



North York Moors Chamber Music Festival

‘A Time There Was...’
11-24 August 2013

www.northyorkmoorsfestival.com

North York Moors Chamber Music Festival

Shortlisted for a Royal Philharmonic Society
Award 2011

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Introduction

“Among the most impressive of its kind in Britain”

Michael White, The Telegraph 2012

Welcome to the fifth North York Moors Chamber Music Festival – ‘A Time There Was’ – celebrating the centenary of Benjamin Britten, his influences and his colleagues. Last year’s Eastern European flavour was a true *tour de force* and an exhilarating marathon for both the audience and the musicians, although fatigue was never in evidence. This year the mood is considerably more pastoral, hence the newly commissioned painting by Carol Tyler of St Mary’s Church, Lastingham, which captures the spirit of the English theme.

We are so very fortunate to experience and perform this music within the profound walls of our various local churches and priories and we have chosen repertoire appropriate to the spaces.

Last year’s theme depicted an element of the bleak shadows and the troubled decay of Eastern Europe, so by contrast this year our resident photographer Frank Harrison has used his instinct to capture a more recognisably local and seasonal feel which should resonate with us all. We hope you enjoy this presentation and

celebration of our tremendous culture and heritage.

It is with great pleasure that we welcome Sir Peter Maxwell Davies as well as Paul Joyce who directed and produced the documentary on Sir Peter and our film on the Britten Suites. Sir Peter Maxwell Davies is one of our most celebrated and finest composers and with his friend, artist and director Paul they have produced a riveting film (shown 19th August). Do come and enjoy this extra experience in the presence of these artists.

I would like to, as ever, express my continued appreciation for those who are supporting this festival and it gives me tremendous pleasure to see it thrive after all the investment, belief and tireless campaigning. It also remains true to its principles: something I think we all feel very strongly about.

The aim is to keep ticket prices low so that we don’t price anyone out: this is a festival for everybody, regardless of background or position, so the prices remain unchanged. Your support is vital, however small, for we no longer rely

on government grants. As a charitable organisation, we can claim Gift Aid, so please consider this option if you do kindly donate to us. These forms are available from the ticket desk. I was deeply encouraged and touched by the support towards the festival trailer which we now have as an asset – and marvellous it is too.

I also encourage everyone to join the email (or simple mailing) list – partly because once I send out an email announcing extra dates, tickets tend to sell rapidly and those not on the email list may miss out on the first opportunity to buy them. The book in which to add your details will be available at each concert or simply send us an email: bookings@northyorkmoorsfestival.com

So here’s to another fortnight of glorious music – from Henry Purcell to Sir Peter Maxwell Davies. We hope you enjoy it as much as we have done preparing the programme.

Jamie Walton
ARTISTIC DIRECTOR

Programme

Week one

Sunday 11th August 3.00pm	St Nicholas, Guisborough	PURCELL Overture to The Gordian Knot Unty'd ELGAR Serenade for Strings op 20 BRIDGE String sextet in E flat* ROSSINI Duo for cello and double bass in D SHOSTAKOVICH Two pieces for string octet op 11 BRITTEN Simple Symphony op 4
Monday 12th August 7.00pm	St Oswald's, Lythe	DOWLAND Preludium and Lachrimae Pavan ANON Galliarda JOHNSON Pavan in C minor and Almain DE VISÉE Prelude, Allemande, Sarabande and Chaconne des Harlequins* MOZART Quintet in E flat K452 BEETHOVEN Quintet in E flat op 16
Wednesday 14th August 7.00pm (concert repeated on 21st August)	St Mary's, Lastingham	PURCELL Voluntary for double organ in D minor MOZART Piano quartet no 2 in E flat K493* BRIDGE Phantasie piano quartet in F sharp minor WALTON Piano quartet in D minor
Friday 16th August 7.00pm	St Helen's and All Saints', Wykeham	MOZART Oboe quartet in F K370 BRITTEN Phantasy oboe quartet in F minor op 2* ADÈS Arcadiana op 12 ELGAR String quartet in E minor op 83
Saturday 17th August 7.00pm	St Martin-on-the-Hill, Scarborough	HANDEL Overture to An Occasional Oratorio MOZART Horn quintet in E flat K407 VAUGHAN WILLIAMS The Lark Ascending* TIPPETT Preludio al Vespro di Monteverdi BRITTEN Serenade for tenor, horn and strings op 31
Sunday 18th August 3.00pm	St Hilda's, Danby	PURCELL Chacony in G minor MAXWELL DAVIES String trio op 290 MOZART Divertimento in E flat K563

Week two

Monday 19th August 3.00pm	Sneaton Castle, Whitby	FILM BY PAUL JOYCE: 'Max' about Sir Peter Maxwell Davies. (Introduced by Sir Peter. Q & A after.)
Monday 19th August 7.00pm	St Stephen's, Fylingdales	MOZART String quintet no 1 in B flat K174 BRITTEN String quartet no 2 in C op 36* BAX Lyrical Interlude MAXWELL DAVIES Naxos quartet no 3 op 236
Wednesday 21st August 7.00pm (repeat of concert on 14th August)	St Mary's, Lastingham	PURCELL Voluntary for double organ in D minor MOZART Piano quartet no 2 in E flat K493* BRIDGE Phantasie piano quartet in F sharp minor WALTON Piano quartet in D minor
Thursday 22nd August 4.00pm	Sneaton Castle, Whitby	FILM BY PAUL JOYCE: The Britten cello suites (Jamie Walton)
Thursday 22nd August 7.00pm	St Hilda's Priory, Sneaton Castle, Whitby	VAUGHAN WILLIAMS Piano quintet in C minor* Supported by the Vaughan Williams Charitable Trust BRITTEN Gemini Variations op 73 ELGAR Piano quintet in A minor op 84
Friday 23rd August 6.00pm	St Hedda's, Egton Bridge	BEETHOVEN Septet in E flat op 20 BRITTEN Lachrymae for viola and strings op 48a* SCHUBERT Octet in F
Saturday 24th August 5.00pm	St Hilda's, West Cliff, Whitby	STANFORD Fantasia and Toccata in D minor op 57 PÄRT Cantus in memoriam Benjamin Britten ELGAR Introduction and Allegro op 47* DELIUS Late Swallows WALTON Movements from Façade BRITTEN Movements from Soirées Musicales op 9 and Matinées Musicales op 24



North York Moors

Visitor Information

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.

CAR PARKING

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 West Cliff and St Martin-on-the-Hill there are local car parks and on-street parking.

TOILETS

St Hilda’s West Cliff and St Hilda’s Priory have their own facilities. The churches in Egton Bridge, Fylingdales, Lastingham, Guisborough, St Martin-on-the-Hill and Wykeham have village facilities. The churches in Danby and Lythe have portable toilets.

REFRESHMENTS

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

GETTING THERE BY SATNAV

- Danby** YO21 2NH
N54:26:51, W0:55:41
- Egton Bridge** YO21 1UX
N54:26:13, W0:45:42
- Fylingdales** YO22 4RN
N54:26:03, W0:32:21
- Guisborough** TS14 6BX
N54:32:12, W1:02:25
- Lastingham** YO62 6TL
N54:18:16, W0:52:58
- Lythe** YO21 3RW
N54:30:25, W0:41:18
- Scarborough** YO11 2DB
N54:16:30, W0:24:05
- Sneaton Castle** YO21 3QN
N54:28:60, W0:38:31
- West Cliff** YO21 3EG
N54:29:20, W0:37:14
- Wykeham** YO13 9QA
N54:14:14, W0:31:17





Notes

All notes by Philip Britton, unless indicated.

Composers are listed in alphabetical order by surname. Where several works by the same composer will be performed in this year's Festival, individual works (and their linked notes) are also in alphabetical order, by the first key word of the work's title.

Thomas Adès b 1971

ARCADIANA OP 12

I *Venezia notturna*

II *Das klinget so herrlich, das klinget so schön*

III *Auf dem Wasser zu singen*

IV *Et... (tango mortale)*

V *L'Embarquement*

VI *O Albion*

VII *Lethe*

Adès studied at Cambridge with Alexander Goehr and Robin Holloway: his early works showed the brilliant promise of a naturally gifted and imaginative composer, fulfilled in a wide range of chamber, orchestral and operatic works performed round the world. Arcadiana dates from 1994, commissioned by the Endellion Quartet with funds from the Holst Foundation. It comprises seven short movements for string quartet (only the central tango lasts more than three minutes). Adès himself says that their evocative but elusive titles 'evoke

images associated with ideas of the idyll, vanishing, vanished or imaginary'. He also points out that all the odd-numbered movements are aquatic (a lugubrious gondolier in the first, singing on the water in the third, a ship setting sail in the fifth, the river of oblivion in the last). The piece also includes direct references to earlier music: 'Das klinget so herrlich, das klinget so schön' is an aria by Monostatos and his slaves from Mozart's 'The Magic Flute', and 'Auf dem Wasser zu singen' is a song by Schubert, reminiscent of a barcarolle.

The title of the central 'mortal' tango is a much abbreviated version of the Latin title of two famous paintings by Nicolas Poussin (1594-1665), 'Et in Arcadia ego' (literally 'I too am in Arcadia', but really 'Even in Arcadia, death is also present'). One of these paintings shows an idealised pastoral scene with country folk in Roman garb around an austere tomb which has the same Latin phrase inscribed on it. This in part explains the title of the whole work.

Anon

GALLIARDA

In sixteenth and seventeenth century Italy, composers found themselves immersed in an atmosphere of seemingly limitless experimentation and freedom. Echoing the development of 'chiaroscuro' in the visual arts, musicians were split into two groups: exponents of melodic instruments such as the violin, cornetto or recorder, with their virtuosic and dramatic expressive powers, and those who practised the newly established art of basso continuo. One of the instruments belonging to this latter group was the chitarrone, or theorbo. Its bass-rich sonority was exploited by composers such as Giulio Caccini (1551-1618) and Tarquinio Merula (?1594-1665) in the accompaniment of song. Remembering that at this time instrumental construction and playing technique were developing hand-in-hand with musical composition, it comes as no surprise to find that solo

music began to emerge for this newly-perfected instrument. This anonymous dance-form piece is from a 16th century English manuscript, but is a galliard in the Italian style, which had successfully migrated north and across the English Channel. © Matthew Wadsworth

Arnold Bax 1883-1953

LYRICAL INTERLUDE

In 1908, Bax, not long out of the Royal Academy, produced a long and elaborate String quintet in G, which followed the Schubert model by having two cellos. It was first performed at London's Aeolian Hall in July 1908 and combined Bax's love of Irish moods and themes with modern European trends in composition. In 1914 he sent the manuscript to Germany in the hope of a performance there, but when the First World War broke out the composer thought it must have been lost. It did reappear in 1919; in 1922, after completing the Sonata for viola and piano, Bax re-scored the quintet's second, slow movement for a quintet following Mozart's line-up instead, which replaced an extra cello with an extra viola. It was published separately in 1923 as today's Lyrical Interlude and dedicated to Vaughan Williams.

Ludwig van Beethoven 1770-1827

QUINTET IN E FLAT OP 16

Grave - allegro ma non troppo

Andante cantabile

Rondo: allegro non troppo

This early chamber work dates from 1796, while Beethoven was on his only major concert tour as a piano virtuoso; it was when he became ill at the end of the tour that the first signs of hearing loss became apparent. The work is a direct homage to Mozart and his quintet K452 from 1784 (which precedes it in today's concert). Beethoven copies Mozart directly - keyboard plus the same four winds, the same 'home' key and same number of movements, the first (by far the longest of the three) having a slow introduction and the finale in rondo form.

However, overall the virtuoso piano part dominates more than in K452. Its first performance in Vienna was probably one in April 1797, with the composer at the keyboard, including the famous oboist Friedrich Ramm from Munich, for whom Mozart had written the Oboe quartet K370 (also to be heard in the Festival). Like its Mozart companion, Beethoven's keyboard part is played today on a fortepiano, appropriate for the work's period. To help the published score find a wider market, Beethoven soon transcribed the work for piano quartet, keeping the same key and opus number.

SEPTET IN E FLAT OP 20

Adagio - allegro con brio

Adagio cantabile

Tempo di menuetto

Tema con variazioni: andante

Scherzo: allegro molto e vivace

Andante con moto alla marcia - presto

This genial work from 1800 follows a period of rapid development in Beethoven's compositional abilities and his ground-breaking first set of six string quartets, published as op 18. It is ahead by only a whisker of his Symphony no 1 in C, op 21, which was given its first performance at the same Burgtheater concert in Vienna as the Septet. Op 20 is for what at the time was an unusual combination of string trio (violin, viola and cello) with clarinet, horn, bassoon and double bass. (Later composers using the same forces include Kreutzer, Berwald and Adolphe Blanc - but none of their septets are played as often as Beethoven's.)

