshan Tiangyi) and performed with leading violinist Xiang Chen. Having found a true voice on Erard pianos, he has recorded 9 CDs of Liszt and Chopin to great critical acclaim and future projects include further explorations of the Romantic repertoire from Moscheles to Schumann and beyond.

[www.danielgrimwood.co.uk](http://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. After 10 years as violist in the Mistry string quartet, she moved to Australia to take up the position of Principal Viola with the Australian Chamber Orchestra. Caroline has performed concertos with the ACO in Australia, USA, Malaysia, China, Singapore, Spain and the UK. She has regularly partnered Richard Tognetti in Mozart's Sinfonia Concertante. Though she left the orchestra as a full time player in 2002, Caroline currently holds a part time position with the ACO. She has worked extensively as a teacher, having taught at Monash University, Melbourne University, and the Sydney Conservatorium of Music, where she fulfilled a year's contract as Senior Lecturer. She is a regular participant at chamber music festivals throughout the world, including the IMS Prussia Cove 2007 tour, which was awarded the Royal Philharmonic Society chamber music award and has performed as Guest Principal Viola with the Sydney Symphony, Melbourne Symphony, Philharmonia Orchestra, Hong Kong Philharmonic, City of London Sinfonia, Scottish Chamber Orchestra and Glyndebourne on Tour. Caroline is based in Melbourne, where she is a member of the Melbourne Chamber Orchestra and teaches at the Australian National Academy of Music.



Photography: Chris Stock

### Adam Johnson Piano/Harpsichord

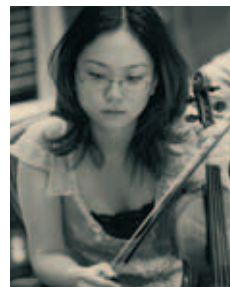
Adam Johnson is one of the most versatile and exciting young musicians to have founded his own orchestra in recent years. The Northern Lights Symphony Orchestra, of which he is both Artistic Director and Principal Conductor, has attracted the attention of concert-goers in London since its formation in 2007. He is as equally at home conducting opera as he is fulfilling the role of soloist in concerto repertoire, playing chamber music, or directing his own large-scale compositions. Winner of the Ricordi Operatic Conducting Prize whilst still studying under Sir Mark Elder, Adam Johnson was invited to assist Ari Benjamin Meyers on his multi-media contemporary theatre work *Il tempo di Postino* as part of the Manchester International Festival. His outstanding contribution to the production led the following year to associate conductorship of the London premiere of Jonathan Dove's opera *Flight* with British Youth Opera under Nicholas Cleobury. His subsequent operatic successes have included direction of Karol Szymanowski's rarely performed *King Roger* and Benjamin Britten's *The Turn of the Screw* for Elemental Opera. Future plans include developing an ambitious educational programme in inner London with the Northern Lights Symphony Orchestra, which enjoys a residency at St Saviour's Church, Pimlico. Adam has performed all over the world as a pianist and chamber music is a great passion. [www.adam-johnson.com](http://www.adam-johnson.com)



### Guy Johnston 'Cello

Over the last decade, Guy Johnston has forged a place as one of the leading 'cellists of his generation playing with many international orchestras and festivals. Born into a musical family he went on to study with Steven Doane, David Waterman, Steven Isserlis, Ralph Kirshbaum and Bernard Greenhouse. Early recognition includes winning the BBC Young Musician of the Year 2000, performing at the 2001 Opening Night of the Proms and winning a Classical Brit Award. Johnston's debut recital CD has recently been released on Orchid Classics to critical acclaim as well as a Chandos recording of the Gregson Cello Concerto 'Song for Chris'. Future performances include concertos with the Royal Philharmonic Orchestra, City of Birmingham Symphony Orchestra, Northern Sinfonia, Budapest Strings, European Union Chamber Orchestra and a Chamber concert at the BBC Proms. He is a founder member of the award-winning Aronowitz Ensemble and regularly attends Prussia Cove including a tour in October 2011. Johnston has recently been appointed Professor of Cello at the Royal Academy of Music and he is a patron of numerous charities including Future Talent, Harpenden Musicale, Cellos Rock! and the Neimann Pick Disease Group and recently ran the London Marathon to help raise £20,000 for the Brain Injury Rehabilitation Trust.