The Septet has a self-confidence untinged by anger, defiance or introspection - all qualities that characterise the works of Beethoven's middle and later period. So much so, that Beethoven came to hate the Septet's continued popularity among critics and public, who found his later works 'difficult'. It is true that it has a divertimento or serenade feeling and structure, with - as expected - a movement containing a theme and variations (the fourth movement, using a popular tune from the Rhineland). But it also has far more substance than most works called divertimento or serenade; and the writing is more subtle and inventive, in particular the use - rare in chamber music at this time - of a 'symphonic' slow introduction to

both first and last movements. As Peter Holman points out: ‘... the relationship between strings and winds is more flexible and varied than before. There is antiphonal writing between the two groups, ‘orchestral’ passages with the wind supporting the strings with held chords, florid wind solos and duets accompanied by the strings, and concerto-like passages for solo violin (written for the virtuoso player Ignaz Schuppanzigh) accompanied by the rest of the ensemble’. The Septet was overtly the model for the Schubert Octet D803, featured in the second half of this concert.

Frank Bridge 1879-1941

PHANTASIE PIANO QUARTET IN F SHARP MINOR H94

In the early years of the twentieth century Walter Willson Cobbett (1847-1937), businessman, amateur violinist and devotee of chamber music, was eager to revive the English fantasia tradition that had its roots in renaissance and early baroque music – a great source of inspiration for Britten, Bridge’s composition pupil from 1928 onwards. Cobbett preferred the term Phantasy or Phantasie – and via annual competitions for single-movement works encouraged new chamber works with this title from Bax, Goossens, Vaughan Williams, Ireland and others, even a very young Britten (see the entry on Britten’s Phantasy oboe quartet below). Bridge himself wrote several pieces with the Phantasie

title, including this Piano quartet of 1910, which in line with Cobbett’s rules has a very clear arch-shaped single-movement structure. This became characteristic of much of Bridge’s music. As Thomas Kemp suggests: ‘He developed the idea that you could have something of a cyclical form in one movement’ – which this piano quartet illustrates.

STRING SEXTET IN E FLAT H107

Allegro moderato
Andante con moto –
allegro giusto – tempo l
Allegro ben moderato

Arriving at the Royal College of Music in 1896, Bridge had been a successful violin, and then viola, student – as well as conductor. The College awarded him a scholarship to allow him to stay on for composition classes with Charles Villiers Stanford. Once he left the College, he made a living as a violinist in several orchestras, played viola in three different string quartets and continued to compose. In 1906 he started work on this String sextet, but abandoned it until 1912. Paul Hindmarsh calls it ‘the most richly textured of all his early romantic chamber works’. It was first performed in what is now the Wigmore Hall in June 1913.

Benjamin Britten

1913-1976

GEMINI VARIATIONS OP 73

On a visit to Budapest in 1964, Britten

and Pears were stunned by the range of musical skills of a pair of twelve-year-old twins, Gábor and Zoltán Jeney, sons of the flautist of the opera orchestra. In 1965 Britten completed, and dedicated to them, this set of variations. Its theme is one of the Epigrams (1954) by Zoltán Kodály, one of Hungary’s greatest composers and an inspired collector and preserver of its folk-music.

The score has two subtitles: ‘Twelve Variations and Fugue on an Epigram of Kodály’ and ‘A Quartet for Two Players’. Since the twins both played the piano, Gábor also playing the violin and Zoltán the flute, Britten used twelve variations in order to exploit every possible combination of these instruments (including piano four hands), stating the theme at the start and closing with a fugue. The twins (‘most engaging little chaps’, Britten called them) then came to Aldeburgh to give the work’s first performance in the Festival and to record it for Decca (the LP also included Psalm 150 and Friday Afternoons). Now, almost fifty years later, that recording is no longer available and the work is only rarely heard, even at Aldeburgh. Gábor is these days a freelance violinist and member of the Hungarian Trio in Cape Town, South Africa, having played for the Cape Town Symphony Orchestra for many years; Zoltán is a professional flautist based in Germany.

LACHRYMAE FOR VIOLA AND STRINGS OP 48A

In 1950, in parallel with composing ‘Billy

Budd’, Britten wrote a set of ‘Reflections’ for viola and piano on themes by the celebrated Elizabethan composer of lute-songs and solos John Dowland – whose music features elsewhere in this Festival. ‘Lachrymae’ (literally ‘tears’) is shorthand for The Lachrymae Pavan, a slow dance for lute or theorbo solo whose tune Dowland also used – perhaps writing the words himself – for the song ‘Flow, my tears’ in his Second Booke of Songes or Ayres (1600). It was one of the favorite improvisational themes of the sixteenth and seventeenth centuries, and its gradually descending opening line of melody opens Britten’s work, the tune recurring midway through. The ten variations which are the heart of the work are on the Dowland song ‘If My Complaints Could Passions Move’ from the First Booke of Songes or Ayres (1597). Reversing the normal practice, the theme, together with Dowland’s original harmonization, gradually emerges, as if by magic, only at the end of the work. Lachrymae was originally written for the star viola-player William Primrose as op 48 (‘to reward him for coming to the Festival’, Britten said).

In 1976, the last year of the composer’s life, he revisited the work, apparently at the suggestion of the British violist, Cecil Aronowitz (1916-1978), who had a long association with Britten and Aldeburgh, including via the Melos Ensemble. Britten rescored the piece for solo viola and strings (minus first violins, not to swamp the soloist), of which Aronowitz then gave the first performance six months after Britten’s death. This is the version played today.

PHANTASY OBOE QUARTET IN F MINOR OP 2

As its early opus number suggests, this is a work from Britten’s late teens, during his time at the Royal College of Music. It follows hard on the heels of his op 1, the Sinfonietta for chamber orchestra. It was broadcast in August 1933, soon after completion (‘Mr Britten is the most interesting new arrival since Walton’ said the BBC’s Victor Hely-Hutchinson) and performed in London three months later, then at the 1934 ISCM Festival in Florence. Britten reported from Italy: ‘Goossens & the Grillers really play my Phant. very beautifully & it’s quite well received’. This was the Griller Quartet and the work’s dedicatee, the doyen of English oboists, Leon Goossens. Eric Roseberry points out that the single movement is constructed in an arch form: ‘remarkably for its time in pre-war England, its intricate structure suggests that the brilliant young composer... had already absorbed the idea of sonata-cycle compression contained in Schoenberg’s First Chamber Symphony’. The work is framed by a march introduction – an idea Britten reused in Alla Marcia for string quartet the same year and then again in Les Illuminations (1939) – and by a postlude.

SERENADE FOR TENOR, HORN AND STRINGS OP 31

Prologue: andante
Pastoral: lento (Charles Cotton)
Nocturne: maestoso (Tennyson)
Elegy: andante appassionato (Blake)

Dirge: alla marcia grave (anon, 15th century)
Hymn: presto e leggiero (Jonson)
Sonnet: adagio (Keats)
Epilogue: andante

In March 1943, recovering at home in Snape after being in hospital with measles, Britten wrote disingenuously to his long-standing American supporter and friend Elizabeth Mayer: ‘I’ve practically completed a new work (6 Nocturnes) for Peter and a lovely young horn player Dennis Brain, & Strings... It is not important stuff, but quite pleasant, I think’. Critical opinion rates the Serenade – the first large-scale work with orchestra which Britten wrote for Pears, and a return to English-language vocal writing – as rather better than pleasant: a masterpiece of both music and word-setting, as well as an inspired selection of six (originally seven) poems about the night (by extension, about death). The work’s dedicatee, Eddie Sackville-West, helped choose and organise the texts.

It was first performed at the Wigmore Hall on 15 October 1943, with Pears’ distinctive tenor voice and Brain’s magical horn playing and an ad hoc orchestra under Walter Goehr (‘we had a lovely show, with wonderful enthusiasm and lovely notices’, Britten reported). The two key performances were quickly captured in a 1944 Decca recording, the composer conducting the strings of the Boyd Neel Orchestra: it has never been out of the catalogue since.

The settings of the poems are framed by an introduction and postlude, in which the horn plays using only its natural harmonics (no valves); this introduces the edgy and unstable world of night and then finally says farewell to the visions which have been conjured up. The climax of the work is the last poem, the Keats sonnet: as John Bridcut says in his 'Essential Britten': 'This is music of taste, smell, touch and sight, as well as sound, which in its perfect marriage with Keats's words stirs the very depths of the spirit'.

SIMPLE SYMPHONY OP 4

Boisterous Bourrée
Playful Pizzicato
Sentimental Sarabande
Frolicsome Finale

Britten re-used themes from juvenile works (two per movement) in this energetic and tuneful work for strings, which he completed at the family home in Lowestoft over the winter of 1933-1934, not long after his Phantasy oboe quartet. To his then publishers, OUP, unsure about his overall alliterative title, he responded: 'I have searched the dictionary in vain & I can find nothing (else) suitable. After all – no one can pretend that the material is not simple, & technically it certainly is not difficult'. The symphony is dedicated to Audrey Alston (Mrs Lincolne Sutton), Britten's childhood viola teacher: she had been a fellow-student and friend of Frank Bridge at the Royal College at the turn of the previous century and introduced the very young Britten to Bridge at a concert in Norwich in 1924.

This meeting in turn led to Britten starting to study with Bridge four years later, before arriving at the Royal College of Music in 1930. The symphony was choreographed by Walter Gore and performed by Ballet Rambert in 1944.

MOVEMENTS FROM SOIRÉES MUSICALES OP 9 AND MATINÉES MUSICALES OP 24

March	Bolero
Tarantella	Waltz
Nocturne	March

A year after the Simple Symphony, Britten was living in lodgings in London and became a member of the GPO Film Unit in Blackheath under master documentary film-maker John Grierson. WH Auden was to join Britten there: their famous collaboration on Night Mail (1936) was one of the results. For a film by Lotte Reiniger about the Post Office Savings Bank, Britten was asked to orchestrate some short Rossini piano pieces: he hunted the music down and had the score ready in ten days. In 1936 Boosey & Hawkes published his revised version of five movements as the suite Soirées Musicales.

Its companion piece, Matinées musicales, also Rossini-based, came at the request of Lincoln Kirstein and the American Ballet Company. It was composed in 1941 while Britten and Pears were driving across the USA to California in an ancient Ford V8; they stopped early each evening so that

Ben could work on the score, which in the end produced another five movements. The resulting double bill was choreographed by Balanchine and first performed as Divertimento in Rio de Janeiro. In today's concert, three pieces from each suite will be played.

STRING QUARTET NO 2 IN C OP 36

Allegro calmo, senza rigore
Vivace
Chacony: sostenuto

Britten wrote many pieces for string quartet in the 1930s, but his first numbered string quartets both came from wartime commissions: String quartet no 2 from Mary Behrend (1883-1977), whom Pears and Britten had met in 1937. She was a strong supporter of the English Opera Group and the Aldeburgh Festival, with her husband John; in the 1940s and 1950s their son George helped out at The Red House, Pears' and Britten's home, sometimes acting as chauffeur when they went on tour. The new quartet was a key part of the celebrations in November 1945 for the two hundred and fiftieth anniversary of Purcell's death. This in part explains why Britten, sharing the older composer's fondness for the chaconne, used this form for the quartet's final movement – also copying Purcell's 'Englised' spelling of the word. Thirty years later, in the year before he died, he used the international version of the same form – the passacaglia – for the final, valedictory, movement of his

String quartet no 3 op 94 (1975), his last-but-one completed work. The Quartet no 2 therefore comes from the same period as 'Peter Grimes'; it is also in effect the companion piece to his song-cycle The Holy Sonnets of John Donne op 35. The song-cycle and quartet had their first public performances at the Wigmore Hall on successive days; by this time, Britten was already at work on 'The Rape of Lucretia', confirming that opera would in future dominate his composing life.

The first movement (marked 'a calm allegro without strictness') opens with a long melodic theme in octaves over a drone (two sustained notes played together, suggesting a C major chord) on the viola – Britten's own instrument. This may also be a specific homage to Purcell, in whose 'Fantazia upon one Note a5' of 1680 (Z745) a tenor viol sustains middle C for the whole piece: '(Purcell) running a race with one foot encased in stone', as Laurence Dreyfus puts it. Britten's first movement is in sonata form, but has three related themes developed separately and then exuberantly combined, with a very abbreviated recapitulation at the end. The brief and energetic scherzo comes second; and the final slow movement, marked 'sustained' and longer than both other movements put together, offers twenty-one variants above an unchanging ground bass, with cadenzas for cello, viola and first violin. The work ends with twenty-three C major chords: 'music of exceptional confidence', as Colin Matthews calls it.