[www.guy-johnston.com](http://www.guy-johnston.com)



### Min-Jin Kym Violin

Described by Ruggiero Ricci as "the most talented violinist I have ever worked with", Min-Jin Kym embraces a busy career as a soloist and chamber musician, appearing at many of the world's most prominent festivals and concert halls. She is the first recipient of the prestigious Heifetz Prize and first came to attention upon winning first prize at the Premier Mozart International Competition in Bologna, Italy, aged just eleven. Making her international debut aged thirteen with the Berlin Symphony Orchestra, she went on to debut in London at the Royal Festival Hall, Barbican and Queen Elizabeth halls subsequently performing with the Philharmonia, the London Philharmonic Orchestra, the Royal Philharmonic Orchestra, the London Symphony Orchestra, and the Dresden Staatskapelle, working with eminent conductors such as Vladimir Ashkenazy, Sir Andrew Davis, and Giuseppe Sinopoli. Min-Jin has performed regularly at London's Wigmore Hall with her duo partner, Ian Brown, with whom she collaborated on her acclaimed disc for SONY in 2007, recording Beethoven sonata Op.30 No.2 with the violin concerto. A keen chamber musician, she frequently participates in Open Chamber Music at the International Musician's Seminar, Prussia Cove, Cornwall. The City of Seoul has named Ms Kym as a Goodwill Ambassador, and she has also been given the Freedom of the City of London for her efforts in promoting classical music.

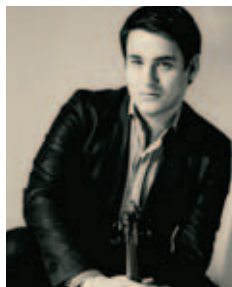
[www.min-jin.com](http://www.min-jin.com)



### Denitsa Laffchieva Clarinet

Denitsa Laffchieva (clarinet) made her début as a soloist at the age of 14 in the Great Bulgaria Hall with the Sophia Philharmonic. She toured extensively throughout Europe, Japan and the Middle East, playing as a soloist with the major European orchestras and made her international debut at the age of 15. By the age of 18 she had recorded her first solo CD of the Mozart Clarinet Concerto and was awarded Musician of the Year 2000 by the Bulgarian National Radio. In 2003 Denitsa was given the scholarship for extraordinary musicianship of the Herbert von Karajan foundation in Vienna and a year later Denitsa was the youngest musician ever to be given the prestigious award of the Republic of Bulgaria for Outstanding Contribution to the Bulgarian Culture. She studied with some of the most significant living clarinetists, such as Peter Schmidl (Vienna Philharmonic Orchestra), Petko Radev (Teatro della Scala di Milano) and Andrew Marriner (London Symphony Orchestra). Since 2010 she has been Principal Clarinetist with the Sinfonia Finlandia.

Denitsa made her debut recitals at the Wigmore Hall, London and in Carnegie Hall, New York during 2009/2010. The great Russian conductor Gennady Rojdestvensky said of Denitsa Laffchieva “She is an amazing clarinetist.”



Photography: Chris Dunlop

### Jack Liebeck Violin

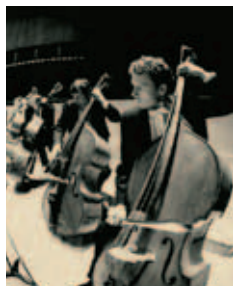
Born in 1980 in London, Jack Liebeck began playing the violin at the age of eight and his first appearance was for BBC television, aged ten, when he played the role of young Mozart. Performing in concertos and recitals since the age of eleven, Jack's appearances have taken him around the world. Since making his concerto debut with the Hallé Orchestra, Jack has performed with many of the world's finest orchestras. He is also a committed chamber musician and in 2002 made his acclaimed London recital debut to a sold-out Wigmore Hall. His debut disc on the Quartz label with pianist Katya Apekisheva was released in 2004 to enormous critical acclaim, receiving a Classical Brit Award nomination. In 2009 Jack signed an exclusive contract with SONY Classical, who have recently released the Dvořák Violin Concerto with Royal Scottish National Orchestra and Dvořák Sonata and Sonatina with Katya Apekisheva which won a Classical Brit award. His latest release of Brahms violin sonatas was a recent Times CD of the week. Jack is Artistic Director of Oxford May Music Festival, a festival of music, science and the arts, which is now in its third year. Jack plays the ‘Ex-Wilhelmj’ J.B. Guadagnini dated 1785.

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



### Robin Michael 'Cello

Robin Michael studied at the Royal Academy of Music and following a critically acclaimed South Bank recital debut in 2003 he has been much in demand as soloist and chamber musician. Robin is principal cello of the Orchestra Révolutionnaire et Romantique and regular guest principal of the Scottish Chamber Orchestra, Academy of Ancient Music, English National Opera and Orchestra of the Age of Enlightenment. He devotes much of his time to contemporary music and has worked with composers such as Ligeti, Kurtág and Birtwistle. 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 premiere of Harvey's 'Advaya' for cello and electronics. Robin is part of the Fidelio trio with whom he has toured Europe, Asia and South Africa as well as giving their recently acclaimed Wigmore Hall debut and US debut in New York and Washington. Robin also regularly appears with chamber groups such as the Dante Quartet, Eroica Quartet and the Birmingham Contemporary Music Group and recently featured on the first recording of the original version of the Mendelssohn Octet on period instruments. His increasing discography includes the Cutler Concerto with the BBC Concert Orchestra, Ginastera complete cello works and trios by Schoenberg, Korngold, Zemlinsky (NAXOS).



### 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.



### Pernille Petersen Recorder

Danish recorder player Pernille Petersen graduated from the soloist class at the Carl Nielsen Academy of Music in Odense in September 2010 having previously completed her diploma studies there with Nikolaj Ronimus. She also studied at the Royal Academy of Music in Copenhagen and for a year as a guest student at the Royal College of Music in Stockholm. Pernille Petersen is active as both a soloist and chamber musician and although her repertoire has its foundations in early and contemporary music she is constantly exploring new possibilities and boundaries for her instrument. Her regular ensembles consist of duos with harpsichord, accordion, recorder, percussion and of bigger baroque groups.

In 2000 Pernille won the gold medal prize at Berlinske Tidende's Classical Music Competition in Copenhagen, a prestigious classical music competition for young musicians. Then in 2009 Pernille was the winner of the Moeck/SRP Solo Recorder Competition in London and in May 2010 she won the first prize at the Mieke Van Weddingen Recorder Competition in Mechelen, Belgium and was furthermore given the audience award. Pernille appears on recordings with Trinitatis Kantori and with Ensemble 1700. In November 2010 her first solo recording "Sonatas by Mr. Castrucci and Mr. Geminiani" was released by CDKlassisk, Olufsen Records, Denmark.

[www.pernillepetersen.dk](http://www.pernillepetersen.dk)



### Victoria Sayles Violin

Victoria Sayles was a Music Scholar at Bryanston School (1999-2003) and a Foundation Scholar at the Royal College of Music (2003-2007) under Professor Itzhak Rashkovsky. She is a member of the London Chamber Orchestra, English Chamber Orchestra and Scottish Chamber Orchestra (2007-09). Victoria has appeared as Leader of the Bournemouth Symphony, City of Birmingham, Trondheim Symphony (Norway) and Royal Liverpool Philharmonic Orchestras.

Victoria, as a keen chamber musician, has led the Fibonacci Sequence and collaborated with Louise Hopkins, Guy Johnston, Jack Liebeck, Mark Van der Weil, Jamie Walton, Alexander Zemtsov and many others. She recently returned from the Thai-Burmese Border with the Luventus String Quartet playing to Burmese refugees in the refugee camps. Later this year upcoming concerts include appearances at the Australian Festival of Chamber Music, Bangalow Festival, Oxford May Music Festival and as Leader of Trondheim Symphony (Norway), Bournemouth Symphony and Liverpool Philharmonic Orchestras. Forthcoming concerto performances include Beethoven, Glazunov, Mendelssohn and Saint-Saëns concertos. Victoria also regularly tours the UK giving recitals with her duo partner and award-winning pianist Martin Cousin. She plays a 1776 "Thir" violin.

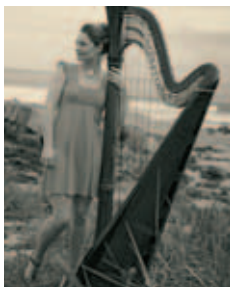




### David Tollington Horn

David left the Royal Northern College of Music in 2000 collecting the Alfred de Reyghere Memorial Prize. As a successful freelance musician he has worked with many of the country's finest orchestras including the BBC Philharmonic, the Hallé, the Royal Philharmonic Orchestra, Northern Sinfonia, the BBC National Orchestras of both Scotland and Wales, the City of Birmingham Symphony Orchestra and the Royal Liverpool Philharmonic. He also regularly works with Opera North and the English National Ballet as well as appearing as guest principal horn with The Symphony Orchestra of India with whom he recently performed in Moscow.

His work has taken him all over the world with tours of Japan, China, India, much of Europe and, as a baroque hornist, he appeared as principal with *Les Arts Florissant* in Paris, Switzerland and the Edinburgh Festival. His recording work has been incredibly varied with a wealth of classical CDs and also a recent collaboration with Sting in Durham Cathedral of his 'Winter Songbook'. David has also, occasionally, ventured into the realm of film and TV with perhaps his most notable appearance being in the recent Keira Knightley film 'The Duchess'.