Frederick Delius 1862-1934

LATE SWALLOWS

The third movement from Delius's String quartet (originally written in 1916, but he added a scherzo in 1917) has the 'Late Swallows' title; much later, it was arranged for larger string forces by the composer's amanuensis, Scarborough-born Eric Fenby (1906-1997) and in this form is sometimes known as Sonata for Strings. In 1928 Fenby volunteered to assist Delius, already blind and partly paralysed, with his composing work. He lived and worked (unpaid) in the home of the composer and his wife in France through to Delius's death, then publishing a memoir of this time and becoming an authority on the composer and advocate for his music. Fenby's account of the time with Delius was the springboard for Ken Russell's 1968 black-and-white film 'Song of Summer' for the BBC series 'Omnibus', with Christopher Gable as Fenby, Max Adrian as Delius and Maureen Pryor as his wife Jelka. After Delius's death, Fenby then joined the music publishers Boosey & Hawkes and after the Second World War founded the music department of the North Riding Training College (its present-day successor seems to be the School of Arts and New Media at the Scarborough Campus of the University of Hull), finally becoming Professor of Harmony at the Royal Academy of Music in London. Fenby described this piece as 'a beautiful autumnal soliloquy in sound conjured up from thoughts of the swallows darting

to and fro from the caves of the studios at Grez-sur-Loing' (Delius's home near Fontainebleau). In its original string quartet form it has the tempo indication 'slowly and wistfully'.

John Dowland 1563-1626

PRELUDIUM LACHRIMAE PAVAN

Dowland was one of England's greatest composers and lutenists, as well as a ground-breaking innovator. It was he who effectively created the English lute-song, imaginatively drawing together elements from the broadside ballad, dance music, consort song and madrigal. He is famous for his passionate and almost obsessive melancholy which is never far away in his music, with sleep and death being sought as a release from earthly woes. Although clearly also an affectation of the time, it was one which drew an acutely personal response in Dowland. Prolific, he produced over a hundred solo pieces, in addition to four books of songs and ayres. The solo pieces can be divided into three main categories: fantasies, dance movements (pavans and galliards) and ballad tunes. Owing to his conversion to Catholicism in the 1580s, Dowland was denied a court appointment until 1612, considerably later than many of his contemporaries. The Lachrimae Pavan is one of the starting-points Britten used for his reworking of Dowland for viola and strings – see the entry on 'Lachrimae' under Britten above. © Matthew Wadsworth

Edward Elgar 1857-1934

INTRODUCTION AND ALLEGRO OP 47

Concertgoers of mature years may find that this lyrical and deeply English piece for strings irresistibly conjures up a black-and-white moving image: a boy in Victorian clothes, wearing a sailor cap, gallops on a white horse across a field, with a flock of sheep behind and the Malvern Hills in the distance. If so, it will be the opening sequence from the 1962 drama documentary 'Elgar: Portrait of a Composer' – the first of many such films directed by Ken Russell (1927-2011) for the BBC arts series 'Monitor'. Elgar was narrated by Huw Wheldon and produced by Humphrey Burton. It was later selected by the BFI as one of the hundred greatest British television programmes and can still be watched on DVD.

The music itself dates from 1905; its composition was suggested to Elgar by his close friend August Jaeger of the music publishers Novello (he had already got into Elgar's music as 'Nimrod' in the Enigma Variations): 'Why not a brilliant quick string scherzo, or something for those fine strings (of the newly formed LSO) only... You might even write a modern Fugue for strings'. Elgar re-used material from a projected Welsh Overture, sketched some years earlier, and juxtaposed full strings with a string quartet of soloists; he included the fugue that Jaeger had suggested and used polyphonic writing of a

virtuoso character for all performers. The composer conducted the first performance at an all-Elgar concert at the Queen's Hall in London on 8 March 1905 – to a cool critical reception, though it is now firmly established as one of Elgar's finest and most involving works. Its massed strings, its rootedness in rural landscape and its re-imagining of the baroque concerto grosso may have influenced Vaughan Williams in his Fantasia on a Theme of Thomas Tallis of 1910. Many recordings have coupled the two works – notably Barbirolli conducting the Sinfonia of London and the Allegri Quartet for HMV in 1963, which was the favoured analogue stereo recording for many years.

PIANO QUINTET IN A MINOR OP 84

Moderato – allegro
Adagio
Andante – allegro

The two Elgar chamber works in this year's Festival – this Piano quintet and the String quartet (discussed below) – come from close to the end of his most creative phase, between the Enigma Variations in 1899 and the Cello concerto in 1919. Three works from this period, composed close in time to each other, all share the same E minor key: the Violin sonata op 82, the String quartet and the Cello concerto op 85; the Piano quintet – still in a minor key, but a different minor key – comes from the same period, with the next opus number after the string quartet. These works were also be his last major ones,

and their timing close to the end of the First World War may also explain the late romantic mood of regretful acceptance which seems to be dominant. Elgar himself acknowledged that his new music was conservative in idiom – 'it does not carry us any further, but it is full of golden sounds and I like it'. As Diana McVeagh puts it: '(it is) as if Schoenberg, Stravinsky and Holst did not exist'.

Although the Piano quintet shares the String quartet's three-movement structure, it is in fact longer and more ambitious, in part because both its outer movements start with slower introductory sections. The opening of the first movement has a piano theme in octaves which reflects the plainsong chant 'Salve Regina', but this is against agonised string writing and followed by a complex chromatic passage, which leads to a faster moving dance-like second subject with a Spanish feel. The slow middle movement is sublime and deep; and the finale brings back disturbing echoes of the first movement material. Some think that there may be an unacknowledged programme underlying the whole work, derived from a legend that a group of contorted dead trees near the house where Elgar and his wife were living was a group of Spanish monks struck down by lightning while performing satanic rituals; but no Spanish monks ever lived in that part of West Sussex. Even if this story does not hit the nail on the head, the quintet does give the feeling of a personal drama of some sort being played out.

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 WH 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.

STRING QUARTET IN E MINOR OP 83

Allegro moderato
Piacevole (poco moderato)
Allegro molto

Elgar's only completed and published string quartet (there had been many abortive earlier attempts) comes from 1918. It was composed alongside the Piano quintet (for more of the background, see the entry above on the quintet). After a performance in Manchester of the Enigma Variations under Richter in 1900, Elgar met the Brodsky Quartet (in tribute, a modern-day British quartet now has the same name);

its cellist asked Elgar for a string quartet. It took nearly two decades for the right moment to arrive: the composer having his tonsils removed and convalescing out of London in a rented house deep in the woods at Fittleworth in West Sussex. Very quickly – after a thirty-year gap – he completed three new chamber works, the String quartet having its first public performance – with the Piano quintet – at the Wigmore Hall in 1919. The Brodsky Quartet were, as expected, the quartet's dedicatees, but they had all retired by the time the work was ready, so an ad hoc string quartet led by Albert Sammons stepped in.

This work (like the Piano quintet, in three movements, but on a smaller scale) begins with a complex and wide-ranging first movement, which Andrew Clements describes as 'a tangle of stream-of-consciousness cross-references and sly harmonic shifts, whose quality of elusiveness sometimes recalls that of Fauré's only string quartet, completed six years later'. The slower middle movement, which Lady Elgar described as 'captured sunshine' – though arguably sunshine interrupted by clouds – has the tempo marking 'agreeably' and quotes from the composer's own Chanson de Matin op 15 no 2. The final movement has a fiery opening and a more relaxed second subject, but moves ahead energetically towards the final bars. As Robert Matthew-Walker suggests, the quartet is 'valedictory yet forward-looking... the work of a major composer at the height of his powers'.

George Frideric Handel 1685-1759

OVERTURE TO AN OCCASIONAL ORATORIO HWV62

This oddly named oratorio comes from 1746 and was written to stiffen the moral fibre of the nation when King George II had gone home to Germany and Bonnie Prince Charlie was advancing south. It comprises more than forty movements for four soloists, choir and orchestra in three sections, with a libretto by Newburgh Hamilton 'after' Milton and Spenser. Handel wrote it in haste, and as a result – not for the first time – unhesitatingly plundered his own back catalogue. As Guardian critic Erica Jeal points out: 'references to Exodus gave him an excuse to lift several numbers from 'Israel in Egypt', before finishing with a stirring chorus sung to the music of the coronation anthem Zadok the Priest'. Its overture, played today on the organ, is in four sections: an opening slow introduction, a faster allegro, an adagio and finally a stirring march heavily reminiscent of the Music for the Royal Fireworks.

Robert Johnson c1583-1633

PAVAN IN C MINOR ALMAIN

Johnson was appointed lutenist to King James I, a post previously occupied by his father. Johnson's patron, the Lord Chamberlain, also supported the

foremost theatre company in London, The King's Men, to which Shakespeare belonged through most of his career; the company performed regularly at the Globe and Blackfriars theatres. Johnson was the last of the great English lutenists; his surviving output for solo lute, although small in quantity, is quite magnificent in quality. His writing, unlike Dowland's, is not overtly virtuosic, yet the technical demands on the player are appreciable, requiring considerable stretches in the left-hand. Johnson's tendencies towards lyricism and exotic harmony suggest features of later baroque music in the French style. © Matthew Wadsworth

Peter Maxwell Davies b1934

NAXOS QUARTET NO 3 OP 236

(In the presence of the composer)
March
In Nomine
Four Inventions and a Hymn
Fugue

This is the third of the ten string quartets commissioned from 'Max' by the record label Naxos; all were given their first performances by the Maggini Quartet at the Wigmore Hall, and then recorded. The composer has said that his intention was to create a work exploring the compositional potentialities of a magic square of Saturn (3 x 3) within one of Mars (5 x 5) within one of Venus (7 x 7) – all this alongside an independent square of the Moon (9 x 9), with the associated

isometric disciplines, based upon the plainsong proper to the celebration of St Cecilia on 22 November, 'Audi filia et vide'. However, during the course of composition in March and April 2003, external events affected the composition process: the invasion of Iraq, to which 'Max' was and remains utterly opposed. Here is part of the composer's own analysis of the work:

'The first movement', March, starts with a short exposition (C minor), followed by a varied repeat: there is little hint thus far of any music suggestive of the title. The following development, however, gradually transforms the material into a military march of a fatuous and splintered nature, after which there is, in place of any expected recapitulation, a brief, slow meditation, then by way of a coda, a ghost of the march, in a very slow tempo, drained of all energy, which forms a tonal resolution in the correct key: the bones of the march are now exposed as a strict mensural canon. The movement dismisses this with a brief *maestoso*.

The second movement, a slow In Nomine, does not at first make use of the plainsong common to Renaissance In Nomines, but draws heavily on their polyphonic techniques, while exploring further ramifications of the plainsong with magic squares encountered in the first movement. When the music comes to a resolution on a low G major chord, the violins take up the argument left hanging in the air at the close of the first Naxos Quartet... Now, in the course of this

material's swift descent from upon high, we are prepared for the appearance of the In Nomine melody in its original form, going back to John Taverner's early sixteenth century Mass Gloria Tibi Trinitas and the organ transcription in the contemporaneous Mulliner Book which uses that section of the Mass setting the words 'Benedictus qui venit in nomine Domini' – 'Blessed is he who comes in the name of the Lord'. This In Nomine is quietly distorted and dissonant – ie very much not 'in the name of the Lord'.

The third movement, Four Inventions and a Hymn, stands in for a scherzo. It takes up the thread left from the first Naxos Quartet in the previous movement, borrowing more of the techniques of Bach's Inventions, but the character is burlesque, becoming even grotesque towards the end, where the short Hymn is marked *stucchevole* – cloying, nauseating.

The finale, Fugue, begins with successive instrumental entries in period style, recalling the typical procedure of the form. This is soon interrupted and replaced by quicker, more dynamic music, suggesting the Italian fuga (flight) rather than the form Bach perfected. The movement ends with a return to the initial slow tempo, with part only of a cumulative stretto – one has to imagine that the period-style fugue will, meantime, have (silently!) progressed thus far. This is another mensural canon, recalling the March's ghost towards the end of the first movement, the In Nomine

quoted at the close of the second and the Hymn which ends the third. Here, in unison with the cello line, I imagine a baritone voice, quietly intoning part of a stanza by Michelangelo (also set by Shostakovich as part of the Suite on Poems by Michelangelo Buonarrotti, for bass and piano op 145 (1974)):

'Mentre che'l danno e la vergogna dura;
Non veder, non sentir m'è gran ventura:
Però non mi destar, deh, parla basso.'

'While damage and shame persist,
it is my great fortune to neither see nor hear – so please do not disturb me, and speak quietly.'

The closing measures of the quartet show, however, that it is just impossible to neither see, nor hear.'

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STRING TRIO OP 290

'Max' writes that this work from 2008 was written for the Hebrides Ensemble, and dedicated to the memory of Karen Aim, who had died tragically in New Zealand: 'My starting point was a memory of accompanying, with my group The Fires of London at the 1978 St Magnus Festival, her relative, the late Ronny Aim, the celebrated Orkney folk musician, in traditional Orkney fiddle music. I have alternated quick music, based on the reel, and slow music, based on the slow air – and, while taking liberties with the rhythmic articulations, and extending the traditional harmonies into regions

where they don't usually venture, I have been careful to preserve what I hope remain audible and meaningful frames of reference. The Trio is in one continuous movement, with dramatically contrasting sections. It was difficult to make a suitable conclusion: I decided it should end in a spirit of quiet reflection.'