### Eleanor Turner Harp

Eleanor Turner (b.1982) began her harp studies with Daphne Boden in 1993, at the Royal College of Music Junior Department, where she developed her passion for contemporary music and composing with tutors Dr Peter Fribbins and Edwin Roxburgh. Eleanor subsequently studied the harp with Alison Nicholls for seven years. She won Second Prize in the 2011 Gaudeamus Interpreters Competition, held in Amsterdam in April. This is Eleanor's sixth major international award; perhaps the most life-changing one was First Prize in the 2007 European Harp Competition, winning a £20,000 Salvi concert harp. The following year, Eleanor made her debut at the Wigmore Hall and performed a series of concerts in Italy and Spain, organised by Salvi Harps.

Eleanor has a passion for studying and in 2010 won a Wingate Scholarship to attend lessons with Erika Waardenburg (Netherlands) and a masterclass in July 2011 with Judy Loman and the composer RM Schafer, at the Eleventh World Harp Congress in Vancouver. Eleanor performs in the Dussek Duo, Aquilae, the Calvert-Turner Cello and Harp Duo, *4 Girls 4 Harps* and the Italian *Quintettango*. Last year she performed with the American jazz harpist Deborah Henson-Conant and she also enjoys collaborating with the famous Indian percussionist, Sanju Sahai.

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



### Carol Tyler Resident Artist

Carol Tyler trained in Wolverhampton and Birmingham receiving a BA.(Hons) Fine Art and an MA in Fine Art respectively. Since graduating as a mature student in 1990 she has exhibited widely. Key exhibitions since 2000 include - Brewery Arts Centre, Kendal, Cumbria - Light as a Feather, Installation at the Showroom Cinema Sheffield - Contemporary View, RCA London - Back to Nature, Ikon Gallery, Birmingham - as well as shows in numerous commercial galleries throughout England. She is also a regular exhibitor at the Affordable Art Fairs in London and Glasgow. In 1995 she was Artist-in-Residence at Grizedale Forest in Cumbria. Living in a caravan and working in a huge attic studio for 3 months, the experience changed her working methods and life. The following year, she moved to a caravan on the North York Moors near Whitby and finally realised her ambition to integrate her life and work. Carol continues to exhibit regularly and in June each year opens her house and studio in the Dales as part of the North Yorkshire Open Studios. Her intimate relationship to the moors during those nomadic years has given her a unique perspective to its vision through art and this is why her regular depictions of the landscapes are commissioned by the Festival each year.



### Zsolt-Tihamér Visontay Violin

German-Hungarian violinist Zsolt-Tihamér Visontay began playing in 1988, taking lessons at the music school in Magdeburg and went on to study under Professor Jost Witter at the Schloss Belvedere Music School and the Franz Liszt Music Academy in Weimar. Laureate of several international solo prizes, including the International Louis Spohr Violin Competition and the International Henry Marteau Violin Competition, Zsolt's solo engagements include performing with a number of German orchestras. In 2005 he became the leader of the European Union Youth Orchestra (EUYO), performing under conductors including Vladimir Ashkenazy, Bernard Haitink and Sir Colin Davis, and a year later he also became Concert Master of the Philharmonic Orchestra in Altenburg-Gera. He has led orchestras such as the Radio-Symphonie-Orchestra Berlin, the London Symphony Orchestra, the Academy of St Martin in the Fields, Royal Scottish National Orchestra, Orchestra Nacional de Porto, City of Birmingham Symphony Orchestra and Bamberg Symphony Orchestra touring throughout Europe, Russia, Asia and the US. In 2007, at the age of 24, he became Joint Concert Master of the Philharmonia Orchestra. Since then he has also established himself as a sought-after chamber musician, performing in major venues such as the Mozartsaal Vienna, Salle Gaveau Paris and Wigmore Hall London.



### Matthew Wadsworth Lute

Matthew Wadsworth is in great demand as a lute soloist, continuo player and chamber musician. He has appeared at major festivals in the UK, Europe and North America and can frequently be heard on radio, both in live performance and on disc. He has recorded for Avie, Deux-Elles, Linn, EMI, Channel Classics and Wigmore Live. His six CDs to date have received great international critical acclaim.