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Wolfgang Amadeus Mozart 1756-1791

DIVERTIMENTO IN E FLAT K563

Allegro
Adagio
Menuetto (allegretto) – trio
Andante
Menuetto (allegretto) – trio I – trio II
Allegro

This is one of only two works by Mozart for string trio (violin, viola and cello); the other is K404a from 1782 – a set of preludes and fugues, most of which are arrangements of earlier works by JS and WF Bach. Mozart completed the Divertimento on 27 September 1788, so it comes from the year in which Don Giovanni was first produced in Vienna (it had opened in Prague the year before). It closely follows his final symphony, the 'Jupiter' in C K551, and just precedes his first 'Prussian' string quartet in D K575, which begins his final sequence of three quartets. The E flat Divertimento is widely recognised as one of the first, but also one of the greatest, original works for

string trio – employing the *divertimento's* conventional multi-movement layout, but in fact the result of sublime and profound invention, on a level with Mozart's finest string quartets or quintets. It is in fact also his longest work for chamber forces.

As so often with Mozart's music, questions arise: why was this work composed when it was, and why does it stand so alone in the catalogue of Mozart's works? There is a partial answer to the first question: from one of Mozart's letters from 1790 it seems that the Divertimento was written for Michael von Puchberg (1741-1822), a textile merchant in Vienna and brother Freemason (E flat is sometimes treated as a Masonic key), to whom Mozart had already dedicated two piano trios, K542 and K548. Puchberg had lent generously to Mozart, in response to repeated heartfelt begging letters, noting on Mozart's letter about 'the trio' that the composer had sent twenty-five florins. Despite this, it appears that Mozart repaid little of his debt to Puchberg (or to any other creditor) while he was still alive; his widow Constanze then stepped in. The context for the Divertimento seems therefore to be Mozart's mysterious financial problems in the last years of his life and attempts to raise money, in return offering those friends and contacts able to make him loans new works in return. But why a piece for Puchberg should be a string trio, as opposed to any other chamber work, is not explained anywhere, nor why Mozart wrote no other original works for this combination of instruments.

The music itself gives no hint of these money troubles. The first movement, the longest of the six, opens with a descending arpeggio, unison in octaves and played sotto voce – already suggesting more than three instruments – and uses a conventional sonata form, with two main themes and a rich contrapuntal development section including fugato episodes. There follows a moving and complex slow movement in A flat, with the violin allowed to shine and a miraculous coda at its end; a first minuet and trio; a medium-paced theme in B flat and four variations (the third in the minor), so inventive as to almost obscure the theme; a Haydnesque second minuet with two Ländler trios (one rustic and one graceful); and finally a sunny sonata-rondo in opera buffa ‘hunting’ style, with a hint of silent movie chase sequence about it. Throughout, the three strings are treated with absolute equality, Mozart taking the risk from time to time of having only two instruments playing or of giving one a solo line with the sketchiest of accompaniments. The subtlety of the writing (putting heavy demands on each player for the full range of his or her instrument) is such that the second violin from the conventional string quartet is scarcely missed.

HORN QUINTET IN E FLAT K407

(no tempo marking)
Andante
Allegro

Those who attend all the concerts in this year’s Festival have a chance to

hear a range of the chamber works by Mozart which combine strings with wind instruments; apart from the well-known (and rightly loved) Clarinet quintet K581 (played at Lythe in the 2012 Festival), few of these works are performed regularly – usually for logistical reasons, not because their merit does not deserve it. The Horn quintet, like the Oboe quartet K370 or Quintet K452, is another Mozart ‘one-off’: pioneering but unique, in the sense that Mozart wrote just one work for this unusual combination of instruments – horn plus violin, two violas and cello – and, so far as we know, no future composer has ever followed his example precisely.

It was, as so often, a distinguished player and friend who inspired Mozart to write for his instrument: in this case, horn-player Joseph Leutgeb (1732-1811), who played in the Archbishop’s orchestra in Salzburg but in 1777 moved to Vienna, combining his musical career with working in his wife’s family’s cheese shop. It was for Leutgeb that Mozart wrote this Horn quintet, which apparently dates from Autumn 1782, not long after Mozart’s marriage to Constanze and the successful first performances of his opera ‘Die Entführung aus dem Serail’ at the Burgtheater in Vienna. The quintet also fits between the first two of the six string quartets he dedicated to Haydn, as well as between the ‘Haffner’ and ‘Linz’ symphonies. Three of Mozart’s Horn concertos were written for Leutgeb, the composer adding in the manuscript a range of crude jokes at the horn-player’s expense. This confirms that they were

the best of friends, as does the fact that Mozart’s father Leopold had lent Leutgeb money to help establish the cheese shop; later, when Wolfgang had financial troubles of his own, Leutgeb supported him financially in return.

There is no precise explanation for Mozart’s choice of one violin, two violas and a cello (rather than a standard string quartet) to accompany the horn; but his fondness for the dark tone of the viola is obvious, as his String quintets demonstrate, and its range closely matches that of the horn. As with many of Mozart’s strings-plus-wind chamber works, the Horn quintet is like a mini-concerto for the wind player: three movements only, with a short rondo finale. Although the music is amiable and graceful, especially in the central slow movement, it would have required great skill from Leutgeb on his natural horn (the valve horn having not yet been invented).

OBOE QUARTET IN F K370

Allegro
Adagio
Rondeau: allegro

In early November 1780 Mozart was invited to Munich by the Elector Karl Theodor, in order to fulfil the Elector’s commission for the opera ‘Idomeneo’. Mozart struggled with the lengthy and rather static libretto and had to work feverishly (beset by a persistent heavy cold) to complete the music, but he conducted the opera’s first performance there in January 1781. In parallel he

renewed a friendship with the oboist Friedrich Ramm (1744-?1811), who had been in the world-famous court orchestra at Mannheim, which is where Mozart had originally met him. Like many other members of the orchestra, Ramm had left Mannheim for Munich when the Elector made the same move.

It was for Ramm that Mozart somehow found time in January or February 1781 to compose his only quartet for oboe, violin, viola and cello. In ambition and scale, and despite having only three movements, it prefigures the Clarinet quintet K581; at moments, it resembles a small-scale concerto for the oboe (with even a mini-cadenza in the D minor slow movement). The rondo-finale contains an unusual passage where the three strings are in 6/8, while the oboist has figurations in 4/4 above, before returning to join the strings’ time-signature in the end. A contemporary account says: ‘No-one has yet been able to approach him (Ramm) in beauty, roundness, softness and trueness of tone on the oboe, combined with the trumpet-like depth of his forte’.

PIANO QUARTET NO 2 IN E FLAT K493

Allegro
Larghetto
Allegretto

This work from 1786 is the second of Mozart’s pair of piano quartets, the companion piece to no 1 in G minor K478 from the previous year. It therefore fits between two new Piano concertos,

the C minor no 24 K491 and the D major no 25 K 503 of the same year and comes hot on the heels of his first opera to a Da Ponte libretto, ‘The Marriage of Figaro’ K492, which had its first performance at the Burgtheater in Vienna on 1 May 1786. Just as Mozart first put piano and winds together for the Quintet K452, he seems also to have invented the piano quartet form: piano plus a string trio – one each of violin, viola and cello. Both piano quartets have only three – but relatively long – movements: a large-scale sonata-form first movement with coda, a lyrical central slower movement; and a high-spirited rondo-finale. And, once again as in K452, the writing frequently suggests a small-scale piano concerto, with an interplay between keyboard and individual string players far more complex and varied than in most of his piano trios. Hans Keller describes the two piano quartets as ‘the only absolutely perfect, great, deep masterpieces of their problematic genre’. (Brahms later made three attempts – successful, many think – at solving these problems.)

American musicologist Neal Zaslaw, general editor of the revised Köchel catalogue of Mozart’s works, suggests that to give a prominent part to the piano, as Mozart often does in his chamber works, might have assisted the rituals of matchmaking among well-to-do Viennese families. Since sons had the manly pursuits of fencing and horse-riding to attend to, daughters were instead often encouraged to develop keyboard skills (some of them even

having lessons from Mozart himself). For a young woman to play well could be an ‘accomplishment’ which might ensnare a suitable husband: in this respect, the drawing-rooms of Vienna in the 1780s resembled those of Jane Austen’s Hertfordshire thirty years later.

However, unlike Mozart’s piano trios, his two piano quartets were no help for this purpose: his music was too uncompromisingly difficult – and each work too long – for most household salons, where sight-reading was the norm. Instead they needed professional musicians, which in turn led amateur chamber music in domestic settings to be overtaken by semi-public concerts in larger venues, with skilled performers and some form of ticket or entrance fee. As happened to Haydn and the string quartet, once he had visited London, chamber music of the original Hausmusik sort gradually gave way to much larger-scale concerts, closer to the ones we know today. However, the idea of taking chamber music out of great cities and into churches in the country was still far in the future.

QUINTET IN E FLAT K452

Largo – allegro moderato
Larghetto
Allegretto

This is a pioneering piece, being apparently the earliest – and arguably the greatest – for its combination of instruments: keyboard (in today’s concert a fortepiano, correct for the period) plus oboe, clarinet, horn and

bassoon. In Vienna at the end of the eighteenth century the string quartet had already gained pride of place amongst connoisseurs (Kenner) but mixed chamber ensembles were becoming fashionable amongst amateurs (Liebhaber). However, the standard wind quintet format (with a flute on the top line) was not established until 1813-1814, when Beethoven's friend Antonin Rejcha (they had been students together in Bonn) started to compose what became the leading twenty-five examples of the genre.

In 1784 Mozart was responding to the beginning of this trend by writing K452, which brings wind instruments into 'serious' chamber music from what had so far been a largely outdoor, military or divertimento role. He was at the keyboard for its first performance at the Burgtheater in Vienna, which also saw him as soloist in two new 'grand concertos' for piano in B flat K450 and in D K451. The piano writing in the quintet has much in common with the solo part in his concertos, the winds acting as a mini-orchestra but also in dialogue with the keyboard and with each other.

After its first performance, Mozart said in an oft quoted letter to his father: 'I myself consider it to be the best thing I have written in my life'. As Michael Hasel suggests, the quintet 'seems a stroke of genius if we consider that he wrote such a perfectly balanced piece – in terms both of form and sonority – for an instrumental combination which

was hitherto unknown'. It's therefore disappointing that Mozart wrote no other work for piano plus winds, but this quintet directly inspired the young Beethoven, a decade later, to compose his own quintet for the same forces (op 16), complimenting Mozart by copying the same three-movement structure and using the same 'home' key: it is paired with the Mozart in today's concert.

STRING QUINTET NO 1 IN B FLAT K174

Allegro moderato
Adagio
Menuetto ma allegretto – trio
Allegro

This first of Mozart's six string quintets dates from 1773, a year in which the seventeen-year-old composer also produced a set of six string quartets influenced by Haydn's early sets, as well as the 'little' G minor Symphony no 25 K183. From the start he added an extra viola – his own instrument – to the standard string quartet, instead of the extra cello which Luigi Boccherini (1743-1805), the hyper-productive pioneer of string quintet writing, usually favoured. It was, as Richard Wigmore has said, 'a medium which enabled Mozart to indulge his fondness for dark, saturated textures and rich inner part-writing'.

This B flat quintet has a relaxed divertimento-like feel – but with some heart-stopping and characteristically Mozartean changes of key – and is written on a generously spacious scale

(each movement except the minuet and trio is significantly longer than was the tradition at the time for string quartets). The first movement clearly shows the flexibility which the format allowed, orchestral writing for all the players together contrasting with music for groups of two or three players and for solos with accompaniment. The slow movement is mostly in a glowing E flat, all instruments muted, but is interrupted brusquely after the repeat of the opening section by a dramatic chromatic passage for the first viola under violin suspensions. The brief bucolic minuet and gentle trio show Haydn's influence, with echo-effects, and the finale (drastically revised at the end of 1773) is a perfect example of Mozart's most energetic and inventive writing, with plentiful counterpoint and dramatic gestures. It was to be fifteen years – a long time in Mozart's short life – before he returned to writing new music for the string quintet, with a sublime pair in C major K 515 and G minor K516. Perhaps only the self-evidently unique and masterly quality of these later quintets explains the relative rarity of performances and recordings of K174.

Arvo Pärt b 1935

CANTUS IN MEMORIAM BENJAMIN BRITTEN

This is the work which in 1977 brought the then little known Estonian composer Pärt to the notice of the musical public in the

West; it was the first of his compositions to be played at a BBC Prom, having its UK première in 1979 under Rozhdestvensky. (It will be played again at the Royal Albert Hall – for the sixth time at a Prom – in September 2013.)

It is a short canon in A minor for string ensemble and funeral bell (tuned to A). It begins and ends with a scored silence and is based on a mathematically complex structure, which combines (a) a series of descending A minor scales; with (b) a slowly assembled A minor triad, constructed from the notes A-C-E, which gradually increases in volume. However, as the final silence begins, one of the overtones of the final strike of the bell is C sharp, which hints at a resolution into the key of A major. The piece commemorates the death of Benjamin Britten on 4 December 1976 and Pärt's appreciation of the loss to music, as well as his realisation that they would now never meet. Paradoxically, Pärt would gain unrestricted access to Britten's music only four years later, when he left what was then still Soviet-dominated Estonia for Austria.

Henry Purcell 1659-1695

CHACONY IN G MINOR Z730

The chaconne (however spelt), like its international brother the passacaglia, first appeared in English music during Purcell's own lifetime. This is one of its most famous examples, originally written for four solo strings, seemingly without continuo. The underlying 'ground' takes

eight bars; seventeen variations follow its opening statement. The piece's regular structure, 3/4 time signature and plentiful use of double-dotting suggest a stately ceremonial dance. It is not entirely in G minor, its declared key: near the end of the 'ground' theme (in the bass line at the start) there is a B natural where to stay in G minor would have required a B flat: this gives the music a spicy and unexpected twist each time it recurs. Passing modulations also appear in two of the variations. The 'ground' does not stay in the bass line throughout, migrating at times to another player; and the texture loses its bottom line altogether for two of the variations. The occasion which prompted Purcell to write this piece, the precise date of its composition (around 1680, some suggest) and the performers for whom it was intended remain mysterious. However, it would be easy to imagine it as a piece of incidental music for the theatre, just as his music from The Gordian Knot Unty'd (whose Overture is being played in this Festival) ends with a Chaconne.

Way ahead of the 1960s early music revival, much of Purcell's music gained public exposure through Benjamin Britten, who like Tippett 'realised' many of the songs, replacing what was only a 'figured bass' with a fully written out set of notes for a keyboard accompanist. Pears regularly performed groups of them in recital, with Britten at the piano. Britten made an arrangement of the Chacony for a larger body of strings as early as 1947-1948 (he then revised it in

1963), though in its original version for solo strings it had been played in one of the pair of November 1945 concerts at the Wigmore Hall to celebrate the 250th anniversary of the tragically early death of 'the Orpheus Britannicus'. The same concert included the first performance of Britten's String quartet no 2 (also in this Festival), which contains its own chacony in homage to Purcell. Britten's own arrangement of Purcell's Chacony was one of the works he conducted more often than almost any other. Today it will be played in an arrangement for string trio.

OVERTURE TO THE GORDIAN KNOT UNTY'D Z597

This overture is the first of eight short incidental pieces for the play of the title. The music dates from 1691 and is part of Purcell's 'theatre music': a rich collection of pieces (including some songs with orchestral accompaniment) for a remarkable total of more than forty plays. As well as composing one true opera, the short masterpiece 'Dido and Aeneas' and longer semi-operas like 'The Fairy Queen', 'The Indian Queen' and 'King Arthur', he therefore also played a significant part in the revival of theatre itself. This took place after the Cromwellian ban from 1642 on all theatrical performances was revoked on the Restoration of the Stuart monarchy in 1660. This was also the moment when women were finally permitted to act on the public stage: most of the male actors who had always played female

roles found that their careers were prematurely over. Some of the plays for which Purcell's music survives were by respected names like Congreve, Dryden or d'Urfey; others are by forgotten authors – or by 'unknown', like The Gordian Knot Unty'd – and the play texts have often similarly been lost.

VOLUNTARY FOR DOUBLE ORGAN IN D MINOR Z719

Although Purcell wrote large numbers of short pieces for keyboard – much of it not yet formally catalogued and containing many pieces filling no more than sixteen bars – his output for the organ is so limited as not even to fill one CD. But it does include four Voluntaries, which the Oxford Concise Dictionary of Music defines as 'an organ solo at the beginning and end of an Anglican church service, sometimes but not necessarily extemporized'.

The description of this D minor piece as 'for double organ' means that it requires a dialogue between the two divisions of the organ (the Great at the top and the Chaire organ behind the player). In Purcell's time, two-manual organs with these capabilities were becoming more common, especially after the Great Fire of 1666, when Wren newly built almost fifty churches in the City of London on the sites of those destroyed. The short Voluntary in D minor opens with a rhythmically intricate section (plenty of 'Scotch snaps' and dotted notes), moves to an improvisatory-sounding fantasia, then back to a more regular beat with complex counterpoint.

Gioacchino Rossini 1792-1868

DUO FOR CELLO AND DOUBLE BASS IN D

Allegro
Andante molto
Allegro

This delightful work for an unlikely pair of instruments might be expected to come from the inconsequential but entertaining oddities of Rossini's later years ('The Sins of Old Age', as he called them), in the decades after he had stopped composing operas. However, the Duo for cello and double bass in D actually comes from his busy period of opera composition, dating from 1824 and hence between 'Semiramide' and 'Il Viaggio a Reims'. As Robert Cummings has said: 'The whole works brims with bright colours and optimism'.

Franz (Peter) Schubert 1797-1828

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

The Octet 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 wind band, the Octet was in fact inspired by Beethoven's early and popular Septet op 20 of 1800, performed at the start of today's concert. 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 almost the same instrumentation (just one extra violin), so is scored for string quartet plus clarinet, bassoon, horn and double bass. 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, following the divertimento tradition, brings a brilliant set of variations, here 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 strangely 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 (Dimitriyevich) Shostakovich 1906-1975

TWO PIECES FOR STRING OCTET OP 11

Prelude: adagio
Scherzo: allegro molto

These pieces, for four violins, two violas and two cellos (two string quartets, in other words) were written in 1924-1925, towards the start of Shostakovich's composing career. This was a difficult time for him and his family: he was trying to support his out-of-work mother and young sisters after his father had died. He earned a little from playing on an out-of-tune upright piano in the draughty and

smelly 'Bright Reel' cinema in Leningrad, inventing accompaniments to silent movies and not getting home until 1am.

The background to these two short pieces for string octet is unclear, except that he seems to have once intended a five-movement Suite for string octet, never completed. We do know that the two pieces which he did finish were first performed in 1927 by the combined Stradivari and Glière Quartets in the 'Mozart' concert hall in Moscow; and that they were dedicated to Vladimir I Kurchavov, a friend who had recently died in the Crimea. They have since been arranged (by others) for string orchestra, for piano four hands and – even – four pianos, eight hands. In parallel, a great leap forward was being prepared: Shostakovich was writing his First Symphony op 10, which was his graduation test piece from the Conservatoire. It stunned the audience and the critics at its first performance by the Leningrad Philharmonic under Nikolai Malko in May 1926, showing that here was an original Russian talent, apparently ready for anything.

Charles Villiers Stanford 1852-1924

FANTASIA AND TOCCATA IN D MINOR OP 57

After his death, much of the music of the Irish composer Stanford sank into a trough of neglect, as happens to many composers; it still waits for

a proper rediscovery. His output was prodigious, especially if set alongside the importance of his role teaching composition at the Royal College of Music in London for more than forty years (pupils included Bridge, Vaughan Williams, Holst, Bliss, Howells and Gurney). There are concertos, seven symphonies, eight published operas and eight string quartets; and Stanford was a notable organist and choirmaster, composing many works for the instrument (including five sonatas), as well as choral music for liturgical use (settings of the canticles, anthems and so on). This substantial two-part piece for organ – its title paying obvious homage to Bach, though from a late-Victorian standpoint – dates from 1894. It is his first large-scale work for the instrument; he revised it in 1917.

Michael Tippett 1905-1998

PRELUDIO AL VESPRO DI MONTEVERDI

This short piece appears to be Tippett's only work for solo organ and dates from 1946, during his eleven years as part-time Director of Music at Morley College in London. His work at the College was interrupted by three months in Wormwood Scrubs in 1943 for refusing, as a conscientious objector, to take up non-combatant military duties; Britten and Pears, already good friends, visited him in prison (giving a recital there which Tippett had been able to organise), then had breakfast with him on the day

of his release. The Preludio includes the the plainsong chants ‘Sancta Maria, ora pro nobis’ and ‘Ave Maris Stella’, both of which are fundamental to individual movements of Monteverdi’s ‘Vespro della Beata Virgine’ (the Vespers) of 1610 – hence Tippett’s title.

The piece is dedicated to the distinguished Welsh keyboard player Geraint Jones (1917-1998), who also ran his own orchestra and choir and was an early music specialist. He directed the famous 1952 recording of ‘Dido and Aeneas’ with Kirsten Flagstad and Elisabeth Schwarzkopf. Jones gave the first performance of the Preludio on the 1912 Great Organ (3,695 pipes) at Central Hall, Westminster on 5 July 1946. Earlier the same year, the Hall had been used for the inaugural meeting of the United Nations General Assembly.

Ralph Vaughan Williams 1872-1958

THE LARK ASCENDING

This is one of Vaughan Williams’ best known and best loved works, chosen in 2011 as the nation’s all-time favourite Desert Island Disc; in its original violin and piano version it dates from 1914, but RVW orchestrated it in 1920, Adrian Boult conducting its first performance a year later. It is this far better known version that is played in the Festival. Its inspiration and title come from a long poem by Victorian author George Meredith (1828-1909) about the skylark, some lines from which

the composer quotes at the start of the score. Its use of the whole-tone scale and free rhythm – the violin’s cadenzas are written without bar lines – make its single movement vividly suggest the lark’s rhapsodic song, as the bird spirals up into invisibility in the blue sky of an idealised English summer day.

PIANO QUINTET IN C MINOR

Allegro con fuoco

Andante

Fantasia, quasi variazioni

This early chamber work dates from 1903, after RVW had studied with Bruch in Berlin in 1897; he revised it extensively in 1905 before its first performance. It was therefore written before he started to discover and record English folk music or went to Paris to study with Ravel over the winter of 1907-1908. Perhaps with advice from his friend Gustav Holst – they regularly worked together on each other’s compositions at this time – RVW decided that this Piano quintet and two earlier unnumbered string quartets were not good enough, since he withdrew them all. When he died, his widow Ursula gave them to the British Library but embargoed their performance, relenting only in the 1990s.

Rather than adding a piano to a string quartet, this quintet explores deeper sonorities by having only one violin but a double bass on the bottom line, just as Schubert did with the ‘Trout’ D667. As Michael Kennedy points out, Brahms’ shadow looms over the whole work,

with the possibility that RVW may have on occasions played at least the first movement with a full string section of an orchestra, rather than soloists. The powerful slow movement is reminiscent of RVW’s song Silent Noon, also from 1905; and the theme of the finale, followed by five variations, reappears fifty years later, slightly modified, in the last movement of his Violin sonata. *Performance sponsored by The Vaughan Williams Charitable Trust.*

Robert de Visée 1655-1732

PRELUDE

ALLEMANDE

SARABANDE

CHACONNE DES HARLEQUINS

De Visée was employed for much of his career at the court of Louis XIV and was one of the most talented and prolific French composers of theorbo and guitar music. He was frequently called upon to play at the evening gatherings at court, often playing at the King’s bedside. De Visée published two books of suites for baroque guitar and was a frequent arranger of both his own and other composers’ music. Nearly all his surviving theorbo music, including all today’s pieces, can be found in the wonderful manuscript of Vaudry de Saisenay (Paris, 1699). Many of these are duplicates of his guitar works; but there are also some wonderful arrangements of operatic airs, such as the Chaconne des Harlequins

from Lully’s incidental music to Molière’s Le Bourgeois Gentilhomme. His use of the theorbo is quite different to that of his earlier Italian counterparts in that much more use is made of the bass, rather like the right and left hands of a keyboard instrument. His colleagues included Marin Marais and François Couperin, and given the extant number of manuscripts in which his music appears, de Visée was clearly held in the highest regard.

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William Walton 1902-1983

PIANO QUARTET IN D MINOR

Allegramente

Allegro scherzando

Andante tranquillo

Allegro molto

This is one of Walton’s earliest compositions, begun in 1919 close to the end of his time as an undergraduate at Christ Church Oxford. He completed it in 1920, after he had already been ‘taken up’ by the three Sitwell siblings and invited to join them on a trip to Italy; on their return, he lodged in the attic of their London house for close to fifteen years. He returned to the work in 1973, illustrating his reputation as constantly revisiting old compositions in order to rethink and improve them, and the new version (as played today) was then published. The piano quartet leads a rather small group of Walton’s chamber works – two string quartets, a violin sonata

and a few smaller pieces, including a passacaglia for solo cello, written for Rostropovich – the modest total in turn reflecting his painstaking approach to composition. But why start with a piano quartet?

Andrew Burn suggests that he was eager to copy Herbert Howells’ success, who in 1916 had won a Carnegie Trust prize for a new piano quartet. Walton achieved his ambition, his own piano quartet also being awarded a prize and published in 1924 under the Trust’s auspices. So it is no surprise that the influence of Howells can be seen in Walton’s music, as also Ravel and Stravinsky – composers whose scores had been a special focus while he was a student.

The sonata-form first movement opens with a wandering Dorian melody that begins in the violin over the cello’s drone, suggesting an Englishness not often characteristic of Walton’s music. This provides much of the material for the rest of the movement (and the rest of the piece). The scherzo follows, percussive and punchy, in constant motion and including a fugato subject for strings alone, whose notes are derived from the first movement, and a noble tune for the piano. The slow movement strongly suggests Ravel but after an agitated episode cello and viola hint at the first movement theme, before the movement’s opening idea returns. The final movement is a sonata rondo with exuberant cross-rhythms and syncopations and a hint of Petrushka.