Matthew studied lute with Nigel North at London's Royal Academy of Music, winning the London Student of the Year award in 1997 for his work on the development of Braille lute tablature. He then spent a year at the Royal Conservatory of Music in The Hague. Recent engagements have included the Wigmore Hall, Purcell Room, the Georgian Concert Society (Edinburgh), the Metropolitan Museum of Art (New York) and the Lufthansa, Beverley, Spitalfields, Budapest, Vancouver, Ottawa, Montreal Baroque, Mitte-Europa and Innsbruck festivals. Matthew has also worked with The Academy of Ancient Music, English Touring Opera, Birmingham Opera Company, Independent Opera, The Netherlands Bach Society, I Fagiolini, The English Cornett and Sackbut Ensemble, The Musicians of the Globe, Arion, Constantinople, The Theatre of Early Music and Les Violons du Roy, among others.

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



Photography: Alberto Bona

### Jamie Walton 'Cello

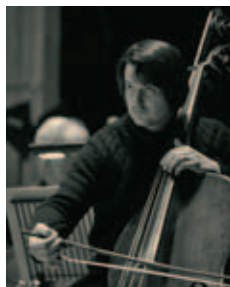
With a powerful and penetrating sound, Jamie Walton is becoming increasingly renowned for his purity of tone and emotionally engaging interpretations. Compared by critics to the great 'cellists of the past he has appeared throughout much of Europe, the USA, New Zealand, Australia and the UK in some of the world's most eminent halls and was the first 'cellist to give a solo (broadcast) recital in the new Melbourne Recital Centre. Jamie's increasing discography in both concerto and recital is consistently receiving the highest critical acclaim and he is gaining a reputation as a supreme and original interpreter of the repertoire. He has now recorded ten concertos with the Philharmonia including the Schumann and Dvořák cello concertos with Vladimir Ashkenazy released this Autumn to include a DVD documentary about the making of this recording. He has also recorded sixteen sonatas with his duo partner Daniel Grimwood some of which are released next year. His next project is to record and film the Britten solo suites as part of a box set of his complete 'cello works for a 2013 release. Jamie plays on a 1712 Guarneri and is the founder and artistic director of this North York Moors Chamber Music Festival, combining his passion for both chamber music and North Yorkshire.

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



### Dan Watts Flute

Dan Watts gave a triumphant performance of Bach's Brandenburg concerto No.5 at the inaugural festival on 2009 (which features on the DVD) and it is a great pleasure to welcome him back for a third year. His trademark purity of sound is a distinctive quality ideal for various *genres* of chamber music thus Dan is a committed chamber musician both in modern and period performance. Dan attended Wells Cathedral School and the Aspen Music School before studying at the Royal Northern College of Music. After graduating Dan was appointed Professor of Flute at the National Conservatory of Music in Ramallah, Palestine. He has performed concertos at Royal Festival Hall, St John's Smith Square and has appeared with the Manchester Camerata, Faros Soloists (Cyprus) and Orquesta di Algarve. He has also played 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 Sting Trio at numerous music festivals around the UK and is one of the founding members of the Metropolitan Ensemble, a flute and string ensemble, with whom he has performed live on national television.



### Dominic Worsley Double Bass

Dominic Worsley (no relation to our Patron!) is one of the most sought after double bassists in the country with years of experience in some of the world's greatest orchestras. He studied with Duncan McTier at the Royal Northern College of Music in Manchester where he is originally from. Later he studied under Neil Tarlton at the Royal College of Music where he was a winner of the concerto prize and the Royal College of Music Double Bass prize. At the age of just 21 Dominic became Co Principal double bass of the Orchestra Symphonica de Balears, Mallorca. In 1999 he won the position as solo bassist of the Académie Européenne de Musique and later that year Dominic became a member of The Philharmonia Orchestra where he remained for 10 years. In 2009 Dominic became Principal Bass of the BBC Concert Orchestra and is now guest Principal with orchestras such as The Royal Philharmonic Orchestra, London Mozart players, Scottish Chamber Orchestra, Mahler Chamber Orchestra, Welsh National Opera, The Philharmonia, BBC National Orchestra of Wales and the BBC Philharmonic. Artistic Director Jamie Walton is particularly pleased to be welcoming Dominic to the festival since they studied together at the RNCM as well as coincide years later with the Philharmonia Orchestra.