MOVEMENTS FROM FAÇADE

Through Gilded Trellises

Polka

Something Lies Beyond The Scene

Popular Song

Old Sir Faulk: foxtrot

These are five of the pieces, in their original form also having a singer/reciter, which constitute an ‘entertainment’ artfully constructed by Walton out of poems by Edith Sitwell (1887-1964), with whom his life was already intertwined (see the entry above on his Piano quartet). First performed in 1923, with six musicians directed by Walton and Sitwell herself reciting through a megaphone protruding through a screen, the work quickly gained both fame and notoriety: the Daily Express called it ‘naggingly memorable’. Walton then made two purely orchestral suites out of his original instrumental accompaniments, but there are also poems Walton set which were not included in the original collection – all of which are of course available on CD. There are in total thirty-three poems in the definitive 1950 collection ‘Façade and other Poems 1920-1935’ by Sitwell, which includes some never set to music at all; but the 1923 original included three poems (including Through Gilded Trellises) which were not republished in 1950. It is a cultural detective’s delight. Beyond all this background, the music is witty, refers to the idioms and rhythms of popular song and dance and – rightly – made Walton’s name as a brilliant and daring twenty-one-year old composer.



Biographies



Katya Apekisheva - Piano

Born in Moscow and a graduate of the Gnessin Music School, Katya Apekisheva is one of Europe's foremost pianists, in demand internationally as a soloist and chamber musician and described by Gramophone Magazine as 'a profoundly gifted artist who has already achieved artistic greatness'.

Studying at the Royal College of Music under Irina Zaritskaya, she went on to become a finalist and a prize-winner at the Leeds Piano Competition and Scottish Piano Competition as well as being awarded the London Philharmonic Soloist of the Year. She has subsequently appeared as soloist with the London Philharmonic, Philharmonia, Hallé, Moscow Philharmonic, Jerusalem Symphony, English Chamber Orchestra and the Royal Philharmonic Orchestra with conductors such as Sir Simon Rattle and Alexander Lazarev. Her 2008 recording debut of Grieg solo piano works (Quartz) received overwhelming critical response, becoming Classic FM CD of the week and a Gramophone Magazine Editor's Choice and 2008 Critic's Choice. Katya recently toured South Africa performing with all major orchestras and in May 2012 Onyx released her CD of works by Mussorgsky and Shostakovich to great acclaim. This season highlights include a Bach solo recital at Kings Place, performances with the Belcea quartet at Wigmore Hall and Aldeburgh.

www.katyaapekisheva.com



Daniel Bates - Oboe

Daniel Bates is Principal oboe with the Irish Chamber Orchestra and the City of London Sinfonia. He has also held this position with the Northern Sinfonia and appeared as Guest Principal for all the major UK orchestras including the Orchestra of the Age of Enlightenment, under the conductor Sir Simon Rattle.

Born in London and a graduate of the Purcell School, Daniel then pursued his studies at the Royal Academy of Music in London. He took a further scholarship to study at Pembroke College, Cambridge where he read Music and the History of Art and went on to win the prestigious Royal Overseas League competition.

He has performed solo concertos with the London Symphony Orchestra, the City of London Sinfonia, the Irish Chamber Orchestra, the Brasov Philharmonic, the Turin Philharmonic Orchestra, the London Mozart Players and the English Chamber Orchestra. Appearing with the Gabrieli Consort and Players and also as a soloist, this varied career has taken him to the Wigmore Hall, the Queen Elizabeth Hall, the Usher Hall and the Purcell Room as well as the Pushkin Museum in Moscow and various European festivals. He's featured on stage and television as an actor having studied at LAMDA and has also run the London Marathon twice. Daniel has a cat called Baudelaire.

Over the past few years a number of musicians who feature in this Festival also appeared in the various concerts given around 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.

The musicians unanimously agreed: 'how rewarding to be playing music for all the right reasons'. In stressful high profile careers it is easy to forget how uplifting a relaxed and intimate performance can feel. This is the magic of chamber music in locations such as ours. The tremendous success of the last four Festivals has set high expectations not just for audiences but also the performers who savour giving their best for this unique experience. We all share this love of collaborating to bring you world-class music within an inspiring environment. Truly it is a Festival based on passion, camaraderie and celebration.

Jamie Walton

ARTISTIC DIRECTOR



Jane Booth - Clarinet

Jane Booth is a specialist in the early clarinet and chalumeau. In addition to her work as Head of Historical Performance at the Guildhall School of Music & Drama, London, regular masterclasses and international adjudicating, she has pursued a busy international career, playing all over the world with many renowned ensembles including the Orchestra of the Age of Enlightenment, Tafelmusik and The Academy of Ancient Music. Her repertoire is vast and extends from the works of Handel, Telemann and Vivaldi through to Wagner, Mahler and Debussy – all on historically appropriate instruments.

In chamber music Jane has performed in the UK, North America, Japan, Australia and Europe. She has performed with Robert Levin, Ronald Brautigam, Eybler Quartet and now performs regularly with her Ensemble DeNOTE and Ensemble F2. Concerto performances include baroque concertos by Fasch, Telemann, Graupner, and Molter; Mozart's Concerto for basset clarinet and Weber's Concertos performed Europe-wide. Jane has recorded for Analekta (Canada), ATMA (Canada) and sfz music (UK) performing Mozart's Clarinet Quintet, solo repertoire for the Basset Horn, wind music by Gossec and Méhul, and a programme of Lieder by Schubert. A DVD documentary on Mozart's Kegelstatt Trio was released in December 2012 with Ensemble DeNOTE (Optic Nerve).

www.janebooth.com



Simon Browne - Violin/Viola

Simon Browne teaches and performs at the University of Trinidad & Tobago Academy for the Performing Arts and is well known at the Festival, being part of it right from the start in 2009. As a principal violinist with the Northern Sinfonia, under the direction of Thomas Zehetmair, he gained a reputation as a fine interpreter of baroque and classical concerti and his versatility in repertoire from Bach to Shostakovich. Amongst other orchestras he has co-led the BBC Philharmonic, Royal Liverpool Philharmonic, and City of Birmingham Symphony orchestras and has worked with the Berlin Philharmonic, BBC Symphony Orchestra and the Hallé Orchestra.

Simon Browne is much in demand as a chamber musician on the violin & viola, and has been invited to numerous festivals in Europe, Canada and Japan as well as the International Musicians Seminars in Prussia Cove. He was a multiple prize-winner on Royal Northern College of Music and Manchester University's joint course, studying violin with Richard Deakin and baroque violin with Andrew Manze. Simon went on to study with renowned Hungarian pedagogue, Lorand Fenyves, with the aid of awards from the Countess of Munster Trust, and won the chamber music prize at the Royal Conservatory of Music in Toronto.



Madeleine Easton - Violin

The Australian violinist Madeleine Easton has forged a unique career combining both period and modern performance practice. After winning a scholarship to study at the Royal College of Music with Dr Felix Andrievsky, she began working with orchestras such as the Gabrieli Consort, the Orchestra of the Age of Enlightenment and the Academy of Ancient Music, alongside which she performs regularly with the London Philharmonic Orchestra, the City of Birmingham Symphony and many more.

Teaching and directing involves a large part of her life, specifically at the Royal Academy of Music where she has directed the Bach Cantata series over the last four years. Further to her work teaching period style on modern instruments, she was invited to lead and coach the world orchestra at the Schleswig Holstein Festival in Germany this year. Madeleine is invited regularly to guest lead orchestras such as the Orquesta Sinfonica de Madrid and the London Orchestra da Camera and travels back to Australia as guest concertmaster of the Australian Brandenburg Orchestra several times a year.

She made her concerto debut with La Philharmonie de Toulouse shortly before her debut as soloist with the Australian Brandenburg Orchestra last year.

www.madeleineeaston.com



Gavin Edwards - French horn

Born in Stansted, Essex, into a large and artistic family, Gavin Edwards started to learn the horn at Haberdasher's Aske's School, with Richard Martin. He soon moved on to the Centre for Young Musicians at Pimlico, where he was taught by Gordon Carr. After school, Gavin gained a place at the Guildhall School of Music and Drama being taught modern French horn by Anthony Chiddel and the Classical or Natural Horn by Anthony Halstead, who was at that time the Principal Horn with the Academy of Ancient Music and many other ensembles.

Gavin's professional career started in 1997 as the Principal Horn in the Orchestre Symphonica de Tenerife, where he played for a season before returning to England to join the Hanover Band as they recorded their series of Beethoven Symphonies. This experience allowed Gavin to start working with all the Classical ensembles, playing as a regular member of the Hanover Band, The English Concert, The Orchestra of the Age of Enlightenment, English Baroque Soloists, Orchestre Revolutionnaire et Romantique, The London Classical Players, The Academy of Ancient Music and many more ensembles. Gavin has made many recordings with all the above orchestras.



David Frühwirth - Violin

Austrian violinist David Frühwirth studied at the Salzburg Mozarteum with Ruggiero Ricci before continuing with Zakhar Bohn and Pinchas Zukerman. He has performed at Carnegie Hall and Lincoln Center New York, Konzerthaus and Musicverein Vienna, Concertgebouw Amsterdam, Symphony Hall Birmingham, Wigmore Hall London and Gewandhaus Leipzig. As well as debut concerto performances in Tokyo, Beijing (Chinese National Symphony Orchestra) and also at the Salzburg Festival, David was invited by Maestro Valery Gergiev to perform with the Mariinsky Orchestra in St Petersburg. Having performed concertos with the Mozarteum Symphony Orchestra, RSO Berlin, Vienna Chamber Orchestra and the Slovak State Philharmonic, David is a regular guest at many prestigious festivals where he also maintains a busy chamber music schedule.

An enthusiastic explorer of unknown repertoire, David has restored many forgotten works to the concert stage. This has led to numerous CD recordings and his double CD 'Trails of Creativity' received Editors Choice in the Fono Forum Magazine and Gramophone Magazine.

David is the first violinist of the 'Klenze Stringquartett' and plays on the 'ex-Brüstlein' Stradivari from 1707, which is on loan to him from the Austrian National Bank.

www.davidviolin.com



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 Australian Chamber Orchestra 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 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.



Benjamin Hughes - Cello

One of the UK's dynamic and versatile cellists, Benjamin Hughes is Principal Cello of the BBC Concert Orchestra and appears regularly on BBC radio and television. As a soloist he has recorded for films such as Brighton Rock, Norwegian Wood and Glorious 39 and concerto performances include Tchaikovsky's Rococo Variations, Gulda's Cello Concerto and Patrick Nunn's 'Fata Morgana', which features a semi-acoustic electric cello which was made by Benjamin, all broadcast live on BBC R3. He recently received a 'Sony Radio Academy Award' for a production he performed in on BBC R2 last year.

Benjamin was a member of the Philharmonia Orchestra prior to his appointment with the BBC Concert Orchestra and has worked with many of the world's leading conductors in Britain and abroad touring Europe, Mexico, Japan, China and the United States. He is in demand as a Guest Principal Cellist and has worked with the Royal Philharmonic Orchestra, Philharmonia Orchestra, London Philharmonic Orchestra, the BBC Scottish Symphony Orchestra, Northern Sinfonia and Britten Sinfonia. Benjamin is also a member of the Fibonacci Sequence, which performs regularly at venues such as the Wigmore Hall, King's Place and Conway Hall. He has recorded works by Messiaen, Schubert, Elgar and Brahms for the Dutton and Deux Elles labels.

www.benjaminhughes.com



John Irving - Fortepiano

John Irving is an internationally recognised Mozart scholar. Formerly Director of The Institute of Musical Research at the University of London, John was also Professor of Music at the Universities of London and Bristol. He now pursues a dual career as an early keyboard performer and academic as well as being Reader in Music at Trinity Laban Conservatoire of Music & Dance. At the IMR, where he is a Senior Research Fellow, he curates its Performance Research strands which includes a recent video documentary on Mozart's 'Kegelstatt' Trio (with Ensemble DeNOTE), launched in December 2012.

As a performer on fortepiano, clavichord and harpsichord, he specialises in 18th-century solo and chamber music repertoires. His latest solo CD, Mozart on the Hass Clavichord, was released on sfzmusic in spring 2013 and features sonatas, fantasias and miscellaneous early works played on a historic clavichord dating from 1763. Recent and forthcoming solo and chamber music appearances include the Brighton Early Music Festival; King's Place; Greenwich International Early Music Festival; LSO St. Lukes; Newcastle Early Music Festival, Canterbury Festival; Turner Sims Concert Hall and Finchcocks.

John's five books on Mozart include an international best-selling biography, The Treasures of Mozart and widely acclaimed scholarly texts on Mozart's Piano Sonatas and Concertos.

www.johnirving.org.uk



Adam Johnson - Piano

One of the most versatile and exciting young musicians on the circuit, the pianist and conductor Adam Johnson founded his own orchestra - The Northern Lights Symphony Orchestra - of which he is both Artistic Director and Principal Conductor.