### Alexander Zemtsov Viola

Alexander Zemtsov was born in Ufa, USSR, and studied with Elena Ozol at the Gnessin Special Music School in Moscow. After further studies in Maastricht with Michael Kugel and in Berlin with Tabea Zimmermann, he was awarded a number of prizes, including first prize at the International Youth competition Classical Legacy in Moscow in 1995, at the Elise Meyer Competition in Hamburg in 1997 and at the 8th Brahms Competition in Austria in 2001. Alexander Zemtsov has worked with several European orchestras and in 2002 was appointed Principal Viola of the London Philharmonic Orchestra. In addition to his concerts with the Hermitage String Trio, Alexander is active as a soloist and in chamber music; he plays regularly with the Razumovsky and Aronowitz Ensembles and his engagements as a soloist include concerts with orchestras including the Belgian Radio Orchestra, Konzertverein Orchester Vienna, and the London Philharmonic Orchestra, in venues including the Tchaikovsky Conservatoire Hall in Moscow, the Musikhalle in Hamburg, the Palais des Beaux-Arts, Brussels, Wigmore Hall, Queen Elizabeth Hall, London and Musikverein Vienna. He is viola professor at the Guildhall School of Music, Konservatorium in Vienna and executive professor with the Online Academy Lions Clubs MozART in Vienna. His recent solo and chamber CDs are released on Naxos, Chandos and LPO live labels.



# Locations

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## 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 into the walls of the Norman church. These are Anglo-Danish gravestones from, most likely, a Christian burying ground established following the Viking invasion of the neighbourhood in 867.

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 quality, 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 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 Hilda's Church Westcliff Whitby

Big and bold is how Nikolaus 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 high mindedness, 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 Hilda's Church 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 to be built in Castleton (the Tin Tabernacle) where he held a service once a week.

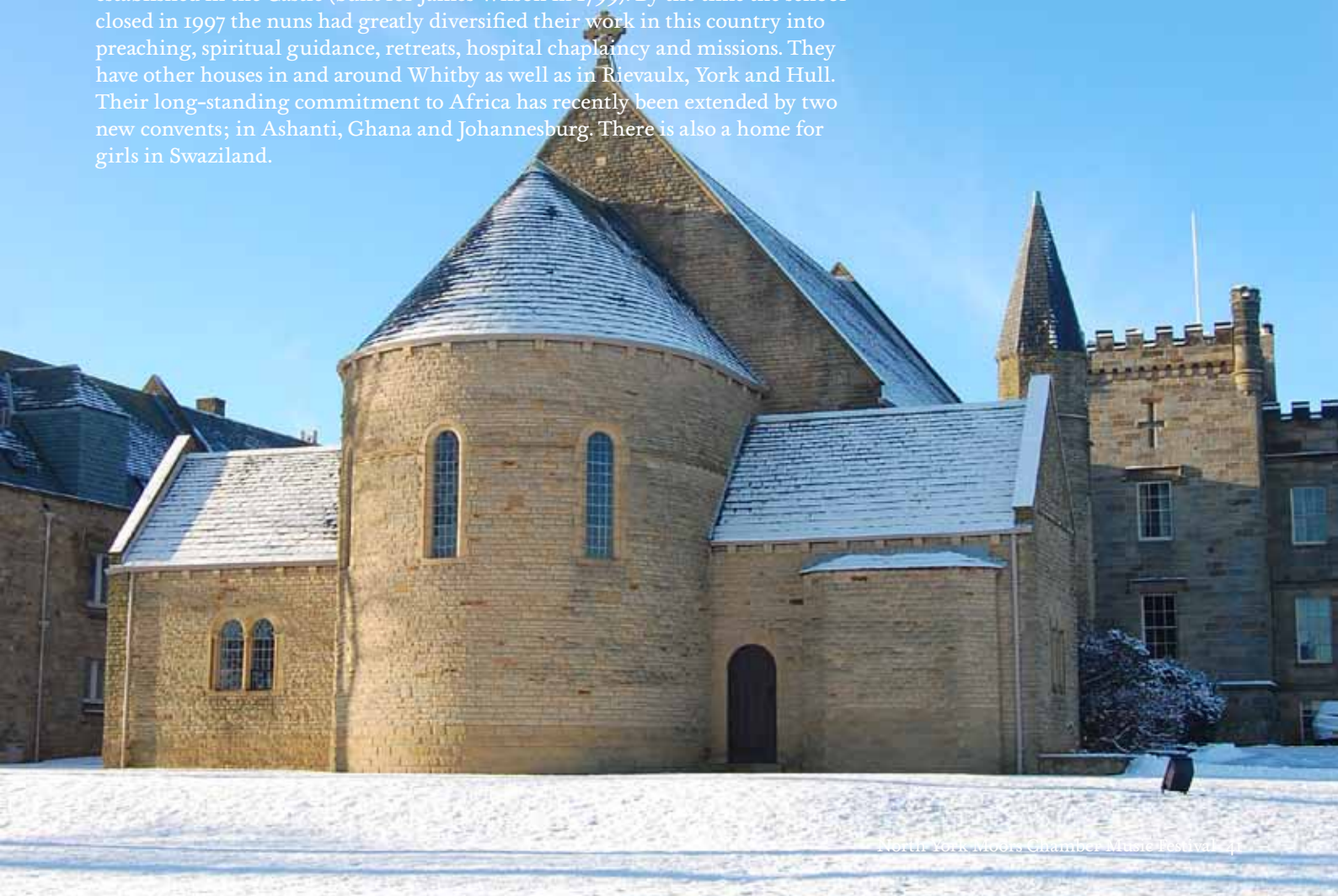
Yet under Atkinson's regime St Hilda's was no longer neglected; the year after he arrived a new chancel was designed by the architect, William Butterfield. This was only the latest among many alterations since the church was founded. There are possible traces of Danish occupation in the burial ground, and Saxon remains in the church. The tower is 15<sup>TH</sup> 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 21<sup>ST</sup> 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 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 long-standing commitment to Africa has recently been extended by two new convents; in Ashanti, Ghana and Johannesburg. There is also a home for girls in Swaziland.