Winner of the Ricordi Operatic Conducting Prize whilst studying under Sir Mark Elder, Adam was invited to conduct at the Manchester International Festival as well as associate conductorship of the London première of Jonathan Dove's opera Flight with British Youth Opera under Nicholas Cleobury. His subsequent operatic successes have included direction of Karol Szymanowski's King Roger and Benjamin Britten's The Rape of Lucretia for Elemental Opera.

A former scholar at the RNCM with the Sema Group Contemporary Performance Prize to his credit, Adam continued his piano studies with Peter Feuchtwanger who has described him as 'in possession of an excellent technique and full of fantasy'.

Future plans include developing an ambitious educational programme in inner London with his orchestra which enjoys a residency at various London churches. A supreme chamber music and frequent artist at this festival both as conductor and pianist, the eminent composer Oliver Knussen hailed his performances as containing 'extraordinary detail'.

www.nlso.org



Guy Johnston - Cello

Guy Johnston is one of the most exciting and versatile cellists of his generation, his career rapidly developing after he won the BBC Young Musician and a Classical Brit award. He has performed with many leading international orchestras including the London Philharmonic, BBC Philharmonic, Philharmonia, Royal Liverpool Philharmonic Orchestra, Deutsches Symphonie Orchester and St. Petersburg Symphony.

Recent performances have included Tchaikovsky's 'Rococo Variations' with the Northern Sinfonia, the Elgar Concerto with the Royal Philharmonic Orchestra and works by Tavener and MacMillan with the Britten Sinfonia. Future plans include concertos with the Moscow Philharmonic Orchestra, Royal Scottish National Orchestra and the RTÉ Symphony Orchestra and the commissioning of a new work for cello by composer Charlotte Bray. Guy is an active chamber musician as a founding member of the Aronowitz Ensemble and Artistic Director of the Hatfield House Chamber Music Festival. Guy is also a Professor of Cello at the Royal Academy of Music.

Guy debut recital CD 'Milo', with pianist Kathryn Stott received much critical acclaim. David Matthews' Dark Pastoral with the Royal Scottish National Orchestra was released in Summer 2012 and a recording of the Moeran Cello Concerto with the Ulster Orchestra was also released by Naxos in Spring 2013.

www.guy-johnston.com



Denitsa Laffchieva - Clarinet

Denitsa Laffchieva made her début as a soloist at the age of 14 in the Great Bulgaria Hall with the Sophia Philharmonic. She has toured extensively throughout Europe, Japan and 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 and now teaches at the Conservatory of Central Finland.

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."



Ursula Leveaux - Bassoon

The bassoonist Ursula Leveaux is a member of the renowned Nash Ensemble where she champions a vast range of the chamber repertoire. She is also a prominent orchestra player and in 2011 was appointed Principal Bassoon to the Academy of Ancient Music, having held the position of Principal Bassoon with the Scottish Chamber Orchestra for twenty years. Ursula is frequently invited to appear as Guest Principal with major orchestras and ensembles in Britain and throughout Europe.

A regular contributor to Radio 3, her numerous CD recordings include the Schubert Octet and Beethoven Septet with the Nash Ensemble, solo concertos by Mozart, Vivaldi and Sir Peter Maxwell Davies with the Scottish Chamber Orchestra and she also appears on the Album Midnight May Monday with distinguished folk musicians Karen Tweed and Timo Alakotila.

Ursula has given classes at all the major music colleges throughout the UK and has taught as far afield as Toronto and Hong Kong. In her capacity as an adjudicator, she has been invited to be a member of the Jury for the ARD International Music Competition in Munich. Ursula lives in the Lake District with her husband and six-year-old daughter and this is her first appearance at the North York Moors Chamber Music Festival.



Jack Liebeck - Violin

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. He made his concerto debut with the Hallé orchestra and has subsequently performed with many of the world's finest orchestras and most recently with the LPO, RPO, Royal Liverpool Philharmonic and the English Chamber Orchestra.

In 2002 Jack made his London recital debut to a sold-out Wigmore Hall and his first disc on the Quartz label (with Katya Apekisheva) was released shortly after to enormous critical acclaim, receiving a Classical Brit Award nomination. He won the Brit Award with his next disc of the Dvřák Violin Concerto (Royal Scottish National Orchestra), the Dvřák Sonata and Sonatina (Katya Apekisheva) after he signed an exclusive contract with SONY Classical. His subsequent Brahms violin sonatas with Katya was The 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 sixth year. He plays the 'Ex-Wilhelmj' J.B. Guadagnini dated 1785 and is a Professor at the Royal Academy of Music in London.

www.jackliebeck.com



Simon Oswell - Viola

Simon Oswell's training began in Brisbane before going on to study in the United States. Early successes included awards in the Australian National Concerto Competition playing the Walton and Hindemith concertos. During this period Simon co-founded the Petra String Quartet, actively commissioning and performing Australian works. Notable performances include the Australian premiere of Boulez's 'Le Marteau sans Maître' and performances of Berio's 'Sequenza' for solo viola.

Living in the United States for over 20 years, Simon was actively involved in the Hollywood recording scene and recorded the soundtracks to over 800 films, where he worked with some of the world's most popular artists. He also continued his interest in solo and chamber music, joining Los Angeles based groups, the Capitol Ensemble and Pacific Serenades. Simon has held numerous Principal Viola positions including those at the Carmel Bach Festival, the Hollywood Bowl Orchestra, the Mozart Classical Orchestra and has appeared as Guest Principal Viola with the Queensland and Melbourne Symphony Orchestras, the Australian Chamber Orchestra as well as participating in the Australian Festival of Chamber Music and the Oxford May Music Festival run by Jack Liebeck. He lives in Melbourne where he frequently teaches and performs.



David Pipe - Organ

David Pipe read Music at Cambridge University as Organ Scholar of Downing College, later studying at the Royal Academy of Music in London, having gained a postgraduate entrance scholarship. His teachers have included David Titterton, Susan Landale and Lionel Rogg.

David appears regularly as an organ recitalist, accompanist and conductor; recent recitals have featured appearances at Westminster Abbey and Westminster Cathedral as well as tours to Vermont and Colorado in the USA. He recently performed Poulenc's Organ Concerto with Sheffield Symphony Orchestra and has worked as both organist and conductor on BBC television and radio, featuring on several recordings. His first solo recording - a disc of original organ works and transcriptions by Liszt and Brahms - was released last year to critical acclaim on the SFZ Music label. David became Principal Conductor of York Musical Society in April 2012 and has conducted them in works including Brahms's Ein Deutsches Requiem and Bach's St Matthew Passion.

David came to work at York Minster in September 2008 and was appointed Assistant Director of Music in September 2010. He performs regularly with local groups and is increasingly in demand as a teacher as well as freelance organist. After last year's success, it is a pleasure to welcome him back.

www.david-pipe.co.uk



Tom Poulson - Trumpet

Yamaha Music Foundation of Europe Scholar, Tom Poulson graduated from the Royal Conservatoire of Scotland (RCS) in 2010. During his studies he performed Jolivet's Concertino for Trumpet, Piano and Strings with the BBC Scottish Symphony Orchestra, Haydn's Trumpet Concerto with the Royal Scottish National Orchestra and Shostakovich's Concerto for Piano, Trumpet and Strings with the RCS Symphony Orchestra.

A multi-award winner, Tom has won all the major competitions at the RCS, is a recommended artist of Making Music's Philip & Dorothy Green Award and was runner-up at the Bromsgrove International Young Musicians' Platform. He has performed concertos with the English Symphony Orchestra and Camerata Scotland and given recitals at St. Martin-in-the-Fields and the Royal Festival, Wigmore and Usher Halls. Tom regularly works with Scotland's national orchestras as well as the Mahler Chamber, Aalborg Symphony and Aarhus Symphony Orchestras. He has also been a member of the Lucerne Festival Academy, performing under the baton of Pierre Boulez and worked as an onstage musician with the Royal Shakespeare Company.

Tom is very grateful for the ongoing support he receives from the John Hosier Trust, the Martin's Musical/Philharmonia Orchestra Scholarship Fund and the Anglo-Danish Society. He also holds a silver medal from the Worshipful Company of Musicians.



Keith Price - Percussion

Hertfordshire based Keith Price gained a BMus (Hons) at Birmingham Conservatoire where he studied with James Strebing, Jonathan Herbert and Liz Gilliver during which time he also attended the Franz Liszt Hochschule für Musik Weimar for a semester on the ERASMUS exchange scheme. Following his undergraduate degree, Keith gained a scholarship to study at the Royal College of Music in London where he graduated with a PGDip in 2009 after studying with many distinguished players including Kevin Hathway and Matt Perry. In addition to his studies he also received orchestral training with the London Philharmonic Orchestra Future Firsts Scheme and the Orchestra of the Age of Enlightenment. Keith plays regularly with Orchestra of St. Paul's, a chamber orchestra based in Covent Garden and has worked with the City of Birmingham Symphony Orchestra, the Royal Philharmonic Orchestra, Bournemouth Symphony Orchestra, the Philharmonia, Symphony Orchestra of India and the Guildford Philharmonic Orchestra. He also plays period timpani with Spiritato and The Brook Street Band.

His passion for timpani manifests particularly in authentic performance practice, an experience gained primarily with his appearances with the Orchestra of the Age of Enlightenment. Keith is also a keen golfer (we must introduce him to the Whitby Golf Club.)



Photography: Mark Whitehouse

Nazrin Rashidova - Violin

Soloist, recitalist, chamber musician and orchestral director, Nazrin Rashidova's musical acumen is creating a unique place for her in the music world. Sponsored by BP, the Azerbaijani-born British violin virtuoso made her solo debut at the age of three in Baku and was awarded a Gold Medal by the Cairo Opera House for an exceptional violin recital three years later. She then established FeMusa in 2008 - Britain's first female chamber orchestra in 60 years - thus demonstrating her entrepreneurial and musical talents further.

Nazrin was accepted to the Royal Academy of Music at the age of 15 where she was described as "one of the most talented musicians to have walked through its doors in forty years". She went on to study with Professors Gruenberg, Andrievsky and Mordkovich.

A prizewinner of several international competitions, she has performed in the United States, Europe and the Middle East, also performing for Royalty and other dignitaries. Her extensive repertoire encompasses more than 40 concertos and a large number of chamber and virtuoso works.

Her debut CD was released in June 2013 on the Naxos label. She is also working on another collaborative recording project with guitarist, Stanislav Hvartchilov, to be released later this year.

www.nazrin.co.uk



Victoria Sayles - Violin

Victoria Sayles was a Foundation Scholar at the Royal College of Music, London where she graduated with First Class Honors. She is currently Associate Leader of the Royal Liverpool Philharmonic Orchestra and the London Mozart Players. She was a member of Scottish Chamber Orchestra and Concertmaster in Santiago Opera House, Chile as well as guest Concertmaster in Bergen Philharmonic (Norway), BBC Scottish Symphony, Bournemouth Symphony, City of Birmingham Symphony, London Mozart Players, Royal Liverpool Philharmonic, Royal Philharmonic and Trondheim Symphony (Norway) Orchestras.

As a chamber musician Victoria has performed in festivals all over the world such as the Australian Chamber Music Festival, the Gstaad Festival Switzerland, throughout Japan, New Zealand and UK. In January 2009 Victoria played to refugees in the refugee camps on the Thai-Burmese Border with the Iuventus String Quartet. Recent concerto performances include Bach, Beethoven, Bruch, Glazunov, Mendelssohn and Saint-Saens Violin Concertos. She also performed the Bach Double Violin Concerto with Jack Liebeck, Sydney Opera House. Tours with Southern Cross Soloists, Chamber Music New Zealand, Chamber Music Festivals in America, Canada, UK and USA.

www.victoriasayles.com



Ted Schmitz - Tenor (voice)

American tenor Ted Schmitz trained in theatre and music at Northwestern University in Chicago and received a Masters degree from the Manhattan School of Music. He has appeared internationally in a wide range of operatic roles. Highlights include his work with Seattle Opera, Opera Bellas Artes Mexico City, Bregenzer Festspiele, Aldeburgh Festival and the Kammer Opera Vienna. Featured roles include Don Basilio and Don Curzio (Le Nozze Di Figaro), David (Die Meistersinger Von Nürnberg), Aschenbach (Death In Venice), Peter Quint (The Turn of the Screw). His affinity with Britten was evident early on when Ted was a resident young artist with the Opera Theatre of St Louis, Central City Opera and the Britten-Pears Programme.

In recital, Ted has premiered songs by Ned Rorem and John Musto among others with the New York Festival of Song. Other concert credits both here and much further abroad include Mendelssohn's Elijah and Beethoven's Ninth Symphony at Birmingham Town Hall with the Birmingham Philharmonic Orchestra, Stravinsky's 'Les Noces' and the Haydn 'Paukenmesse' with the Auckland Philharmonic in New Zealand and the title role in Britten's 'Saint Nicholas' with the New Elizabethan Singers. With his passion for the music of Britten we look forward to welcoming Ted into the festival.

www.tedschmitztenor.com



David Tollington - French horn

David left the Royal Northern College of Music in 2000 collecting the Alfred de Reyghere Memorial Prize. As a successful freelance musician he has worked with many of the country's finest orchestras including the BBC Philharmonic, the Hallé, the Royal Philharmonic Orchestra, Northern Sinfonia, the BBC National Orchestras of both Scotland and Wales, the City of Birmingham Symphony Orchestra and the Royal Liverpool Philharmonic.

He also regularly works with Opera North and the English National Ballet as well as appearing as guest Principal Horn with The Symphony Orchestra of India with whom he recently performed in Moscow.

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



Elizabeth Trigg - Bassoon

After graduating from the University of Surrey, Elizabeth Trigg won a scholarship to the Royal Northern College of Music in Manchester, studying bassoon with Edward Warren. She then graduated to the Royal Academy of Music where she took up further studies with Gareth Newman and John Orford before pursuing a career as a chamber musician and as an orchestral bassoonist in some of the country's most eminent orchestras. Elizabeth is in great demand as a freelance musician and performs with the likes of the London Symphony Orchestra, London Philharmonic Orchestra and the BBC Symphony Orchestra under such prestigious conductors as Valerie Gergiev, Sir Colin Davis, Mark Elder and John Adams. As well as orchestral playing, she enjoys a varied career as a chamber musician, playing regularly at London's Wigmore Hall.

Elizabeth also has a real passion for music education which enhances her busy schedule. Highlights of her career to date include performing Beethoven's Ninth Symphony with the BBC Symphony Orchestra for the First Night of the Proms, recording the sound track for the film 'The Golden Compass' and touring America and Europe with the Royal Philharmonic Concert Orchestra and Anthony Daniels. Elizabeth has appeared with us during the past two festivals and is very excited to return for a third year.



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 three 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.



The Villiers Quartet - Quartet

At the forefront of innovation and creativity in chamber music, the Villiers Quartet (VQ) has become known for their masterful interpretations of works by English composers such as Elgar, Delius, Alan Bush and Frank Bridge, recently becoming a featured ensemble of the UK's Making Music Concert Promoters' Group. Named Quartet-in-Association with the Northern Lights Symphony Orchestra, they created their own ground-breaking chamber music residency and concert series in London and regularly explore the relationship of the string quartet with dance, art, film, literature, digital media and technology.

Last year they collaborated with actor Richard Mulholland in a performance of Haydn's The Seven Last Words of Christ and launched the VQ New Works Competition, reaching a global online audience. They recently performed at the legendary London jazz venue Ronnie Scott's as part of the Brit Jazz Fest with vocalist Seaming To. Projects for 2013 include recording the quartets of English composer Robert Still with the British Music Society, and a recording of Sanctus by Canadian-Estonian composer Riho Esko Maimets, winner of the VQ New Works Competition. This Autumn, VQ will make its American debut as part of their East Coast tour. The Villiers Quartet is proud to be generously sponsored by the Delius and Bush Trusts, and by the VQ Supporters Circle.

www.villiersquartet.com



Zsolt-Tihamér Visontay - Violin

German-Hungarian violinist Zsolt-Tihamér Visontay began performing in 1988 and in 2007, at the age of 24, he became the youngest ever Joint Concert Master of the Philharmonia Orchestra. Laureate of several international solo prizes including the International Louis Spohr Violin Competition and the International Henry Marteau Violin Competition, he has appeared as concerto soloist with a number of German orchestras and performed the Lark Ascending with the Philharmonia under both David Hill and Sir Andrew Davis. With the Philharmonia he has also recorded the John Jeffreys Violin Concerto.

Before becoming Joint Concert Master, Zsolt also led the Radio Symphony Orchestra Berlin, Hamburg Philharmonic, London Symphony Orchestra, 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 USA.

Established as a sought-after chamber musician, he has performed and recorded Bartók's Contrasts with Mark van de Wiel and Yefim Bronfman as well as the Rachmaninov Piano trios with Mats Lidstroem and Vladimir Ashkenazy. As a chamber musician he has also performed at the Mozartsaal, Vienna, the Salle Gaveau, Paris and Wigmore Hall, London.



Matthew Wadsworth - Theorbo/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. Matthew has recorded for Avie, Deux-Elles, Linn, EMI, Channel Classics and Wigmore Live and 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 Luffhansa, 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. He has also jumped over 70 ft on a motorcycle in the Mojave desert.

www.matthewwadsworth.com



Jamie Walton - Cello

Known for his rich, powerful sound with purity of tone and emotionally engaging performances, Jamie Walton has appeared throughout much of Europe, the USA, New Zealand, Australia and the UK.

A tireless chamber musician, Jamie is the founder of this festival, launched in 2009 and shortlisted for a Royal Philharmonic Society Award within two years. The success of the festival has allowed Jamie to combine his two passions of music and North Yorkshire; the bringing together of colleagues and audiences to create a true celebration of life, music, history and landscape.

With Signum Records he has recorded much of the cello/piano repertoire as well as ten concertos with the Philharmonia Orchestra, which include the Dvorák and Schumann concertos with Vladimir Ashkenazy released earlier this year to great critical acclaim. He has also recorded three concertos with the Royal Philharmonic Orchestra under Okko Kamu due out next year. Last month's CD of Britten's solo cello suites was the final installment of his complete works for cello and a film about these suites is premiered here at the festival (August 22nd) before general release on DVD.

He was recently awarded a Foundation Fellowship by Wells Cathedral School for his outstanding contribution to music. Jamie plays on a 1712 Guarneri and divides his time between the North York Moors and London.

www.jamiewalton.com



Dan Watts - Flute

Dan Watts attended Wells Cathedral School and the Aspen Music School before studying at the Royal Northern College of Music. After graduating Dan was appointed Professor of Flute at the National Conservatory of Music in Ramallah, Palestine. He has performed concertos at Royal Festival Hall, St John's Smith Square and appeared with the Manchester Camerata, Faros Soloists (Cyprus) and Orquesta di Algarve. Dan has also played with the Royal Shakespeare Company and numerous West End productions including 'Phantom of the Opera', 'Mary Poppins' and 'Wicked'.

Dan is Principal Flute of the Northern Lights Symphony Orchestra and is one of the founding members of the Metropolitan Ensemble, a flute and string ensemble, with which he has performed live on national television.

A trademark purity of sound is a distinctive quality in his playing and Dan is a committed chamber musician both in modern and period performances. His versatility as an artist manifests also in solo work, guesting as soloist with the Aubry String Trio and earlier this year he gave the world premiere of Edward Gregson's flute concerto at St Martin-in-the-Fields with the Northern Lights Symphony Orchestra.



Anthony Williams - Double-bass

Born in 1980, Anthony Williams read Mathematics and Music at Royal Holloway University of London, before undertaking postgraduate study at the Royal College of Music in London. Anthony has a busy freelance career working with orchestras including the BBC Philharmonic Orchestra, BBC National Orchestra of Wales, BBC Scottish Symphony Orchestra, Philharmonia, Royal Liverpool Philharmonic Orchestra and Brandenburg Sinfonia, as well as performing principal bass with the London Mozart Players and the Northern Lights Symphony Orchestra (founded and run by Adam Johnson).

Anthony is in demand as a chamber musician, and last season performed the Schubert 'Trout' Quintet with three different ensembles alongside major works by Vaughan Williams, Rossini and Beethoven as well as the Dvorák string quintet with the Wihan Quartet of Prague. He also enjoys performing contemporary music, as a member of the critically acclaimed Theseus Ensemble, and as soloist in the world première of William Attwood's Double Bass Concerto in 2009. He plays on a double bass from 1840 made by the Manchester-based William Tarr. Last year he performed what turned out to be one of the most popular works in the festival, which is returning this year through public demand – the Rossini duo for double-bass and cello. This will be part of the opening concert.



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, at the Elise Meyer Competition in Hamburg and at the Brahms Competition in Austria. 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 solo engagements include appearances with the Belgian Radio Orchestra, Konzertverein Orchester Vienna and the London Philharmonic Orchestra. He has performed in the Tchaikovsky Conservatoire Hall (Moscow), the Musikhalle (Hamburg), the Palais des Beaux-Arts (Brussels), Musikverein (Vienna), Wigmore Hall and Queen Elizabeth Hall (London). Alexander is viola professor at the Guildhall School of Music, Konservatorium and also teaches in Lausanne and at the Vienna Konservatorium. His recent solo and chamber CDs are released on Naxos, Chandos and LPO live labels.





Venues

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's 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 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, and this is what gives the church such a sense of peace, reflection and simplicity, devoid of oppressive features. Simon Jenkins gives it four stars in his Thousand Best Churches; Sir John Betjeman gave it one word - 'unforgettable'.



St Hilda's West Cliff 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 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 15th century and two of the bells are marked 1698. There was a major restoration in memory of Atkinson in 1903 in the Early English style by Temple Moore. It might have been a muddle, yet the impression nowadays is of a most harmonious building, glowing under 21st century lighting, a sanctuary brought back to life, standing on the promontory below what Pevsner called 'the noble



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 county 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 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's and All Saints' 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 dominating 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: 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, 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 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. The village and the surrounding population have long maintained a Roman Catholic tradition 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 church was built in 1798; this is now the school next door. Within the next fifty years both legal emancipation and the influx of labourers from Ireland created a rising demand. In 1859 the priest in charge – Fr Callebert – set about trying to raise funds for a much larger church building. Unlike many large Catholic churches of the period (one immediately thinks of Pugin's neo-gothic

apotheosis at Cheadle) this project did not rely upon a wealthy patron; instead, all the costs were defrayed by small donations. Volunteer aid was enlisted in every task including quarrying the stone.

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

St Stephen's Fylingdales

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

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

and Ripon and also undertook considerable commissions abroad.

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



St Martin-on-the-Hill Scarborough

By 1860 the influence of Tractarian principles had spread far beyond Oxford; but in Yorkshire it had yet to penetrate beyond Dean Hook's fortress at Leeds Parish Church. Yet within three years a new church – St Martin-on-the-Hill – was established that would openly embrace the Catholic heritage of liturgy and ultimately become 'a remarkable treasury of Victorian art'.

St Martin's was born out of need; the expansion of Scarborough had placed too much demand on the ancient church of St Mary's. However, funds for a new church on the South Cliff were not readily available. This all changed with

the munificence of a local spinster, Miss Mary Craven, who offered to finance the complete building costs of £6000. Her late father had retired to South Cliff and she saw the church as a fitting memorial for him.

The architect was George Bodley. This was an early commission and the exterior of St Martin's shows his clear preference at that time for French Gothic e.g. the distinctive 'saddleback' tower and high pitched nave roof. While the exterior is austere, the interior is anything but. St Martin's was a showcase for the talents of the 'Pre-Raphaelites' who had combined into an artistic partnership in 1861 primarily to furnish new churches. Exquisite stained glass designed by Edward Burne-Jones, Ford

Madox Brown and William Morris can be seen in abundance while other furniture such as the pulpit can be accurately described as a 'Pre-Raphaelite gem'.

The church was consecrated in July 1863 and from the start caused controversy. The first vicar, Rev Robert Henning Parr, was openly Tractarian and throughout the next few years the vicissitudes of the Ritualist controversies were played out within St Martin's as he introduced innovations that outraged some – such as lighted candles, statues and vestments, very much encouraged by Miss Craven. The church remains a place for those who seek 'distinction in decoration and worship'.



Acknowledgements

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There is a committed team who work tirelessly throughout the year in order to make this event run smoothly, professionally and successfully, so I'd particularly like to thank Anne Taylor, Joel Brookfield and Adam Johnson. My thanks also to Marianne Sweet from Damselfly Communications for PR and helping to deliver this splendid brochure, as well as our website designer Mike Samuels.

A special acknowledgement to the law firm Rollits, who have supported the festival right from its beginnings. John and Katrina Lane also provide such committed assistance throughout the festival, for which we are truly grateful.

My appreciation also goes to artist Carol Tyler for producing such imaginative, topical and beautiful imagery each year; and to photographer Frank Harrison for generously giving his time to capture the landscapes and churches so effectively. It is wonderful to have two Yorkshire based 'artists in residence.'

David Denton has been very supportive in the press and we thank him for helping to spread the word so positively. Thanks also to Philip Britton (from Concerts at Cratfield in Suffolk) for his marvellous notes on the music within this brochure.

We sadly lost our Patron Sir Marcus Worsley during this past year. Sir Marcus was a staunch supporter of this festival and of music in general; he will be greatly missed, not just as a Patron but also as a friend. It seems fitting that this year's theme should be British music, something he was passionate about. This festival is dedicated to his memory and it continues in the spirit to which he gladly put his name.

Finally an enormous thanks to you the audience, not just for your support and stamina but also for helping us to acquire a trailer so that we can transport what we need for concerts without the need to hire vans any more. It's a tremendous asset for us and you, the generous audience, helped us to purchase it.

Enjoy the fortnight!

Jamie Walton
ARTISTIC DIRECTOR

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