## St Nicholas' Church Guisborough

The church of St Nicholas stands adjacent the ruins of the once-physically imposing 12TH century Augustinian priory. When one imagines the size and scale of the priory church it naturally begs the question as to why a separate church should be built in such proximity. Yet on closer examination this is not at all peculiar – separate churches to cater for the laity were often established close to abbey churches (e.g. St Margaret's and Westminster Abbey) to ensure different pastoral, spiritual and liturgical emphases could be harmoniously undertaken. Even so, the church would have been completely serviced by clergy from the priory so after dissolution separate provision had to be made.

The church building is largely Perpendicular in style, with the chancel and tower dating from circa 1500. The west window and doorway are contained within the tower but given focus by an elegant two-centred arch. Upon entering the church there is a great sense of space which is enabled by the lithe and delicate arcade of six bays which ensures that the low roofline does not impinge. This overall effect was also aided by a very skilful restoration of the church in 1903–08 by the eminent church architect Temple Moore, whose work displays a sensitivity often lacking in his peers.

There are several fine monuments within the church of which the most distinguished is the Brus Cenotaph. This tomb-chest was originally housed within the Priory and was executed circa 1520 as a commemoration to the founder of the Priory, Robert de Brus. After dissolution it was moved to the church. The decoration is sophisticated for its time and consists of knights, saints and possibly the prior all praying for the repose of the souls of the family. In the right spandrel is seated the Virgin Mary. The window adjacent to the Cenotaph contains fragments of medieval glass from the original east window.







## St Helen and All Saints Church Wykeham

Those who travel along the Pickering-Scarborough road cannot fail to notice the imposing presence of the church of St Helen and All Saints: specifically, the elegant broach spire that adorns the 14TH century tower which dominates the main village crossing. To a superficial look they appear contemporary but the spire is in fact a sympathetic creation of William Butterfield dating from 1853. This was early Butterfield who had yet to yield to the polychromatic detailing for which he is renowned. The other notable feature is the detached status of the tower from the church, which nestles on higher ground some way to the north-east. This again was a deliberate ploy by Butterfield by piercing the old tower to create a gatehouse effect. The original church building was cleared away to create a virtual *tabula rasa* which was a common aim of certain Victorian church designers, especially those influenced by 'Ecclesiologist' tendencies, rather to the detriment of our heritage.

The Victorian church building shows an adherence to simple Gothic forms of the 13TH century which is consistent with Butterfield's earlier work in North Yorkshire (e.g. Sessay of 1847); but after Wykeham, completed in 1855, this restraint was soon lost as he quickly moved towards the temptations of intense decoration in the church at Baldersby St James, near Ripon, which dates from 1857. In common with both of these locations, Wykeham also possesses elegant secular buildings designed by Butterfield, namely the school to the south and also the parsonage.

Wykeham was also the location of the priory of St Mary and St Michael for Cistercian nuns which was founded by Pain Fitz Osbert circa 1153. Little remains of this and the site is now occupied by a large house which is the home of the Dawnay family who hold the Viscountcy of Downe. The modern stained glass window in the north aisle commemorates the life of the 11TH Viscount.



## St Hedda's RC Church Egton Bridge

Many features of the story of Roman Catholicism within England since the Reformation can be found in the history of St Hedda's Church, Egton Bridge. The village and the surrounding population have long maintained a tradition of support for Rome, even when under extreme official disapprobation in the 16TH and 17TH century. This was aided by gentry families such as the Smiths of Bridgehome in the village, who were able to provide a safe haven for both priests to live and for mass to be said. Probably the most notable priest – and later martyr – was Nicholas Postgate who was also born in the village. He discreetly ministered across Yorkshire for fifty years until he fell victim to the hysteria of the Popish Plot of 1678 and was hanged, drawn and quartered in York the following year.

English Roman Catholicism was at its lowest ebb in the eighteenth century yet the first Catholic chapel was built in 1798; this is now the school next door to the present church. Within the next fifty years both legal emancipation and the influx of Catholic labourers from Ireland created a rising demand for Roman Catholicism and the small chapel could not cope. In 1859 the priest in charge – Fr Callebert – set about trying to raise funds for a much larger church building. Unlike many large Catholic churches of the period (one immediately thinks of Pugin's gothic apotheosis at Cheadle) this project did not rely upon a wealthy patron; instead the largest single donation was £50 and all of the costs were defrayed by small donations. Volunteer aid was enlisted in every task including quarrying the stone and raising the building.

The building itself was designed by Hadfield & Son of Sheffield in a simple French style, with lancet windows and an apsidal chancel. However at 114FT by 47FT with a height of 43FT it could seat 600 worshippers; it was a triumph of volume over expense. The present church opened in 1867 while furnishings such as the altar from Messrs Mayer & Co. of Munich and the Lady Chapel were added over the subsequent ten years. The Lady Chapel now contains the Postgate Relics.





## St Stephen's Church Fylingdales

If you were to ask for directions to St Stephen's, Fylingdales, it is likely that you would be responded to with the question 'Which one?', for there are two churches dedicated to St Stephen within the civil parish of Fylingdales. The old church of 1822 is situated on a hillside overlooking Robin Hood's Bay, itself built on the site of a much older chapel. It conformed to the style of worship common at that time – a simple if somewhat crowded interior dedicated to the spoken word. Further down the hill is the new church of 1868-1870. Barely fifty years separate the two churches yet the contrast in architecture and interior design is immense: a beautiful illustration of the powerful forces unleashed that revolutionised English Christianity in the mid 19th Century.

The new St Stephen's church – where the concert is to be held – is a bold statement of design, as influenced by a generation of architects raised on the tenets of the Oxford Movement; Pevsner calls it 'big, earnest and rather stern'. This time the emphasis is sacramental with special detailing, such as the large four-light west window and the rib vaulting in the apsidal chancel, leaving the worshipper in no doubt as to the focal point for their devotions, namely the altar. The building was designed by George Edmund Street, whose most notable building is the Royal Courts of Justice in The Strand, London. Street was much in demand as an ecclesiastical architect. He was Diocesan Architect to the cathedrals of Oxford, York, Winchester and Ripon and also undertook considerable commissions abroad, including building churches in Rome, Constantinople, Geneva, Lausanne and America.

Use of such an eminent ecclesiastical architect with high ideals, rather than the common practice of using a local firm, inevitably increased the cost of the building to a sizeable sum of £6,000. The work was financed by the long-standing incumbent, Robert Jermyn Cooper, and local landowner Robert Barry. Their munificence ensured a high standard of design and execution; in particular the stained glass designed by Henry Holiday is especially meritorious ranking alongside the best examples of late Victorian stained glass in the county.







# Acknowledgments

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A special thanks also goes to Rollits Solicitors and those closely associated with the firm since they have supported the Festival right from its beginnings.

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David Denton has been a tremendous voice of encouragement for our Festival in the press and so a special thanks is expressed for this support.

Philip Britton, who is Concert Organiser of *Concerts at Cratfield*, an annual series of summer Sunday afternoon chamber concerts in East Suffolk ([www.concertsatcratfield.org.uk](http://www.concertsatcratfield.org.uk)), wrote the splendid programme notes for which I'm particularly grateful, especially considering the time limit imposed!

Much thanks to Frank Harrison who ploughed through the snow during the recent harsh winter to capture the images of these churches for the purposes of fitting in with the Russian theme. Presented with a challenge he simply never fails!

I'd like to thank Derek Knaggs and John Haines for their support – and for being such loyal followers (in all weathers!). Thanks to Johannes Secker for the use of his beautiful harpsichord once again. And to my dear friends Noel and Robert Masters who have flown in all the way from Australia.

That just leaves me to thank you all for making this happen – your enthusiasm and appreciation are the main contributory factors in the success of this Festival and we all aim to make that worthwhile.

Jamie Walton  
ARTISTIC DIRECTOR



We welcome support for this event, which is why we've set up The North York Moors Chamber Music Festival Trust, a charitable organisation. 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 taxpayer) 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.

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